



THE EQUIVALENCE OF METAPHOR CATEGORY



DR. ERIKA SINAMBELA, M.HUM.

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Praise and gratitude we extend to God Almighty for His blessing and by His grace health is given so that the writer can compile this book properly.

This book discusses various topics of the equivalence of metaphor category. The writer completed this book with information to provide readers knowledge about how to categorized metaphor. Readers are engaged for more specific information, such as the very beginning concept of Metaphor, Metaphor in discourse, Linguistic forms, conceptual structures, and cognitive representations. This book displays careful explanations of topics and concepts that are often discussed in Metaphorical contents.

The writer

TABLE OF CONTENTS

ACKNOWLEDGMENT	i
TABLE OF CONTENTS	ii
The Very Beginning Concept	1
Metaphors – Definitions and Clarification	19
Metaphors in two Different Languages	37
News Articles and Translation	59
Metaphor and Newspaper	64
Metaphor in Busines Articles.....	66
Metaphor in Politics Articles.....	75
Metaphor in Sports Articles	81
Metaphor in Crimes Articles	91
Concept	94
Equivalence in Metaphor Category	94
Metaphor Category Shift.....	108
Review of Related Literatures	111
BIBLIOGRAPHY	140

The Very Beginning Concept

Metaphor is not only the subject of literary analysis, but also linguistics. As linguistic subject matter, the study of metaphors is hotly debated and much researched by linguists. The question arised that why are linguists concerned with metaphors as the stuff of poets? The only answer has to do with cognitive linguistics - a powerful new way of looking at both language and thought—and with them metaphor. Unlike earlier models of language, which considered language apart from other cognitive abilities, cognitive linguistics sees language as interacting with perception, memory, and reasoning.

Metaphor itself derives from Greek word *metapherein* (*meta* refers to 'over' and *pherein* to 'to bear' or 'to carry') and means 'the carrying of a meaning of one word over another word'. Translation, very similarly, derives from Latin term *translatus* (the past participle form of *transferre*; *trans* refers to 'across' and *ferre* to 'to bear' or 'to carry', meaning 'the carrying of a meaning across [a boarder] from one language to another. While metaphors refer primarily to change from words to words or from images to words, translation often refers more

broadly to change from one language to another, to change one medium to another or to a change a place.

Lakoff & Turner (1989) mention that major assumption that is challenged by contemporary research is the traditional division between literal and figurative language, with metaphor as a kind of figurative language. This entails, by definition, that: What is literal is not metaphorical. In fact, the word literal has traditionally been used with one or more of a set of assumptions that have since proved to be false, i.e.,

- (1) All everyday conventional language is literal, and none is metaphorical;
- (2) All subject matters can be comprehended literally, without metaphor;
- (3) Only literal language can be contingently true or false;
- (4) All definitions given in the lexicon of a language are literal, not metaphorical; and
- (5) The concepts used in the grammar of a language are all literal; none are metaphorical.

There is a popular view of metaphor, that it is rhetorical flourish which add colour but no substance to what we say. Whereas ordinary language is used in order to talk about reality, metaphor as figurative language is used in order to liven up our description of that reality, but is an optional

extra. The alternative view is that metaphors are instrumental in creating reality. This is because the way people see the world, think about it and act on it, is largely determined by how they 'frame' it, and this in turn may be influenced by their choice of rhetorical device. As human beings, people are applying a frame of reference when they call someone a 'freedom keeper' as opposed to a 'terrorist'. Probably, one of the most exciting findings to have come out of the cognitive sciences in the last two decades is the recognition of the importance and prevalence of metaphor and analogy in our structuring of reality. It is a prove that metaphor is effectively used in any discourse with the only main purpose as rhetorical flourishes which add colour but no substance to what we say.

According to Lakoff & Turner (1989), many creative poetic metaphors can be justified on the same ground – they both combine and refine some already shared, independent metaphorical concepts. This kind of creativity is internal to consistent thought, and does not require an active role of linguistic expression. The importance of metaphor as the subject of discussion in linguistic field was strengthened by Lakoff and Johnson (1980: 3) by mentioning that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. Further they say that the essence of metaphor is understanding

and experiencing one kind of thing in terms of another. Metaphors may thus be said to structure our understandings as metaphors have entailments through which they highlight and make coherent certain aspects of our experience (1980: 5, 156).

Some cognitive linguists such as Lakoff (1987), Lakoff-Johnson (1980) and Kövecses (1998, 2005a, b, etc.) who recognised what an important role metaphors play in our understanding such basic concepts of our world, like life, argument, love, thought and society, and so forth. Metaphors, according to them are not just superfluous, though pleasant rhetorical devices, but an indispensable property of our thinking and conceptualisation (see Kövecses, 2005: 14). They view, the essence of metaphor is understanding and experiencing one kind of thing, in terms of another (see Lakoff & Johnson 1980: 5). Further they clarify that in cognitive terms, conceptual metaphors combine two domains: a concrete, well-bounded 'source domain' and an abstract 'target domain'. The target domain (e.g. *emotions, ideas, society, politics, economy, human relations, communication, time and events*, etc.) is understood in terms of the source domain (e.g. *the human body, health, illnesses, buildings, machines, animals, plants, sport, games, and forces*, etc.) (compare Kövecses, 2005 b: 32-45). The mechanism through which this happens is mapping, i.e. the source domain is mapped onto the target domain.

Metaphor is a practical challenge to a translator, as well as a theoretical problem of translation, and therefore a phenomenon worth studying, since transferring metaphors across languages and culture systems is not a simple, straightforward process. At the same time, metaphor is literally ubiquitous: For instance, the analysis carried out by Steen et al. (2010) discovered that one in about every seven and a half lexical units in the British National Corpus is related to a metaphorical mapping structure. Impressive as this figure may seem, it is of course not my intention to explore that deep levels of language. The underlying problem is that a large part of our communication has originated in metaphors, yet this is more a subject matter for theoretical linguistics than for translation scholars.

On the basis of the above clarifications about metaphors in the linguistic field, this book provides information from examining news (in the areas of Politics, Business, Crimes, and Sports) of metaphors that exist in Indonesian **online newspapers**, i.e. *Kompas* (Kompas.com) and The Jakarta Post (for further discussion, they are simply called Kompas (K) and The Jakarta Post (J)).

An online newspaper can be read by people around the world. The meaning is the readers of online newspaper are wider than the readers of conventional (paper) newspaper. An online newspaper is the online version of a newspaper,

either as a stand-alone publication or as the online version of a printed periodical. Going online created more opportunities for newspapers, such as competing with broadcast journalism in presenting breaking news in a more timely manner. As mentioned above, Kompas is an Indonesian national newspaper. Published by Kompas Gramedia, it has been in existence since June 28, 1965. The performance of Kompas newspaper in the form of online version is called Kompas.com. It was set up as a separate company, it is nonetheless just a companion to the Kompas newspaper in 1997.

Besides newspapers, Kompas Gramedia also runs other print media from magazines to tabloids. It owns Gramedia book stores as well as radio and TV channels. On top of that, the company is also venturing into hospitality and education sectors. Kompas Gramedia is touted as the leading media company in Indonesia through its variety of strong media. Despite its huge media influence and success, Kompas hasn't rested on its laurels. The company understands that it has to change with the times as more people are starting to consume news online. Its first attempt into the online space gave birth to the first online version of Kompas in 1997. Kompas.com republish news that is found on its print version and doesn't run any of its own stories. (Edi Taslim, the digital group director at Kompas Gramedia, channels. <https://www.techinasia.com/kompas-gramedia-stands-tall->

indonesias-media-giant). In 2008, the board of directors decided that Kompas.com has to be a real online news site instead of just a companion of Kompas daily. In a print company, the challenges is always the online culture.

On top of the new web design, Kompas.com is now more social and shareable. Every reader can have their own page in which he or she can personalize their news to quench their different interests. It also be accompanied by a loyalty program for readers who get points for sharing and commenting on articles and these points can be exchanged for goodies each month. It is also allows readers to see what articles have their friends read, favorited, or commented on Kompas.com.

The Jakarta Post features an online edition, which includes both print and internet exclusive stories that are free to access. There are also news flashes that are developed as they happen. The paper was hoped to digitise the entirety of its printed stories, with at least 50,000 articles dating to June 1994 already digitised.

The Jakarta Post also features both a Sunday and Online edition, which go into detail not possible in the daily print edition. It is targeted at foreigners and educated Indonesians, although the middle-class Indonesian readership has increased. Noted for being a training ground for local

and international reporters, The Jakarta Post has won several awards and been described as being "Indonesia's leading English-language daily". The Jakarta Post is a member of Asia News Network. (https://en.wikipedia.org/wiki/The_Jakarta_Post).

Tina Krennmayr (2011) inspired a discussion "Metaphor in newspapers" sponsored by the Netherlands Organization for Scientific Research (NWO)–'Vici' grant 277-30-001 "Metaphor in discourse: Linguistic forms, conceptual structures, cognitive representations". Second reason is that metaphorical language use in news as a register as a whole, however, has not yet been given due attention. Goatly (1997) created "metaphorical profiles" for several registers, giving estimates of the frequencies of a range of metaphorical phenomena in news texts. This had not been previously attempted, and was a worthwhile effort. How precisely his metaphorical data were collected, however, is not clear. This makes it difficult to draw general conclusions from that study.

Related to language used in newspaper, Biber (1988:104-105) stresses that the language of mainstream newspapers is formal, texts are written in Standard English (and Indonesian language in this book), and are consequently easily accessible. News texts are dense in information. The news production process allows journalists to carefully craft their texts and make precise lexical choices, which contrasts

with the constraints of real-time production in for instance conversations.

Fowler, (1991:47) says that in journalism, the writer rarely has control over the values and beliefs that a reader could deduce from the use of language in a text. What a writer can do, however, is to use his or her skills to emphasize stylistic diversity, vitality and individuality in the written text. Fowler (2001:90) continues newspapers, have to be lively and lend themselves to being entertaining to their readers. The work of a journalist revolves around making places or events tangible to its readers and make them feel like they are eyewitnesses to the story themselves. One way of doing this is to employ language play to catch the reader"s attention. Crystal, (1998:104-105) mentions that playful language, is the result of writers appealing to readers by simply „being clever" by showing off their ingenuity with language. The purpose of this is that unexpected language attracts the attention of a reader and offers an extra dimension of enjoyment.

Deignan (2005:135) mentions that though discourse analysts have not traditionally drawn comparisons to other texts or general corpora, there is good reason to do so because a corpus analysis that compares the news register to other domains of discourse can reveal distinguishing features of metaphorical language in newspapers. The corpus contains four registers – news texts, academic texts, fiction and

conversation – and has been built using a systematic, explicit, repeatable method for metaphor identification.

Bani (2006:35) in Conway and Susan (2006) strongly clarifies that the globalization of media is nowadays a key area of interest but up to now the role of translation within global news flow has received little attention. Nevertheless, it represents a common practice carried out by newspapers in different countries: press translation reaches a very large number of readers (certainly larger than that of translation for literature or theatre) and translated news contributes to the shaping of readers' opinions, actively influencing the way they perceive the world around them. Hence the importance of studying standard practices and translation strategies that characterise press translation.

Further, Bani (2006:35) adds that providing a definition of press translation is not simple at all, even if one wants to limit the field to that of interlinguistic translation. From a general point of view in newspapers there is a great variety of rewritings (Lefevere: 1992) that can be considered connected to press translation: the editing of press releases written in a different language (whether extensive or moderate), the translation of articles or reportages signed by big names in journalism or left anonymous, the summarizing of the topics of one or more texts from foreign sources embedded in articles that were directly produced in the target language,

etcetera. The first question we must ask ourselves is therefore if there are any criteria that would allow a clearer and more precise definition of press translation.

The presence of the translator's name, next to the article or in the colophon, does not suffice to clearly identify the phenomena related to press translation. The indication of a translator's identity is not always available in newspapers; on the contrary, there are many cases in which the translator is completely invisible from the graphic point of view, where the name is missing or only the initials are indicated or it is difficult to find the name inside the newspaper, Bani (2006:35).

Even referring to the presence of the foreign author is not enough: source articles are not always signed. The issue of the presence of a signature for some kinds of articles depends very much on local press traditions. Another unreliable method to establish whether or not a text is part of press translation is looking at the target readers' perception of a translated journalistic text. Readers usually cannot tell the difference between a translated article and one that was not translated, also because the difference between the two is not signalled graphically. The interlinguistic and intercultural transition through translation passes unnoticed to readers, who often read a press translation as if it were any other article in the newspaper.

The most reliable method to establish if a journalistic text was translated probably is to refer to the indication of the source text that newspapers have to signal due to legal and economic copyright issues. In general, indicating the copyright and the source is an obligation that, if unhonoured, leads to economic sanctions so that, in most western countries, the indication of the original source remains the most reliable method to establish that we are in the presence of press translation. In this sense, copyright represents a way to give translation visibility. However, even if establishing exactly the limits of journalistic translation is difficult, it is possible to find clear examples of this phenomenon on the press from various countries.

Press translation includes daily, weekly or monthly newspapers and magazines. Newspapers that use translation are also different in their structure. There are newspapers made up of articles both translated and not translated. In these cases the percentage of translations is generally much lower than the number of articles directly written in the target readers' language. One more way is represented by newspapers made up almost exclusively of translations of articles taken from different sources.

Metaphors also play an important role in translation. Classe (2000:941) for instance, mentions that metaphor and translation enjoy an uneasy relationship because translation

scholars are well aware of an incestuous relationship of the terms respective etymologies, but little academic investigation of relationship has been done.

From linguistic point of view, translation is a branch of applied linguistics, for in the process of translation the translator consistently makes any attempt to compare and contrast different aspects of two languages to find the equivalents. Translations are assumed to be somehow the same as the original, but they are obviously different in some aspects. Therefore, equivalence as the technical term in translation studies is better understood as similarity, relevant similarity, not sameness or identity. Two texts can be similar in very many ways. Many translators have translated from source language (SL) into target language (TL) in order to make the readers of the target language, especially ones who do not understand the source language can consume the message of source language text as well. The huge the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be. The difference between the SL and the TL and its variations in their cultural background can result the process of translating is a real challenge.

Nordstorm (2012:19) says that human beings, as we grow from infancy, are cultivated by the cultures we grow up in. Different cultures produce different behaviors, habits, attitudes and beliefs, programming us according to their

customs, mores and values—from the microculture of our family to the larger cultures in which we are imbedded: local, regional, national, global (and others in between), and even in the cosmic culture of our ultimate belief systems or assumptions about the Universe—our cosmologies. But in varying degrees people may learn to reform their behaviors and form new cultures, new patterns and rationales by which they live. Thus we are both *shaped by* our cultures and we can *reshape* our cultures, which we would rightly do when our former culture failed to serve us well, just as the chambered nautilus outgrows one compartment in its shell and fashions another one, more accommodating to its needs. This is a strong reason of comparing the way the two different languages (Indonesian language used in *Kompas* newspaper and English used in The Jakarta Post) in using metaphors.

Lakoff and Johnson (1980: 57) mention certain physical principles are invariable with regard to cultural influence. They do not change from one place to another but are basic and fundamental parts of reality. We can draw a "distinction between experiences that are 'more' physical [i.e. universal; our comment], such as standing up, and those that are 'more' cultural, such as participating in a wedding ceremony". Orientational metaphors, for example, tend to be based on universal concepts that are derived from the fact that human beings are shaped as they are and perceive the world in

a similar way, namely by using their senses. Within this group of metaphors, the body itself and our sense of spatial orientation plays an important role. The central concepts emerging from this concern orientations like *UP-DOWN, IN-OUT, FRONT-BACK, NEAR-FAR (Lakoff/Johnson 1980: 57), expressing either the posture of our body (UPDOWN), seeing our body as a container (IN-OUT) or correlating the body and the space around us (FRONT-BACK). Since these concepts also represent metaphorical concepts, we can assume that they are used universally (*the capitals are from the original text).

The metaphorical concept HAPPY IS UP, for example, can be supported by the assumption that an erect posture means self-confidence, well-being and happiness, while a bent position means the opposite (compare Lakoff/Johnson 1980: 15f.). If we feel confident, we show a tendency to keep our head up high. This is universal as it represents the natural human reaction to emotion. However, as emotion is not as sharply delineated as our physical posture is, we choose to think in orientational metaphorical concepts to conceptualise emotion.

Most prior studies of metaphor in news texts have focused on a set of pre-selected conceptual metaphors, a specific set of metaphorical expressions, a narrow topic of analysis, or a small sample of text. Existing information typically focuses on “nice” examples, and may give the impression that the press is full of metaphorical language such

as attention grabbing metaphor use in headlines or clustering of metaphorical expressions from the same source domain. This may create the impression that newspaper language is very metaphorical. It remains unknown, however, how common metaphorical language in news texts really is, and how its frequency and use compares to that in other registers.

Schaffner (2004: 1253) mentions that metaphor as a linguistic device has been extensively discussed within the field of translation studies mainly regarding translatability. It has also been argued that metaphors can become a translation problem, since transferring them from one language and culture to another may be hindered by linguistic and cultural differences. Considering the reality of metaphor as a part of more general problem of untranslatability, this book is an attempt to investigate metaphor translation from a cognitive point of view.

Lakoff and Johnson, (1980) and Kovecses (2002, 2005) agree that in cognitive linguistics, metaphor is a set of conceptual correspondences or more technically, mappings between two conceptual domains, a source and a target. Kovecses (2005: 26) the correspondences between a source and a target domain make up conceptual metaphor. It follows from this cognitive definition of metaphor that although most conceptual metaphors have linguistic instantiations in

everyday language use (that is, they are expressed by means of metaphorical linguistic expressions), some of them do not.

Mandelblit (1995: 485) also agrees that it is the grounding of metaphor in conceptual structures that has made it such a central concern for the cognitive paradigm. It should also be noted that cognitive linguistics theorists commonly use the term "metaphor" to refer to the conceptual mapping, and the term "metaphorical expression" to refer to an individual linguistic expression that is sanctioned by a mapping. Metaphor as a phenomenon, involves both conceptual mappings and individual linguistic expressions.

To carry out our purpose of comparing metaphors in two languages, it is used the methodology proposed by Barcelona (2001) regarding the identification and description of the conceptual metaphor. To do that, the following series of parameters that he establishes should be applied:

1. Existence or absence of metaphorical projection:

Barcelona (2001: 137) defines it in the following way:

"The same metaphor may be said to exist in both languages if approximately the same conceptual source and the target can be metaphorically associated in the two languages".

2. Grade of conceptual elaboration: This is the second type of contrast that it can be encountered when compared conceptual metaphors in two or more languages. As

Barcelona (2001: 137) puts it: “differences between both languages owing to the existence of a version of the metaphor in one language and its absence, or limited use, in the other”.

3. Grade of linguistic conventionality: An expression is conventionalized in a language if it is used frequently by the speakers. Therefore, it opposes to novel metaphors. The object of this study has been a series of conventionalized metaphors.

It can be concluded that there exists the same conceptual metaphor in the two languages when it has gathered a certain number of expressions (especially in the news articles) that illustrate it in those languages. If the expressions found are the same or very similar, then, the superior level, that is, the conceptual metaphor is equivalent, since they correspond to the same conceptualization of reality. The really interesting and novel thing in this field consists of proving that some expressions, which are not completely the same in their structure or meaning, in the two languages, are based on the same conceptual metaphor categories, since they are the reflection of a superior category. As Barcelona (2001: 137) points out, we are dealing with the same metaphor “even though the elaborations, the specifications and corresponding

linguistic expressions of the metaphor are not exactly the same, or equally conventionalized, in both of them”.

Lakoff (1987:13) argues that our thought processes operate over "Idealized Cognitive Models" (ICMs) of the world. ICMs are said to be "directly *embodied* with respect to their content ... [usually] with respect to use," and they, "structure thought and are used in forming categories". As opposed to abstract classical categories, they are said to be derived from our everyday interactions with the world.

Later on, Lakoff (1987:45) adds “Our basic claim will be that prototype effects result from the nature of cognitive models, which can be viewed as “theories” of some subject matter”. Therefore, the concept of “Idealized Cognitive Model” is understood as a complex structure which can, as we will see, be composed of several metaphors and metonymies which can be related and can constitute folk theories of specific abstract fields.

Metaphors – Definitions and Clarification

In order to have clear and complete understandings related to metaphor, it is stated and described from the etymology of metaphor itself till the various theories given by some experts.

A metaphor can consist of a word, an entire sentence, an idiom or a certain collocation. According to the *Cambridge Advanced Learner's Dictionary* (CALD), it is “a word or phrase which is frequently used with another word or phrase, in a way that sounds correct to people who have spoken the language all their lives, but might not be expected from the meaning”. Hawkes (1989:1) says that the word itself comes from the Greek word *metaphora*, which is derived from the words *meta* ‘over’ and *pherein* ‘to carry’.

The origin of the word metaphor can be traced to the Greek expression *metapherein* which means to transfer. Longman Dictionary (1993:1002) of the English Language, defines metaphor as a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. Another English dictionary (Cambridge Learner's Dictionary, 2004:414) defines metaphor as a way of describing something by comparing it with something else which has some of the same qualities. Macmillan English Dictionary for Advanced Learners (2007:944) states that a metaphor is a word or phrase that means one thing and is used for referring to another thing in order to emphasize their similar qualities.

All the above mentioned definitions emphasise some similarity between two objects. What they also have in common is a figurative meaning because we use a metaphor to

talk about a thing not in its literal, but in an abstract sense. In other words, we describe a thing as though it were something else. As Lakoff and Johnson (2003:5) - the widely cited scholars in the cognitive theory of metaphor - put it: The essence of metaphor is understanding and experiencing one kind of thing in terms of another. A metaphor, in contrast to a simile which typically contains the preposition like is an implicit comparison. It is a statement in which some aspects from one area of experience (for example location, movement, colour, size, substance, temperature, perception, food, body) are transferred to other, dissimilar areas of our thought (for example communication, feelings, relationships, activities, social status, health, time, etc.). In cognitive linguistics, these two areas are called the source and the target domain. The correspondence between the domains is rendered by the term conceptual metaphor.

Grady (1999) mentions that metaphors reflect the way the people think, perceive and categorise the world around them. Metaphors are not confined to literary texts and visual works of art; they are part of everyday communication. In English many phrasal verbs, collocations, idioms and proverbs are metaphorical in their nature. Some metaphorical patterns are considered to be universal, that is, shared across a variety of unrelated languages, but a large number of metaphors reflect the worldview, thought processes, experience and

values of a particular cultural community. These culture-specific metaphors are potential sources of problems for translators who are involved in the creative process of translating communicative messages from a source language (SL) into a target language (TL). Metaphor has been recognised as one of the crucial issues in translation studies (see also Newmark, 1995, Schäffner, 2004, Al-Hasnawi, 2007).

Allbritton (1995: 43) observes Metaphor has been shown to serve a number of important cognitive functions, including that of making new domains accessible through metaphorical 'scaffolds' imported from better-known domains such as in the case of metaphors in science, and providing a coherent framework or schema for understanding such everyday topics as time, arguments and emotions. Kress (1985: 70) claims that metaphor is 'a potent factor in ideological contention' is supported by a large body of evidence. Mey (1994: 62) writes metaphors represent certain ways of thinking that are rooted in a common social practice.

Ullmann (1962: 202) considers metaphor to be the most important force in creating new meanings in language. Kittay (1987) and Halliday (1994) observe that language is littered with words of metaphorical origin. Low (1988: 128) notes that metaphor is important in 'the creation and acceptance of technical terminology'. Metaphor's role in the generation of new technical language is also noted by Martin

and Harré (1982: 96), who write that developing sciences often require language which is:

- (i) meaningful to the user of the language without recourse to further experience
- (ii) and yet, somehow imbued with novel meaning .

Lakoff and Johnson (1980) classify metaphors that may change from culture to culture because they are not randomly chosen and reproduce the meaning due to social and cultural experience in the physical world that we live. Metaphors can be made use of to draw a picture how cultures visualize spaces that familiar.. Metaphors analyse two objects and collate them by suggesting that two objects are similar to each other, as well as they are quite unlike. The way that metaphors are used, they allow obtaining information from a fresh sight, and improving new learning methods. Visual metaphors are a concept that demonstrate how the visual imagination is systematized by meanings through culture and experiences. Forms, icons and symbols may represent different meanings and seem in different appearance as visual metaphors, but that express the same influence across cultures.

People create metaphors to use as a reason to understand the concepts that based on their experiences and

actions. A sound, sometimes a picture or a word may represent the feelings and ideas, and how we perceive the concept metaphorically. Metaphors allow us to imagine and comprehend about abstract concepts, by offering to compare tangible objects to intangible objects, in order to make a sense. (e.g. Time is money). Lakoff and Johnson conjecture that we think metaphorically and generate our ideas through physical experiences, accordingly that we have physical bodies to perceive the space. Visual metaphors are tools that work unconsciously, but portray the space by our everyday actuality.

Metaphor involves dynamic processes of meaning-construction in order to surprise, or to make a particular point in a novel or striking way. This is achieved by exploiting clashes in cognitive model profiles in order to engineer secondary access which achieves resonance and thus affective responses. Lexical concepts that, by definition, form part of the conventional repertoire of the language are no longer, in these terms, metaphoric.

Lakoff and Johnson (2003) distinguish between the abstract concept of metaphor, that is, a reflection of a particular conceptual system and its manifestation in ordinary language by metaphorical (linguistic) expressions. For example, metaphorical expressions: to have the time, to invest time, to spend time, to buy time are instances of the conceptual metaphor TIME IS MONEY, TIME IS A COMMODITY,

respectively. According to Lakoff and Johnson, in English TIME is typically conceptualised in terms of financial resources or as a product that can be bought and sold. Note that the capitals used here are from the original textbook).

Conceptual Metaphor Theory, sometimes called Cognitive Metaphor Theory (CMT) was developed by authors within the field of cognitive linguists. It became widely known with the publication of *Metaphors We Live By*, by Lakoff and Johnson, in 1980. CMT has since been developed and elaborated. For further discussion of the theory and recent developments within the field of cognitive linguistics

The fundamental tenet of CMT is that metaphor operates at the level of thinking. Metaphors link two conceptual domains, the 'source' domain and the 'target' domain. The source domain consists of a set of literal entities, attributes, processes and relationships, linked semantically and apparently stored together in the mind. These are expressed in language through related words and expressions, which can be seen as organized in groups resembling those sometimes described as 'lexical sets' or 'lexical fields' by linguists. The 'target' domain tends to be abstract, and takes its structure from the source domain, through the metaphorical link, or 'conceptual metaphor'. Target domains are therefore believed to have relationships between entities, attributes and processes which mirror those found in the source domain. At

the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions from the source domain. These words and expressions are sometimes called 'linguistic metaphors' or 'metaphorical expressions' to distinguish them from conceptual metaphors, see Gibbs (1994), Kövecses (2002, 2005), and Evans and Green (2006). For proponents of CMT, thought has primacy over language. The theory was not intended to account for language in use, which is merely the surface manifestation of more important phenomena. Nonetheless, patterns of word use are the main evidence presented for the theory. These linguistic data have tended to be generated intuitively, either by the author or by informants, but in recent years some authors are beginning to analyse naturally occurring language data.

This section attempts to describe the central points of CMT and outline implications for researchers in the social sciences. Other ordinary expressions motivated by a conceptual metaphor are, for example, to battle cancer or to combat the disease. They are linguistic realisations of the conceptual metaphor the Disease is an Enemy in which to battle and to combat are elements of the source domain (battle) while the target domain is illness. In contrast, human health is the source domain for the expressions healthy/sick/limping/crippled economy motivated by The

State of the Economy Is the State Of Health metaphor. The adjectives healthy, sick, limping, crippled, connected with a person's health (the source domain), are used to talk about the state of the economy (the target domain).

These are just a few examples which support the idea that much of our everyday way of talking and writing is metaphorical, though we are not always aware of this fact. To put it another way, the linguistic realisations of conceptual metaphors belong to the subconscious level of our language behaviour. We use a wide variety of metaphorical expressions just to follow the conventions of the language we speak without being actively involved in the process of structuring one concept in terms of another.

Conceptual metaphor theorists claim that all metaphors both hide and highlight aspects of the target domain. For instance, the conceptual metaphor understanding is seizing, discussed by Lakoff and Turner (1989) suggest that an idea is a concrete object which can be metaphorically grasped and then held. This highlights a familiar aspect of understanding new ideas but hides the important point that sometimes understanding comes slowly, with some effort, and that ideas are reinterpreted by each individual.

Thus, 'to carry over' is a good way of describing what happens when one uses metaphorical expressions, basically saying that an object is transferred into describing some other

object. In this context, Kövecses (2002) makes the following claim that in the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain . The two domains that participate in conceptual metaphor have special names. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is the target domain. The target domain is the domain that we try to understand through the source domain.

The source domain tends to be more concrete and is therefore often used to describe more abstract objects. Since some metaphorical statements can not be interpreted literally, the listener or reader must look for a “hidden” meaning, i.e. to try to see what lies behind an expression. This can cause a considerable problem for second language learners, since most metaphorical expressions are idioms tied to a certain language, and may not be easily translated into another language.

Lakoff & Johnson (1980) mention that the notion of experiential realism and the view of language as representing our conceptual system is directly linked to the work on metaphor carried out by. They put forward the then revolutionary idea that metaphor is a cognitive rather than a linguistic phenomenon, and that the metaphorical expressions we find in language merely reflect the metaphors that exist at

a conceptual level. In support of their argument, they presented an analysis of a large number of words and phrases from the English language, which clearly showed the systematicity of metaphorical concepts. Lakoff & Johnson (1999:47-48) give example, that it should be pointed out that the conceptual theory of metaphor has developed considerably, and is now partly characterised as a neural theory of metaphor, that is, a theory primarily based on neuroscientific evidence rather than purely linguistic analysis they demonstrated that the conceptual domain of ARGUMENT is structured in terms of WAR based on linguistic evidence such as the following:

(1) Your claims are *indefensible*.

He *attacked every weak point* in my argument.

His criticisms were *right on target*.

I *demolished* his argument.

If you use that *strategy*, he'll *wipe you out*. (Lakoff & Johnson 1980:4). Here, according to them WAR is understood to be the source domain, which is mapped onto the target domain of ARGUMENT. A conceptual mapping is a set of correspondences between elements in the two domains, where the source is a more concrete concept and the target a more abstract one. In this case, mapping knowledge from the

domain of WAR onto the domain of ARGUMENTS allows us to reason about one in terms of the other (Lakoff 1993:207). As regards terminology, the conceptual mapping is referred to by the term “metaphor”, while the terms and phrases that reflect the conceptual metaphor in language are referred to as “metaphorical expressions”. This, according to Lakoff (1993:209) is an unconventional use of the term metaphor, but a conscious one, since it emphasises the notion that metaphor essentially is a cognitive phenomenon.

The conceptual metaphor ARGUMENT IS WAR is far from being an isolated example. In fact, Lakoff & Johnson (1980:3) claim that our conceptual system is fundamentally metaphorical and that it not only influences our language, but also our everyday activities and our interaction with other people. In short, they are concepts we live by. This can clearly be seen in relation to another metaphor, namely TIME IS MONEY (Lakoff & Johnson 1980:7-8):

(2) You’re *wasting* my time.

This gadget will *save* you hours.

I don’t *have* the time to *give* you.

How do you *spend* your time these days?

That flat tire *cost* me an hour.

I’ve *invested* a lot of time in her.

etc.

Apart from being reflected in language, this conceptual metaphor is firmly based in our culture and society, where we normally are paid according to how many hours we work. Lakoff & Johnson (1980) also identify different categories of metaphor, where our first example, ARGUMENT IS WAR is classified as a structural metaphor, i.e. one that structures one concept in terms of another more clearly delineated concept. Other types of metaphor include orientational metaphors, which are grounded in our physical and cultural experience of spatial relations. For example, the corresponding metaphors CONSCIOUS IS UP and UNCONSCIOUS IS DOWN are based on the fact that people (and many animals for that matter) lie down when they sleep and rise again when they wake up (1980:15). There are also ontological metaphors, which involve the understanding of our experiences of unbounded events. Emotions and ideas are understood as entities or substances, and are grounded in our experience of physical objects (1980:25).

An example of such a metaphor is THE MIND IS A MACHINE, which is reflected in linguistic expressions like *My mind just isn't operating today* and *I'm a little rusty today* (1980:27). In addition, there are also image-schema metaphors, which map limited skeletal information from the source onto the target. An example is the In-Out schema, which

is metaphorically extended in *I'm out of money*. Image schemas may also be involved in forming other concepts, such as the concept of a JOURNEY, which is partly structured by the Motion schema (Kövecses 2002:37).

Metaphorical processes thus allow us to understand abstract categories and concepts via categories and concepts that are more directly grounded in our bodily experiences, which means that essentially the same mechanisms are involved in metaphorical language as in non-metaphorical language. However, metaphor is a graded phenomenon, and there is a fuzzy area in between clear cases of subcategorisation and clear cases of metaphor. The example provided by Lakoff & Johnson (1980:84) is AN ARGUMENT IS A FIGHT, where it is not entirely clear whether we would consider an argument as a type of fight, i.e. a subcategory, or as being understood in terms of a fight, i.e. metaphor, and where this might vary from person to person and from situation to situation. Lakoff & Johnson (1980:85) therefore assume that there is a continuum between subcategorisation and metaphor, and if it is not clear whether A and B are the same kind of thing or activity, then the relationship A is B falls somewhere in the middle of the continuum.

Kövecses (2002:28) claims that in the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain [...]

The two domains that participate in conceptual metaphor have special names. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is the target domain. The target domain is the domain that we try to understand through the source domain.

Metaphors can be divided into smaller categories such as structural/conceptual metaphors, orientational metaphors and ontological metaphors, all of which are categories that will be studied in this essay.

(1) Structural metaphors are the most common ones (e.g. Kövecses 2002, Hawkes 1989), occurring so often in everyday speech that the usage often goes unnoticed. They typically involve concrete objects describing abstract notions, as in the following example from Kövecses (2002:30):

- (i) Argument is War:
 - I *defended* my argument.
- (ii) Love is a Journey:
 - We'll just have to *go our separate ways*.
- (iii) Theories are Buildings:
 - We have to *construct* a new theory.

- (iv) Ideas are Food:
 - I can't *digest* all these facts.
- (v) Social Organizations are Plants:
 - The company is *growing* fast.

(2) Orientational metaphors deal with spatial orientation (e.g. up-down, in-out, deep-shallow). In this capacity, they are not arbitrary and can differ from culture to culture. As an example of orientational metaphors, consider the following extract from Lakoff (1980:15):

(i) CONSCIOUS IS UP; UNCONSCIOUS IS DOWN

- Get *up*.
- Wake *up*.
- I'm *up* already.
- He *rises* early in the morning.
- He *fell* asleep.
- He *dropped* off to sleep.
- He's *under* hypnosis.
- He *sank* into a coma.

(ii) Physical basis: Humans and most other mammals sleep lying down and stand up when they are awoken.

(3) At last, there is also the category of ontological metaphor. Common within this sphere is

personification, where human qualities are assigned to dead objects, as in the next set of examples (Kövecses 2002:35):

- Life has **cheated** me.
- Inflation is **eating up** our profits.
- Cancer finally **caught up** with him.
- The computer **went dead** on me.

(The capitals above are as the origin).

One thing that has to be clearly stated when it comes to metaphorical expressions is that they are usually not arbitrary, a fact which can cause difficulties when translating between culturally different languages. More specifically, different cultures have different views on things, potentially leading to a changed meaning of the metaphor. Another thing that is worth mentioning here is that individual knowledge and earlier experience weigh into our perception of metaphorical usage.

Holman (1980:264) says that metaphor can also be defined as “an implied analogy which imaginatively identifies one object with another”. Massengill et al. (2008:35) explain metaphor as “.analogic devices that lie beneath the service of a person’s awareness and serve as a cognitive device. as a means for framing and defining experience in order to achieve meaning about one’s life”. Oxford, (1998:4) suggest that metaphor “involves employing a familiar object or event as a conceptual tool to elucidate features of a more complex subject

or situation. Yob et.al. (2003:134) agrees, stating that, “a metaphor is employed when one wants to explore and understand something esoteric, abstract, novel or highly speculative”. In a large-scale study of teacher as metaphor, The seminal study of Lakoff and Johnson (1980:233) explores the way individuals make meaning of their lives through regular use of metaphor as a mechanism for understanding experience. They write that “A large part of self-understanding is the search for appropriate metaphors that make sense of our lives”.

A further explanation comes from Zhao et.al (2010:381), who write “Metaphors are not just figures of speech, but constitute an essential mechanism of the mind allowing the modeling and reification of prior experience. Thus, metaphors can be understood of as a psychological modeling experience leading to newforms of conceptual insight”. The important connections between metaphor and culture have been noted by Alger (2009:743): “Oftentimes these metaphors are conventional, meaning that they are prevalent in the culture and their meaning is shared by the culture”. Our experience with eliciting metaphors from new teachers showed us that although metaphors can provide insight into ways in which people conceptualise experience, they are also culturally bound, which can limit meaning and

interpretation, rendering the accompanying explanation crucial.

Metaphors in two Different Languages

The concept of creating metaphors from one language to the others are different in two shakes, i.e. (1) in language (including syntax and semantics), and (2) in culture (ways of thinking). Discussing about two languages in one aspect means discussing about translation and interpretation. According to the anthropologist Gullestad (2002) culture is part of mechanism of exclusion when it is linked to identity or “sameness”. Belonging to the same culture becomes a criterion for being included into a society, whereas having a different cultural belonging is a criterion for exclusion. Culture is thus placed within an oppositional logic of same-different. By seeing a parallel between languages and cultures, translation indicates another kind of thinking which is not based on this oppositional logic and hence question the reason for exclusion and inclusion. By the help of philosopher Paul Ricoeur the article looks at Martin Luther’s translation of the Bible in the 16th century as an example of how to avoid seeing linguistic sameness and difference as the only point of departure for thinking relations between languages, and analogically speaking: relations between cultures.

Related to transferring one language into another one, Newmark (1995:104-105) mentions that metaphor is –the

most important particular problem in translation. He further describes metaphors in terms of the image, object and sense. The image is the picture brought to people's mind by the metaphor. The object is what is described by the metaphor and the sense is the point of similarity between the object and the image or the concrete meaning of the metaphor. The translation procedures which Newmark lists to deal with metaphors are related to the importance and purpose of the metaphor in the text, the type of the metaphor (dead, cliché, stock, adapted, recent, original) and the type of the text in which it occurs (authoritative, expressive, informative, vocative). Though Newmark provides quite an exhaustive repertoire of translation procedures applicable to the translation of metaphors in a variety of texts, his work has been criticised mainly for his prescriptive formulations and patronising attitude towards the translator. (compare Toury, 1995, Munday, 2001).

Toury (1995) for instance refuses Newmark's concern with the appropriate translation methods. He argues that the primary focus of translation studies is the description and explanation of phenomena, not setting guidelines or prescriptions for what a translator should do.

Metaphor is the problem of theoretical and practical translation studies. The main difficulty in the process of metaphor translation is the presence of differences in

metaphorical systems of Source and Target languages. As the tool of showing of conceptual picture of the world, metaphor is always based on the national mentality. So when we plan to translate it we can take account of the differences between concept-building in different languages.

There are two main approaches to theoretical rethinking of the metaphor in contemporary investigates. Traditional linguistic considers metaphor as figure of speech at all. It means that metaphorical phrase can be transformed into non-metaphoric form without any loss of meaning. Cognitive linguistic is aware of role of the metaphor as the main tool of cognitive processes. In this case translation of metaphorical concept is the problem of semantic equivalence at first. The classical approach to the metaphor applies three different way of its translating:

1. Metaphor is not translatable (Dagut 1976:22)
2. Metaphor can be translated as well as every other word (Mason 1982:149)
3. Metaphor can be translated, but there are an inter-linguistic and inter-cultural limits for it (Newmark 1998: 58).

It was showed how these theoretical aspects of metaphor's translation are realized in practice by example of evangelical concept "THE EYES IS THE LAMP OF BODY". As a stuff of

research was used different kind of English translations of The Bible, such as: New King James Version (NKJV), Today's English Version (TEV), New Living Translation (NLT), The Message (MSG), Easy-to-Read Version (ERV).

The metaphor "EYE IS THE LAMP OF BODY" is used by two evangelist in identical form:

Matt.6:22 (NKJV)

Lk. 11: 34 (NKJV)

The lamp of the body is the eye. The lamp of the body is the eye. King James Version follows original text closely: "*ho luhnos tou somatos estin ho oftalmos*". This is an example of classical metaphor. The connotation meaning of the lamp (*luhnos*) as the source of the light transfers to the eye (*oftalmos*). These denotations have no clear semantic context, so the recognition of metaphorical image is entrusted to the reader. From Nida's opinion simple readers are not able to understand the meaning of the phrase, so the metaphor must be translated by comparison:

Matt.6:22 (TEV)

Lk. 11: 34 (TEV)

The eyes are like a lamp for the body. *Your eyes are like a lamp for the body.*

The next example is the instance of keeping of metaphor in translation with some explanations inserted into the text:

Matt.6:22 (NLT)

Lk. 11: 34 (NLT)

<i>Your eye is a lamp that provides light for your body.</i>	<i>Your eye is a lamp that provides light for your body.</i>
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Authors of NLT chose one of possible meaning of the metaphor and gave appropriate explanation for it. But hidden meanings of the metaphor remain without any attention and readers have no chance to get to know about it.

The next examples show how translators can impose chosen meaning on readers:

Matt.6:22 (MSG)

Lk. 11: 34 (MSG)

<i>Your eyes are windows into your body.</i>	<i>Your eye is a lamp, lighting up your whole body.</i>
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Matt.6:22 (ERV)

Lk. 11: 34 (ERV)

<i>The only source of light for the body is the eye.</i>	<i>The only source of light for the body is the eye.</i>
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The form of original has no value in these translations. The aim of translators is to carry the message to the readers without leaving any place for free interpretation.

Further, Newmark (1998:57) shows different ways to translate metaphorical figures; i.e. (1) to preserve the same metaphor; (2) to substitute it for other metaphor, and (3) to change it for comparison, MA to add an explanations – to translate metaphor by paraphrase.

The cognitive approach to the metaphor means that its translation is the inter-cultural process, so it is too hardly to translate the metaphor adequately. Therefore translation of metaphor, which based on cultural factors, can't be examined as linguistic phenomenon. So for adequate translation of conceptual metaphor one must deeply know intercultural ties. However the practical rules of translation suggested by cognitive linguistics' authors are the same as traditional one. Mandelblit (1995: 488-493) considers certain practical operations: To translate metaphor as comparison – to translate it by paraphrase – to explain sense of metaphor on notefood – remove it in translation. The question about conditions of metaphor's keeping in translation is important too. The question of metaphor keeping in translation is linked with theoretical decisions about role of form of original text.

There are two trends in the theory of translation: The keeping of the form of original text and the neglecting of it. The first way considers that demetaphorization of original text in translation is the depletion of its initial expression. The second way shows that metaphor can and must be eliminate in translation in any convenient case. Schleiermacher suggests two way for overcoming language and cultural barriers: to bring the reader to understanding of foreign actual of original text, or to change the text for comfort of readers (Schleiermacher). For authors the act of translation is the “act

of violence” for original. Readers don’t feel that they read texts of another culture. Replacement of metaphor brings us to depletion of original, and only keeping of the metaphor allows us to touch culture of original text (Venutti 1995:17-19).

Other theoreticians of translation believe that the aim of translation is to transfer the meaning of original without strong bidding with its form. E. Nida designates two kinds of translation: formal equivalence, when translator follows the form of original; and functional equivalence, when translator’s aim is to bring the meaning of text closer to reader.

Furthermore, Newmark (1988:9) states that translation has to follow certain rules with regards to paragraphs, sentences, cultural terms and proper names. In another of his works, he continues by claiming that when translating a text one has to use some sense when it comes to choosing the right word in the target language. In his vein, (Newmark 1991:25) adds that content-words (most nouns, adjectives, verbs and adverbs) normally have certain autonomy as units of translation. They cannot, and must not, be translated by words which, when retranslated into the source. In conclusion, all this points to the fact that translators need to be true to the original text, and keep changes down to a minimum language, could not remotely reproduce them.

Furthermore, Newmark (1988a:104), adds that metaphor could be any figurative speech: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e. to describe one thing in terms of another. Note also that metaphor incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things the image and the object.

Newmark (1988b: 88) also suggests some strategies for Translating Metaphors in a text, i.e.:

- (1) reproducing the same image in the TL;
- (2) replacing the image in the SL with a standard TL image;
- (3) translating metaphor by simile;
- (4) translating metaphor by simile plus sense;
- (5) converting metaphor to sense;
- (6) deleting; and
- (7) combining the same metaphor with sense.

Back to the main idea of metaphor, that it is derived from a Greek word which means “to transfer” or “to bear”. This is because a metaphor transfers or bears one attribute to another. A metaphor is a figure of speech that is used to compare two ideas or things. Metaphors are means in which one concept is understood in the context of other words as it re-expresses words from one domain into another domain. They make speeches and writings more entertaining and interesting to read. Good metaphors give new information and provide a new insight. This paper is going to show how metaphors have an impact in our thinking, writing, language as well as our daily lives.

There are some common types of metaphors like the dead metaphors which are used if the sense of the transferred image is not there or is absent. For example “to grasp a concept” which literally means gathering what one has understood. Another common type of a metaphor an extended metaphor which forms a subject and subsidiary subjects for example take the earth as being a subject and the men and women being, the subsidiary subjects in the same context. A mixed metaphor changes from one identification to another without changing the first identification. An absolute metaphor is one which denotes a concept that cannot be replaced by a solely conceptual thought for example, the word light for truth. When writing a metaphor one should first of all know well the

different available figures of speech then use their imagination to logically associate two unrelated objects. He or she should be creative enough to interestingly bring out a statement that does not use the word 'as' or 'like' as that would make the statement a simile.

Metaphors are powerful and commonly used figures of speech which play an important role in writing and language as they help in expressing ourselves. Metaphorical expressions are used in imagination and understanding. We can understand how "metaphorical expressions in everyday language icon give us insight into the metaphorical nature of the concepts that structure our everyday activities". In romantic relationships, people sometimes refer to an earlier girlfriend or boyfriend as an old flame. The flame implies a strong emotion of love or desire all summed up in the metaphor. Another example is burning love; the love that is very deep and is never going to end. This metaphor is used to show undying love whereby undying represents that love that the love is strong and might face all life challenges.

People feelings of desire and love for another person might proclaim that they have the 'hots' for another person. The 'hots' describes a crush or desire. Metaphors shape our way of thinking as they come in conveying feelings and emotions. A person could say that the other has a stomach that is a bottomless pit meaning that he or she has an appetite that

cannot be satisfied or that his stomach cannot be filled. Another example could be that the inside of a room is a refrigerator implying that inside the room is very cold. There is no clear method of determining metaphorical excellence but a strong effective metaphor has weighted values and attributes.

Even before we think, metaphors shape perceptions and for this reason that they are used to advertise products in advertisements. A lotion can be described to leave the skin silky and smooth. The image is complimented by a model with very smooth skin. A lotion is the word here used to communicate large quantities of information with just a single word or phrase. If a person describes a situation where somebody's idea was difficult to be accepted, a writer says that this idea was difficult to swallow. In this case, difficult to swallow will be a metaphor that is used to describe large quantities of information with just one simple phrase.

Moreover, metaphors can be used in work environments to communicate different messages. For example, someone can say that our manager has stolen the spotlight with his performance. This means that the manager's performance has taken the attention of all people in the work place. In academic writing in order to extend a discussion a writer can use metaphors. Metaphor of writing as conversation has several strengths...It suggests that the goal of such writing

is not to have the final word on a subject, to bring the discussion to a close, but to push it forward, to say something that seems to call for further talk and writing.

Metaphorical expressions are widely used to give more information using less word and show the similarity between two unlike things. “Time is money” is highly used in our society to express the importance of time in our lives. That emphasizes the value of time by suggesting that is equal to money. Metaphorical expression can be best way to describe the characters of one person and express our thinking as clearly as possible. For instance, one can say that all he wanted to see was the sunny face of another person. This leads to describe the warmth of the sun that can be transferred to the character of this person.

Metaphors can be used as an assessment tool in institutions whereby, a teacher asks the students to form a paragraph out of a certain metaphor to expose their understanding of that particular metaphor. A metaphor is ironical and has similarity between the concepts at the same time and that makes metaphors very useful in writing of literature. Metaphors are also used to make speaking and listening more interesting, they communicate in a big way with just a phrase or few words. Finally, metaphors can get readers and listeners to think of the context they hearing or reading about since they imply instead of directly stating the

relationships however, it may be argued that the theories of metaphors tell about a specific relation.

Therefore, metaphors are powerful expression tools in both speeches and writings. Public opinion can be affected through the use of metaphors. They help us shape our thinking as well as our general outlook of the world. Metaphors are highly involved in changing the way we think about life. I agree that relations and thoughts are largely metaphorical. Even though, some people think that metaphors are only found in poems and songs. I believe that metaphors are figures of speech whereby a similarity is created between two unlike things. Overall they help us understand the meaning of concepts in a different way than they are. How do metaphors involve in your everyday realities?

Schäffner (2004) in this context also adopted Toury's idea by mentioning that instead of searching for some general rules of metaphor translation, she focuses on the study of actual translation solutions. This is done without establishing any a priori criteria or making value judgements about the appropriateness of the procedures chosen by translators. Schäffner (2004) views metaphor translation as an act of communication oriented primarily towards the target cultural context and prospective readers.

Schäffner (2004: 1256) classifies two main issues with regard to the phenomenon of metaphors, translation studies has been concerned with two main questions, namely:

- (1) **The problem of translatability.** i.e. which somewhat resonates with the question of equivalence. This is a question of the very nature of the metaphor as a figure, as a part of communication, and as a tool used (in semantic and pragmatic sense) with a particular purpose – all of this in different systems (be it grammar, langue / parole, culture etc.). In short, there is a problem of *equivalence* versus *systemic difference*. The important thing to realise is that the transfer of such a complicated entity as a metaphor cannot be simple by definition.
- (2) **The problem of procedure, strategy of translation.** Once we admit that there is a way to recreate the semantic entity (or purpose) of a metaphor in a target text (depending on the approach one prefers), a myriad of other, practical difficulties appear. Is there a general way to deal with the translation of metaphors, based on their nature, type, or function in the text, or is this an *ad hoc* process? Can a typology of strategies be constructed, or is it a foolish

vanity to try to capture such an *—individual flash of imaginative insight* (Dagut 1976:22 as cited in Schäffner 2004: 1256)?

Both questions can be addressed from significantly different scholar positions. Schäffner herself (2004: 1254) warns that arguments brought forward need to be seen *—within the context of a heterogenous discipline* which translation studies indisputably is. She (2004: 1254) further mentions that as for the first question, among possible sub-disciplines of translation studies preoccupied with the problem of equivalence.

(1) Linguistics:

Preoccupied with translation as transferring meaning.

The notion of equivalence: Transfer of a text should be as faithful as possible, both in content and form.

(2) Text linguistics:

Metaphor as a unit of translation. Treating source text and target text in context of situational factors, conventions, text functions etc. Equivalence is of communicational nature.

(3) Functionalism:

Translation as trans-cultural interaction, translation strategy is dependent on appropriateness to purpose (in other words, importance of equivalence is reduced).

It is concluded that the whole sub-domain is further complicated by the fact that no universally accepted notion of equivalence exists, especially if various post-modern and cultural approaches are to be incorporated to the discussion in their entirety and with all consequences.

General study of metaphors is drawing on two equally important sources, that of the classical and the conceptual approach. Whereas the principles of the two approaches are fundamentally different, various attempts have been done during quite a lively debate in the recent decades to combine and mutually inspire these two “traditions”. The question then raises - What are their main features?

To answer the question, first thing first, metaphor can be defined in various ways, among the particularly interesting being „textual interpretation of a conflictual complex meaning“, or „putting strange concepts into interaction“ etc..

The chart below can clarify the featuring of the same concept described by various terms and points of view, none of them being truly universal (see Prandi 2010). Each of the four pairs comprises a term of its own:

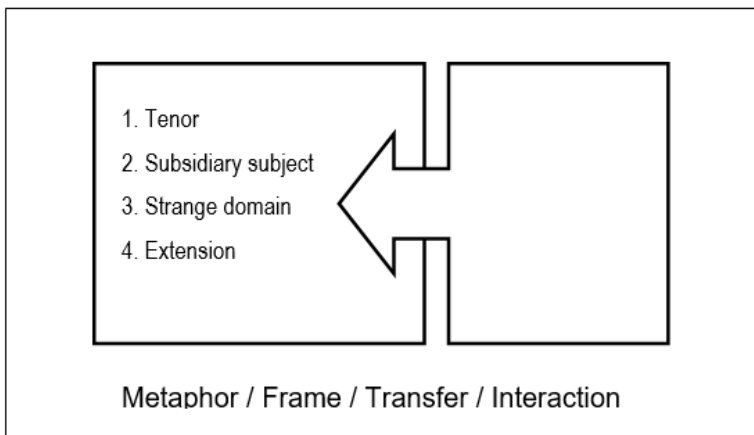


Figure. 2.1: The principle of metaphor (adapted from Prandi 2010: 305)

In the classical view, metaphor has been primarily seen as a rhetorical figure or as a device to add interest to the text. At the same time, metaphor has been treated as something albeit interesting, yet rather peripheral and difficult to study, as an object in realm of poetics rather than empirical analysis. Nonetheless, the traditional understanding of metaphor as a figure of speech (whose main function is the stylistic embellishment of a text) has been recently replaced with a more complex conceptual, cognitive approach (Schäffner 2004: 1254) which tends to see this phenomenon in context of broader aspects of communication. Whereas this shift is very interesting, it inevitably leads to further methodological confusion. With publication of Lakoff and Johnson's *Metaphors*

We Live By (1980), the whole world of study of communication was once again significantly moved.

In recent years, the new conceptual paradigm has been, according to e.g. Schäffner (2004: 1257-1258) taking root also in translation studies as such. In their remarkable work, Lakoff and Johnson argue that metaphors are nothing less than demonstrations of the whole system of experience and thought of human society.

From this point of view, each metaphor is an expression of conceptual mapping (from the source – “vehicle” – to a target – “tenor” – conceptual domain). Whereas this may terminologically resemble the classical view, the crucial importance is that metaphorical mapping is not regarded as a finite object. It is only a surface demonstration of a relation existing on a much deeper level, firmly set in the experiential system of human beings who are capable to “see” or understand one domain by means of another. This changes the whole perspective.

Katan (1999) proposes that the concepts of culture and communication are central to the work of another translation. He stresses that translation is a form of intercultural communication in which a translator plays the role of a mediator between the source and the target culture. His views on metaphor translation, in his monograph *Translating Cultures*, are based on frame theory. He takes Tannen’s notion

of the frame as an interpretative device (see Tannen – Wallet, 1999) and applies it to the translating process. He claims that the concept of the cultural frame is important in reader-oriented translation where the translator must be aware not only of the source culture and the target reader's frames of interpretation but also must be able to mediate between the two. In his examples, taken from English and Italian, he illustrates mediation in metaphor translation through conscious manipulation of the text. Obviously, the aim was to make the culture frame used to interpret the metaphor in the source culture accessible to the target reader who lacking the background cultural knowledge may not immediately recognise the link between the object and the image.

In conjunction to translatability, Fernández (2003:67) suggests three or four main positions have crystallised inside translation studies, i.e.

1. Metaphors are untranslatable (as argued by Nida (1964) or Dagut (1967), i.e. any translation of metaphor brings about a different metaphor;
2. Metaphors are fully translatable (e.g. Kloepfer (1981) or Mason (1982)), i.e. there cannot be a theory of metaphor as such, just a theory of translation applied to metaphors;

3. Metaphors are translatable with a considerable degree of interlinguistic inequivalence (e.g. van den Broeck (1981), Toury (1995) and Newmark (1988));
4. Fernández lists – as a distinct fourth type – so called Conciliatory approach proposed by Snell-Hornby (1988), who claims that the range of renderings will depend on the type of text and *ad-hoc* factors.

It is known that no universal definition of equivalence (and therefore no simple means of measurement of it) has been provided so far. As for the question of translatability seen from the point of view of metaphor types, Newmark (1988: 48-49 in Fernández 2003: 68) argues that metaphors most „translatable“ are the *dead* ones, whereas the translatability of *stock* and *original* ones is proportional to the proximity of the two polysystems involved. Van den Broeck (1981: 73 in Fernández 2003: 68) suggests that not all metaphors pose the same risks, and their translatability thus depends on their communicative function and cultural bounds – the larger the quantity of information and the degree to which this information is structured in the text, the lower the translatability.

Hatim and Masón (1990: 3-4), for example, argue that translation should be described as a process, involving the negotiation of meaning between producers and receivers of

texts. In other words, the resulting translated text is to be seen as evidence of a transaction, a means of retracing the pathways of the translator's decision-making procedures. In the same way, the ST itself is an end-product and again should be treated as evidence of a writer's intended meaning rather than as the embodiment of the meaning itself.

In other words, according to Schaffner (1999: 144) that they highlight the importance of studying translation as both a process and a product. Further, he says that it seems that Hatim and Masón were successfully show how their analytic apparatus is applied to the source text, but they are not equally successful in applying it to the translation process. To carry out this analysis, different assumptions have been taken and used as theoretical foundations of their discussion:

- (1) metaphor is a translation problem and in translating metaphor there is " little point in seeking to match target language words with those in the ST in isolation from a consideration of the of the writer's world view" (Hatim and Masón, 1990: 4);
- (2) metaphor is a cognitive tool (Lakoff and Johnson, 1980), which plays an important role in term formation and concept analysis.

- (3) translating is an act of communication which takes place within a social framework. The translator as communicator seeks to maintain *coherence* by striking the appropriate balance between what is effective and what is efficient in a particular environment, for a particular purpose and for particular receivers (Hatim and Masón, 1997).
- (4). the translator plays a central role in the translation process, especially under the tenets of decision theory (Levy, 1967,1988; Jumpeltz, 1988; Wilss, 1981,1994). Since 'decisión theory' plays a pivotal role in this article, it is devoted the next section to it.

The old debate concerning the translator's priority for the source language (SL) or for the target language (TL) illustrates the confusión that has permeated the whole discipline, usually manifesting in terms of dichotomies, such as 'right' versus 'wrong', 'form' versus 'content', 'art' versus 'science', 'theory' versus 'practice', 'translation' versus 'interpretation', etc. Table 1 offers a representative sample of some of these dichotomies and the scholar(s) introducing them.

Table 1. Dichotomies concerning the translator's priorities for the SL and TL.

SL	TL	Scholar introducing the dichotomy
(Word for word)	(Sense for sense)	Cicero (1949/1976)
Formal correspondence	Functional equivalence	Nida(1964)
Formal correspondence	Textual equivalence	Nida&Taber(1969)
Overt translation	Covert translation	House (1977 & 1981)
Adequacy	Acceptabihty	Toury (1980)
Author-oriented translation	Audience-directed translation	Bassnett-Macguire (1980/1991)
Semantic translation	Communicative translation	Newmark(1977&1988)
Loyalty	Functionahty	Nord(1991)

News Articles and Translation

Nowadays news articles might be said to be the basis of communication as they are the main source which delivers most up-to-date news on social life, culture, politics, etc. to the

audience. The language of this type of news articles is characterised by publicistic register which is different from other registers both in writing strategies and functions. Biber and Conrad, (2009:113) and Bitinienė, (2007:11) mention that publicistic register is considered to be the means of mass communication. The common functions of the publicistic register are to inform, persuade, reflect the state of the society and form people's attitudes. The register has two main requirements to be followed: novelty and relevance. It means that information in publicistic articles has to be up-to-date, precise and, of course, informative. The most common features of publicistic register are: clarity and accuracy of the language, generally known terms, periphrastic expressions and journalistic clichés, whereas the emphasis is on situational and cultural context. McNair, (2009:75) adds that linguistically, this register is characterised by positive or negative evaluative adjectives (which work for persuasive function), impersonal expressions, emotionally marked language, euphemisms, metaphors, phraseological units, metonymic, short sentences, active voice, present tense, etc. Publicistic language is nowadays characterised by commentaries and by imposing personal opinion.

What concerns news articles, the requirements for them are, in fact, similar to those of newspaper articles. However, the language of news texts has been affected by

readers' fast lives, consequently, the text and the language has been transformed by the content of the articles which are extremely simplified and rather shallow with the main objective to provide information, advertise; some deeper analysis, however, is left overboard. As a result, the role of headlines of news articles is transformed: they have to actually "attack" the reader, not just to attract their attention (Marcinkevičienė, 2010).

Headline writing, thus, is the craft which makes news articles or even newspapers or magazines either successful among the audience or not. Headline writers, however, very often are not those who write articles (Marcinkevičienė, 2008:176). The popularity and readability of the article quite often depends on the headline which is a representative part of the article and can, therefore, be considered as the most important part of publicistic articles (Rich, 2010, p.259).

Bitinienė, (2007:62) says that it is possible to say that headlines are the "medium" which communicates and interacts between the author and the reader. Headlines have very specific thematic functions: they usually express the most important topic of the news items (Dijk, 1985:69). In other words, headlines represent the main ideas of the articles in a condensed form, thus, very often "a forcible and informative element" is included so that the headline could intrigue the reader (Bitinienė, 2007:65) and capture his/ her attention

(Rich, 2010:259). Marcinkevičienė, (2008:176) concludes that two types of headlines could be identified: (1) subject headline (the one which defines the subject of the article), (2) thesis headline (the one which includes the main thesis of the article and, therefore, allows to present a subjective opinion). Moreover, Saxena, (2004:45) adds that there are other types of headlines, e.g., (1) commentative headlines (when comments are reflected in the headline of the article); (2) label headlines (there is a subject which dominates and the predicate is omitted); (3) descriptive headlines (the main information with a comment is presented), etc. One of the most common types of headlines of online articles is a descriptive one. Moreover, various headlines have different visual appearance (font size, style, etc.) and various linguistic structures but these aspects are not to be analysed in the paper as only linguistic aspects should be taken into consideration.

Headline writers and translators should not forget the rules how to make headlines eye catching and intriguing. First of all, headlines have to be neither too long nor too short as they are usually characterised by maximum of information on minimum of space; they should also include some specific keywords. According to Saxena (2006:48), headlines are typically characterised by the 5 “Ws” (who, what, where, when and why) and an “H” (how) principle. Therefore, as headlines have to be space saving, the most essential aspects have to be

revealed in them. A noun and a verb are quite important, while other parts of speech make the headline attractive to the reader.

Saxena, (2004:44–50) and also Rolnicki et al., (2007) agree that linguistic structures used in headlines are specific, i.e. (1) simple and specific words are the most important requirement in headlines; (2) active verbs give some meaning and weight to headlines (while finite verb forms are very often omitted); (3) auxiliary verbs help to save space; (4) articles are usually omitted (unless the sense is lost); (5) widely known abbreviations should/ may be used; (6) attributions of those whose statements or comments are presented in articles should be used in headlines; (7) present tense is most common (compared to other past tenses, the past simple tense is also appropriate); (8) infinitive is often used instead of future tenses; (9) numbers should be written as numerals in order to save space; (10) punctuation should be avoided; (11) question headlines have to be replaced by direct sentences as questions refer to some uncertainty, thus, if the topic is interesting enough, question headlines might be used; (12) long words have to be replaced by short ones; (13) the most important words should be put in the beginning, etc.

Metaphor and Newspaper

News is one abundant source of real discourse. Since “society is pervaded by media language” (Bell, 1991:1), news influences much of our lives. It has attracted significant discussion interest. News is the subject of interest in linguistic authors, especially the use of metaphor in newspaper articles. It is very interesting and useful to be searched because from the metaphors used in any articles of the newspapers it can reflect the ways of thinking of the society. Metaphor reflects people’s ways of thinking.

Krennmayr (2011:276) mentions that newspaper texts, being high in informational content, contain a relatively low proportion of verbs. Verbs are more typical of involved registers such as conversation. Her analysis has shown, that when verbs are metaphorical, they are more typical of news than of conversations. She identified the use of personification as one influential factor for this unexpectedly prominent use. The spontaneous conversations in her data are about the here and now and revolve around real people and their actions, which requires largely non-metaphorical use of verbs. According to her, this picture may be different for other kinds of spoken language such as educational talk, for which Cameron (2003, 2008) found a high proportion of metaphorically used verbs compared to other word classes.

Journalists need to communicate their message efficiently within restricted space.

Krennmayr (2011:277) shows her analysis furthermore quantified, for the first time within the same dataset, not only indirect but also direct and implicit metaphor as well as metaphor signaling. By far the most common form of metaphor in news (and the other registers) is indirect metaphor. The proportion of direct metaphor in newspapers is similar to that in fiction – it is higher than in academic texts or in conversation. Signals for direct metaphor are more common in fiction than in news, however. This finding may be related to the communicative, deliberate use of metaphor. Signaling a metaphor forces the recipient to view the topic from a different perspective. Thus literary texts may be experienced as more metaphorical than newspapers and those in turn more metaphorical than academic writing or casual conversation. Overall, lexical units that function as signals for metaphor are rare. This finding may provide an impetus for reevaluating theoretical models and materials used in metaphor processing discussion.

The condensation of metaphor in news text is the right thing to be discussed especially those that are related to translation or at least to the same news written in two different media (one uses Indonesian and another uses English).

Metaphor in Business Articles

In every day economics we deal with metaphors as they are a vital part of media language. It is especially economic journalism which relies on metaphors. As Koller (2004: 3) states, “enforced use of metaphoric language makes for the highly expressive, vivid and inventive style usually found in the printed media”. This is connected with one of the functions of metaphor which is “the ideational construction” of reality. As she adds, “by favouring particular metaphors in discourse, journalists can reinforce, or even create, particular mental models in their readers’ cognition”.

There are some different reasons for the growing popularity and rapidly of metaphors in economics and business. Firstly, the number of metaphors in economics and business are also connected with their relation to general language. The language of economics, being a part of our everyday discourse, is full of metaphors. Many scholars admit that metaphors are important in discussing scientific issues. Thus, metaphors help us to understand complicated economic concepts. We should also bear in mind that metaphorical names are remembered more easily and quickly.

Business articles in newspapers, as an example, offer a rich metaphorical material for study. They facilitate and enhance understanding by simplifying what would otherwise

be sometimes too complex to understand. In Business world there are two main communication areas, i.e.

- (1) an internal communication – amongst businesses and
- (2) an external communication – with the general public. When considering business English texts, various specific lexical features have to be taken into account, such as
 - (i) it has been agreed on the fact that the business lexis is layered – technical vocabulary and the sub-technical one;
 - (ii) business texts abound in abbreviations and acronyms;
 - (iii) there is a certain sociolinguistic orientation – people choose how to speak business language depending on the subject, situation and a whole range of sociolinguistic factors. As Pickett (1986b: 2) puts it, the language used by business people display sensitivity to subject matter, the occasion, shared knowledge and social relations holding between companies and communicators.

Another characteristic refers to a certain degree of formality and courtesy – this is usually found in the forms and

frameworks of conventionalised transactions (business letters; faxes; memos etc). The next characteristic and the most important one related to this book is the use of metaphors, especially in economy and business press articles.

Lakoff and Johnson (1980:5) approached the idea of metaphors differently. Metaphor is defined as a cognitive mechanism whereby one conceptual domain is partially mapped onto a different conceptual domain, the second domain being partially understood in terms of the first one: the essence of metaphor is understanding and experiencing one kind of thing in terms of another. The domain that is mapped is called the *source* and the domain onto which it is mapped is called the *target*.

Metaphor, within this new approach of cognitive semantics is assigned more than a purely aesthetic function, as proposed by comparison and substitution theories; rather, it is seen as basic to human cognition and thus salient in the way we speak and talk about the world. Several aspects related to the new approach on metaphor are worth being mentioned, i.e. the claims that

- (1) metaphor structures human thought, and is thus more than just an element of linguistic surface structure;
- (2) metaphor is pervasive and systematic, and

(3) metaphor allows us to understand the abstract through the concrete.

There are some information related to the analysis of metaphor used in business articles in newspapers. In 1982 for instance, Willie Henderson in his paper entitled *Metaphor in Economics* (published in "Journal of Socio-Economics", 21(4), Winter 1982:363-377) opened the discussion of metaphor in economics, pointing to the scarcity of analyses of metaphor in economics, in spite of the "wide and deliberate use of metaphor in economic texts.

Deidre McCloskey (1983) and (1994) argues that metaphor should be investigated in the frame of an economic criticism whose objective should be finding out "how arguments sought to convince the reader. He (1994:35) further explains how in the eighties a few economists realized that such facts as the character of the audience, the style of the customary medium, the practical purpose to be achieved from the communication do influence scientific communication while not necessarily distorting it; he suggests that, in order to account for such factors, economists need rhetoric, which is not an ornament, or what is left after logic and evidence have done their work. Rhetoric in its broad definition is the art of argument, including what is called logic, one corner of the rhetoric tetrad (which also includes, for McCloskey, metaphor, story and fact).

Scientific metaphors are not merely linguistic ornaments , on the contrary, they are essential to the conception, development and maintenance of scientific theories in a variety of ways: they provide the linguistic context in which the models that constitute the basis for scientific explanation are suggested and described; they supply new terms for the theoretical vocabulary, especially when there is a gap in the lexicon; and they direct scientists towards new paths of inquiry, by suggesting new hypothetical entities and mechanism. Through metaphors scientists draw upon existing cognitive resources to provide both the model and the vocabulary in terms of which the unknown mechanisms can be conceived and so investigated. Metaphors thereby perform a cognitive role in scientific theorizing.

Business articles in newspapers have different audiences compared with textbooks. Therefore, besides being informative, the journalist needs to be entertaining as well, in an attempt to make the articles more lively and interesting. One way of achieving this is by making use of metaphors.

According to Phillips and Edward F.. (2009) metaphors are formed in different classification of species in itself, still it has a wide diversity in ads. Usage of metaphors in ads can vary to product, culture, message and purpose. In this section, 15 advertisements are analysed according to the products that

serve different purposes with using different metaphor patterns.

1. Metaphors can serve a lot of things and appear in different types in ads. In this example; fortune cookie is used to impose a combination of two different emotions such as expectation and frustration. Alcoholic beverages generally cause emotional reactions, thus, metaphors make a connection between the object and emotions by indirection. The message in the fortune cookie (That wasn't chicken) is a kind of confession note that reminds us the fact that we assume the things as we wish, but notice the reality at the end as well as in everyday life.
2. Newspapers and editorials generally use ads or cartoons to show metaphor often relevant to political issues. Sonntags Zeitung newspaper figures the presidential system as visually. Snow White is used to highlight the Kingdom history that started in story books since our childhood, as well as this story will continue likewise. Matryoshka dolls are used as a visual effect to create continuity, and emphasize that, following persons will be from their families and generation to assure continuation process.

3. Occasionally, metaphors bring irrelevant objects to make a relationship in unfamiliar ways. The purpose of using different elements in ads is, as clear as the meaning of objects. Rabbit is rabbit rabbit arguably as seen, while juxtaposing them together, the same meaning is transferring to the product.
4. Advertising metaphors sometimes illustrate verbal metaphors from everyday life speech. For example; “If it was possible to stop time.. “ There is no such an invention to stop time yet, but metaphorically the actions and moments can be captured by the cameras to keep them frozen..
5. Advertisements, with the help of metaphors like to draw attention to the product by appealing to senses. Using a baby and a father figures in a composition activate paternal bond and heartwarming in order to give smooth personal touch.
6. In ads according to their purpose, human characteristics and actions are transferred to the objects, in order to be effective. Nuisance of being overweight is described as a bag that suffers from exhausting. Carrying own burden is shown as metaphorically.

7. In another metaphor method in advertising is, using two objects that mean and refer the same thing. Toys and games exist to contribute to the world of imagination, by giving abstractness to perceive different shaped objects as a same figure.
8. Metaphorical advertisements make meaning by bringing same elements together, such as using different elements to build a powerful message to the majority. When visual objects are alike, the content of the words create meanings to have metaphorical connection.
9. In advertisements, logos, and product designs; usage of hand icon is substantial to dwell on gaining trust over audience.. A lot of advertising, the messages highlight the importance of social connection that uses symbolic hand. Metaphors are as well as the reflection of a culture, also indicates the origin of the product visually.
10. Visual metaphors are powerful tools that allow us to view something from another perspective. By using another point of view, metaphors in ads can create exaggeration. Sky window of a car offers us to open the curtain of a new world that is brought with the invention we create visually

11. Sometimes products do not appear in the ads obviously, but we can understand the attribute of the market through the action. The aim is to increase the interest in the product, therefore the possible results are depicted in the deficiency of that product. Emotional difficulty of waking up in the morning is shown as physical distress metaphorically.
12. For creating metaphorical effects for products, situations are compared as before and after conditions. In this example to highlight the purpose of the product, the surface of the sofa has been used instead of a human skin that indicates the destination of the body.
13. Another drawing attention to products, especially for low-income ones, is to show that the products can make more than its aim. As in the ad, paper towels can transform into creative tools that increase the demand of people to the product.
14. Metaphors are not used to replace the objects all the time. Sometimes the metaphors used to create a story, and show the following action and next frame through photograph. In this example, verbal abuse has been expressed as physically to impress two sided effect at the same time.

Metaphor in Politics Articles

The use of metaphors cannot be separated with political activities. As Beer and de Landtsheer (2004: 24) note, that politicians make frequent use of metaphors as tools of persuasive communication, to bridge gaps and build identification between strangers; to frame issues; to create, maintain, or dissolve political coalitions; to generate votes and win elections. Schmitt (2005: 336) points out that '[m]etaphors provide schemes, which bundle together the fullness of details, making them clearer and more manageable'. Along the same lines, Ditmer (1977: 567) argues in this regard that the selection of a word from everyday language endows the symbol with an appearance of familiarity, enabling members of the mass public to relate on a more intimate level to a remote, complex and seemingly irrelevant event.

"Metaphors may offer solutions because they are fundamentally ambiguous, so people can take from metaphors what they interpret them to mean. Stone (1998) asserted that the essential ambiguity of metaphor allows for cooperation and compromise among a wide array of people. The ambiguity allows politicians to give rhetoric to one side of an issue while voting for the other. The ambiguity allows the general populace to reconcile their own inconsistent, ambivalent attitudes." (Mio, 1996:132)

Some great ideas about the use of conceptual metaphor in politics articles are given by some linguists. The theory of conceptual metaphor sees metaphors as a means of understanding something in terms of something else by “mapping” one conceptual domain to another. The theory of conceptual metaphor is useful for this investigation, since it makes plausible assumptions on a “theory level” (see Cameron 1999) about what expressions may potentially be understood metaphorically. Lakoff (2008) mentions that the metaphor represents a potent rhetorical tool for all political actors to shape the political minds of citizens.

Seth Thompson (1996:185-6) mentions that the world of politics is complex. The dynamics and consequences of politics are neither tangible, self evident, nor simple. A major function of political metaphors is to link the individual and the political by providing a way of seeing relations, reifying abstractions and framing complexity in manageable terms. This conceptual view also implies that metaphors are pervasive in everyday discourse. Therefore, metaphors cannot generally be regarded as something literary or creative. A procedure of metaphor identification has to differentiate between rather conventional metaphors and creative metaphors which occasionally exploit the principles of conceptual mappings.

In conclusion, one of the relevant questions in speaking about the conceptual theory of metaphor is the relationship between conceptual metaphors and culture. Culture is one of those concepts that is difficult to define. However, there is an agreement among most definitions that culture has to do with ways and values of living in addition to common social traditions.

Beer & De Landtsheer 2004; Wilson 1990 (in Chengwen, 2008) propose that it has generally been held that metaphors have significant rhetorical uses in political communication. In particular, studies have increasingly centred on the use of metaphor in politics, since Lakoff and Johnson's (1980) seminal work provides an account of metaphor which can contribute to the construction and comprehension of social and political reality. In election campaigns, politicians use metaphors to evoke emotions, reinforce specific platform, attack opponents, and manipulate the electorate

According to Vermeer (1987: 28, see also Lambert 1994; and Hatim 1999) culture is the entire setting of norms and conventions an individual as a member of his society must know in order to be 'like everybody'- or to be able to be different from everybody. Seeing culture from this general perspective, one can say that the relationship between

metaphor and culture can be explored from more than one dimension. One of these dimensions is the influence of cultural values in a particular community in the conventional metaphors in that community. Lakoff and Johnson (1980b: 22) commented that: The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in that culture.

The difference between metaphors that are strikingly creative and metaphors, which have become conventional: Orwell (1968:130) strengthens that newly invented metaphor assists thought by evoking a visual image, while on the other hand a metaphor which is technically 'dead' (e.g. iron resolution) has in effect reverted to being an ordinary word and can generally be used without loss of vividness. But in between these two classes there is a huge dump of worn-out metaphors which have lost all evocative power and are merely used because they save people the trouble of inventing phrases for themselves. Nevertheless, this is not a sufficient argument against an analysis of creativity in political discourse. It is important to bear in mind that persuasion is not the only function of creative metaphors.

In fact, a mere focus on persuasion gives a distorted picture of metaphors and political speeches; i.e.

- (1) Metaphors may communicate something which is difficult to express in literal speech because literal words are lacking (see Gibbs 1994:124f.; Mio 1997:121f.);
- (2) Metaphors may help in face-threatening situations in which it is more appropriate to speak about a topic in an indirect way (see Chilton 1996; Charteris-Black 2004);
- (3) Metaphors may add vividness to a speech (see Gibbs 1994:125f.);
- (4) Metaphors may help structuring the argument (see Goatly 1997:163f.; Sopory and Dillard 2002:408);
and
- (5) Creative metaphors may introduce new angles of sight (see Booth 1978; Carter 2004:140).

Fairclough (1989:169-196) states that changes in social practices may produce new discursive challenges which demand creative response. It is in this respect that creativity is sometimes necessary to ensure political survival. Political speeches can function in a similar way to literature by breaking the 'quasi-norms' (Fricke 2000) of the genre of political speech or political discourse. Further research in creative and conventional metaphors may unveil some of these implicit quasi-norms, although Orwell's critique of political prose

already suggests that the use of stale metaphors is one of these implicit quasi-norms.

Grabber (1993:305) mentions that political communication is “the lifeblood or milk of politics because communication is the essential activity that links the various parts of society together and allows them to function as an integrated whole. This statement is also supported by Edelman (1964, 1971, 1977, 1988) by saying that at the core of political communication is the ability of the politician to use metaphor and symbols that awaken latent tendencies amongst the masses.

Edelman (1964:124-125) also stresses that the goal of political discourse is not to find novel metaphors that mobilize public opinion but to use simple that are repeated continuously. Politicians often use metaphors that resonate with latent opinions and become symbols or coded speech. Repetition of such metaphors results in dealing the critical faculties rather than awakening them. Chronic repetition of clichés and stale phrases that serve simply to evoke a conditioned, unctitious response is a time-honored habit amongst politicians and a mentally restful one for their audiences. The only information conveyed by a speaker who tells the audience of business people that taxes are too high and that public speaking is waste is that he is trying to prevent both himself and his audience from thinking and to make all

present join in a favored liturgy consisting of the ritualistic denunciation of the symbols taxes and spending.

In summary, the scope of socially acceptable deviation may be more restricted in political discourse than in literature, but there is also strong pressure to react creatively to social changes.

Metaphor in Sports Articles

Related to the discussion about metaphor in sport news articles, Semino (2008:99) declares that sports metaphors have the potential to create a sense of familiarity with the general public due to their public appeal and popularity. They provide familiar examples of scenarios that generate enthusiasm and emotional investment in the reader as well as often simple, visual representations of situations that belong to other source domains than just sports. Metaphor has traditionally been considered a highly creative phenomenon (Semino, 2008:42) which has led to an abundance of analyses throughout the years, dealing with demonstrating the value of artistry and significance in using different kinds of metaphor. Within this tradition, writers have been considered the foremost creators of metaphors that gradually lose their metaphorical value until they become adopted into conventional language use. The sentiment of writers being

primary creators of metaphor is echoed by Andrews (2005:82) who lists three golden rules for writing:

- (i) grab their attention,
- (ii) keep their attention and
- (iii) leave them satisfied.

However, metaphors are nowadays so common that it is very rare that their figurativeness is noticed (Aitchison, 2007:167). Still, they are obvious tools for grabbing the reader's attention and for livening up otherwise dull sections of a newspaper. Charteris-Black (2004:24) state that metaphors are often used as tools of persuasion for their potential to arouse emotions in people. Hermerén (1999:145) adds that metaphor is for relating new information to familiar information or as Semino (2008:41) to give readers a sense of familiarity when they are faced with something they have little to no earlier experience of.

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In recent years, linguistic scholars like Fauconnier & Turner (2002) have made recurrent note of the interesting cognitive parallel between military action and football, often discussed in terms of conceptual blending. While some of them, for example Lakoff (1991), Beard (1998), and Kuiper & Scott Allan (1996), have pointed out the structural similarities between war and different sports in general, others have dealt specifically with football, for example Seddon (2004), Vierkant (2008), and Chapanga (2004), outlining and drawing on the associations that can be made between activities in the two conceptual domains, in particular those of a metaphorical kind.

The following quotes provide relevant illustration: "It has long been noted that we understand war as a competitive game like chess, or as a sport, like football or boxing. Lakoff,

(1991) mentions the vocabulary of sport is often full of military metaphors. Kuiper and Scott Allan, (1996:174) also add the metaphors tend to draw on an interesting and limited set of domains. There is an undeniable theme of war in soccer. The sport is a physical contest making it almost inevitable for allusions to war, metaphors of battle and strategy by professional commentators. Chapanga (2004) says metaphor seems to be an unavoidable issue when talking about football. Vierkant, (2008) adds that language about football is full of metaphors like “attack”, “shot”, “defence”, “midfield”, “enemy” or “battle”.

What these quotes say, basically, is not only that the game of football tends to be portrayed in terms of warfare, but also that the connection between war and football shows signs of having become “undeniable” and “unavoidable”, so much in fact that our understanding of the game nowadays even depends on it. The illustrations given below are the the famous related title by Lakoff & Johnson (1980), using war-inspired terminology is a strategy that football commentators live by.

To illustrate this inherent principle, let us look briefly at some typical examples.

- a. Liverpool *beat* Arsenal after titanic *battle*.
- b. Former *captain* David Beckham named in England *squad*.
- c. Wenger awaits United's *heavy artillery*.

- d. Portugal continue to *attack* but Germany *defend* stoutly.
(Portugal- Germany)
- e. It seems the *strategy* is to *pummel* the Russians into *submission*. (Holland- Russia)
- f. If Italy score now will it count as a *mercy killing* on the grounds that they will obviously *win* at *penalties* and this would be less *cruel*? (Spain-Italy)
- g. Russia *launch* a stirring *counterattack* but the final ball to Pavlyuchenko is overcooked. (Russia-Spain)
- h. Torres *beats* two *defenders* and *bashes* a *shot* at goal.
(Spain-Italy)
- i. He might have been getting in *dangerous positions* but that's only half the *battle*. (Russia-Spain)
- j. Ramos *tumbles* under *pressure* from Chiellini, but they're *grappling* with each other. (Spain-Italy)

Thus, in the agent category, which was the smallest one here, there were at least 46 examples of words describing the participants of the football game through various war-like concepts. While many of these words referred to individuals (i.e. the “soldiers” of the football pitch), there were also a number of collective nouns describing the two teams (i.e. the “armies” of the green battlefield), reflecting the fact that football is a team sport. The following table gives some examples of the mappings identified:

T1	T2
<i>laskar</i>	= army
<i>pasukan</i>	= brigade
<i>kapten</i>	= captain
<i>penjaga</i>	= guard
<i>pemenang</i>	= winner
<i>kontestan</i>	= contestant
<i>pembela</i>	= defender
<i>musuh</i>	= enemy
<i>pendobrak</i>	= striker
<i>regu</i>	= squad
<i>veteran</i>	= veteran

As regards the category of action words, it was clearly the most prolific one here, containing 306 tokens, a figure which incidentally might have been inflated somewhat by the highly repetitive usage of some central expressions, such as *beat*, *defend*, *hit* and *shoot*. Consisting mainly of transitive verbs in the active form (i.e. showing the “acts of war” on the pitch), these words typically signal different types of intensified activity, often in terms of power, speed, impact, precision, etc.

The following table provides some illustrations:

T1	T2
<i>serang</i>	= attack
<i>hajar</i>	= beat
<i>tahan</i>	= defend
<i>kobar</i>	= blaze
<i>serang</i>	= blow away
<i>serang</i>	= fire
<i>habisi</i>	= kill
<i>pukul</i>	= knock
<i>serang</i>	= lash
<i>colong</i>	= miss
<i>paku/tahan</i>	= nail
<i>tonjok</i>	= pound
<i>bentur</i>	= ram
<i>mundur</i>	= retreat
<i>roboh</i>	= collapse
<i>tabrak</i>	= crash
<i>ledak</i>	= explode
<i>kalah</i>	= fall
<i>gulung</i>	= grapple
<i>pukul</i>	= hit
<i>desak</i>	= rush
<i>tembak</i>	= shoot

T1	T2
<i>tampik</i>	= slap
<i>tampar</i>	= smash
<i>rebut</i>	= struggle
<i>ancam</i>	= threat
<i>roboh</i>	= tumble
<i>balik</i>	= upend

As already hinted at, this was a rather heterogeneous collection of items, encompassing descriptions of everything from events, conditions and relationships to instruments, injuries and various aspects of the play (i.e. the “war campaigns” and their consequences on the pitch). As in the case of the action words, there was a great deal of repetition of some central expressions, such as *attack*, *hit*, *penalty* and *shot*, the collective force of which may partly explain the high number of instances here as well. In the table below, a set of typical examples are given:

T1	T2
<i>tempur</i>	= battle
<i>sahabat</i>	= camaraderie
<i>serangan balasan</i>	= counter-attack
<i>bentur</i>	= crash

T1	T2
<i>bahasa</i>	= danger
<i>tewas</i>	= death
<i>gugur</i>	= demise
<i>damai</i>	= peace
<i>hukuman</i>	= penalty
<i>amuk</i>	= rampage
<i>petaka</i>	= disaster
<i>hindar</i>	= escape
<i>gagal</i>	= failure
<i>tempur</i>	= fight
<i>kritis</i>	= injury
<i>supermasi</i>	= supremacy
<i>kalah</i>	= miss
<i>tembakan</i>	= shot
<i>tusukan</i>	= stab
<i>tunduk</i>	= submission

Being considerably less frequent than those reflecting the core action and activities of the play, these items include war-related expressions such as the following:

T1	T2
<i>berani</i>	= brave
<i>brutal</i>	= brutal

T1	T2
<i>kejam</i>	= cruel
<i>bahaya</i>	= dangerous
<i>tewas</i>	= dead
<i>bertahan</i>	= defensive
<i>kecewa</i>	= desperate
<i>tekan</i>	= oppressed
<i>strategis</i>	= strategic
<i>taktis</i>	= tactical
<i>tak terkawal</i>	= unguarded
<i>tak dihukum</i>	= unpunished
<i>ganas</i>	= ferocious
<i>gila</i>	= frantic

In short, accordingly, despite the small scale of the study, it can be said to:

- (1) confirm the successful application of cognitive metaphor theory to football language in general, and reporting in particular;
- (2) identify a similar structure for the conceptual domains of war and football, making it possible for the terminology to mix without clashing;
- (3) illustrate the common usage of war-inspired metaphors in this context, making a case for the master metaphor FOOTBALL IS WAR;

- (4) highlight the frequent application of vocabulary only marginally relevant to the war domain, which has the function of adding nerve, pace and a violent touch to the game;
- (5) support the idea that the action on the pitch is conceptualized in terms of something which we understand more readily, namely physical conflict;
- (6) describe football reporting as an effective way for journalists to transform the game into a war scenario, thereby addressing the consumer on a more basic and emotional level
- (7) show how the combination of conceptual mapping and intensifying terminology can be used to increase the value of such reporting as a live media product.

Metaphor in Crimes Articles

In almost all newspapers discuss about crimes in their publications. Crime is closely related to law. Crime and fear of crime have become privileged terms by which the needs of individuals and communities are represented. Discussing of crime, in this sense, as a metaphor, a construct from one domain, the law of public wrongs, that is transferred into a wide array of other domains and makes visible new truths about those domains. As law and society scholars have shown, law frequently transfers to popular discourse and to the

selfinterpreting activity of non-legally trained people.' Governing through crime points to a more specific phenomena, the metaphoric use of crime by people with the power and responsibility to help narrate the uses of power for themselves, their agents, and their subjects.'

Lakoff (1996) pioneer cognitive scientist uses crime discourse as one of the clearest examples of his claim that underlying contemporary American politics are competing metaphors of the nation as family. Conservative politics is animated by a metaphor of the nation as a family with a stern and disciplinary father as its leader." To the political advantage of conservatives, they have clearly identified the centrality of this metaphor and made it an explicit part of their public appeal." Liberal politics, although it tends to hide its moral commitments, is no less rooted in a metaphor of the nation as a nurturing family with a nurturing parent at its head.

Lakoffs model helpfully explains why crime has loomed so large, albeit in slightly different form, to both conservatives and liberals. Crime figures largely in conservative politics for several powerful reasons.

Cognitive or conceptual metaphors provide a map through which people can know and act on, for example, unruly speech.' Crime functions as something similar which we might simply call governmental metaphors, that is, those metaphors that work not simply to transplant a series of meanings from

one domain to another but through that and other processes to transmit forms of power and knowledge from one domain into another.

One of the ways that words acquire new meanings is through metaphor. The law too has expressions that began as metaphors – for example, a meeting of the minds, a ripening of obligations, a binding agreement, a broken contract. However, the law has found the need for an even more intriguing kind of metaphor – the ‘legal fiction’. Acknowledged not to be literally true, nonetheless fictions are treated as though they were.

This linguistic phenomenon has its basis in metaphor. Now one tends to think of metaphor as belonging mostly to literary and rhetorical language. However, discussion in cognitive linguistics over the past twenty-five years has shown this perspective to be untenable. Rather metaphor structures ordinary thinking and speaking.

George Lakoff, a linguist, and Mark Johnson, a philosopher, with the publication of their book, *Metaphors We Live By* (1980), ushered in a completely new way of studying the interrelation of thought and speech. They note: The concepts that govern our thoughts are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. If we are right in suggesting that our

conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

Concept

In analysing the equivalence of metaphors found in two newspapers (Indonesian and English newspapers especially those that are found in the four main articles of the newspapers, i.e. Politics, Business, Crimes, Sports articles, the concepts of metaphors category used are basically adopted from Lakoff and Johnson (1980; 1998; Kovecses (2002). The concepts of equivalence (including non-equivalence/shifts) are adopted from Bogusławski, (1994); Cameron, (2003); Cameron & Deignan, (2003); Goddard, (2004); Steen, (2008) Nida (1984).

Equivalence in Metaphor Category

Collins Dictionary of the English Language (1991: 526) defined equivalence as the state of being “equal or interchangeable in value, quantity, significance, etc.” or “having the same or a similar effect or meaning”.

Newspaper texts, being high in informational content, contain a relatively low proportion of verbs. Verbs are more typical of involved registers such as conversation. The analysis

has shown, however, that when verbs are metaphorical, they are more typical of news than of conversations. It was identified the use of personification as one influential factor for this unexpectedly prominent use. The spontaneous conversations in the data are about the here and now and revolve around real people and their actions, which requires largely non-metaphorical use of verbs. This picture may be different for other kinds of spoken language such as educational talk, for which Cameron (2003, 2008) found a high proportion of metaphorically used verbs compared to other word classes. According to him, journalists need to communicate their message efficiently within restricted space. Applying human action verbs to abstract entities (e.g. “the US has *talked* of (...)”) allows for dense information packaging and at the same time avoids conceptual complexity. The analysis furthermore quantified, for the first time within the same dataset, not only indirect but also direct and implicit metaphor as well as metaphor signaling. By far the most common form of metaphor in news (and the other registers) is indirect metaphor. The proportion of direct metaphor in newspapers is similar to that in fiction – it is higher than in academic texts or in conversation.

Signals for direct metaphor are more common in fiction than in news, however. This finding may be related to the communicative, deliberate use of metaphor (e.g. Bogusławski,

1994; Cameron, 2003; Cameron & Deignan, 2003; Goddard, 2004; Steen, 2008). Signaling a metaphor forces the recipient to view the topic from a different perspective. Thus literary texts may be experienced as more metaphorical than newspapers and those in turn more metaphorical than academic writing or casual conversation.

In a number of news texts, metaphorical language use fulfills conceptual functions, as conceptual metaphor theory would predict. The journalist needs to get across a message that is immediately clear. Metaphorically used words can be helpful because they make abstract, complex topics such as politics and business more tangible. They may also be used to fill terminological gaps, in particular in the business news section. Metaphorical expressions can reduce complexity and may thus enhance understanding.

Goatly (1997) mentions that journalists also employ metaphorical language as a cohesive device to connect clauses, sentences, and paragraphs. This gives structure to the text and may enhance readability and comprehensibility – essential qualities for a register in which direct feedback and questions from the audience are not possible. Metaphor is not merely used as a conceptual and a textual device. In newspapers, it is employed for a range of communicative purposes, such as to entertain, to persuade, to inform, to explain or to evaluate.

As Cameron (2003) and Steen (2008) pointed out, these communicative functions surface most prominently in the deliberate use of metaphorical language. A deliberately used metaphorical expression aims at making the reader consider a topic from an alternative perspective. It was examined the patterns and functions of deliberate metaphors in newspapers and linked them to the larger context in which newspapers are embedded. Moving the communicative function of metaphor into the spotlight counterbalances conceptual metaphor theory's lopsided focus on the conceptual nature of metaphor. It adds a discourse perspective to the conceptual one by demonstrating that the selection of figurative language and its linguistic form may be mediated by contextual factors (e.g. Caballero, 2003; El Refaie, 2001; Holmgreen, 2008; Wee, 2005).

Examples of patterns of deliberate metaphor use in newspapers are topic triggered metaphors and expressions from related semantic fields that cluster together or expand across larger stretches of text. Topic-triggered metaphors in soft news may create humorous effects that tie the reader to the text by highlighting both the topic of the text and the source domain. Newspapers do not only inform, they also seek to entertain. Deliberate uses of metaphor have the potential to grab the reader's attention and make them want to finish reading the article.

Unlike in face-to-face conversation, this is essential for a register that does not allow direct interaction with an audience. As the newspaper editor Brisbane (as cited in Carlson, 1937) put it, “never forget if you don’t hit a newspaper reader between the eyes with your first sentence, there is no need of writing a second one.” Topic-triggered metaphors may serve different goals in other contexts. They may function as persuasive devices by opposing metaphorical and literal uses.

Similarly, Webster’s Ninth New Collegiate Dictionary (1991: 421) defines the concept as the state of being “equal in force, amount or value” or “like in signification or import”. It becomes immediately clear, when considering these two definitions, that there are three main components to both, i.e.:

- (1) a pair (at least) between which the relationship exists;
- (2) a concept of likeness/sameness/similarity/equality; and
- (3) a set of qualities.

Thus, equivalence is defined as a relationship existing between two (or more) entities, and the relationship is described as one of likeness/sameness/ similarity/equality in terms of any of a number of potential qualities.

Furthermore, each of the three components outlined here can be the focus of a discussion of the equivalence relationship, such as:

- (1) the specification of the entities between which the relationship pertains, is by no means unproblematic;
- (2) establishment of such a relationship requires that the two entities involved be, in same way, comparable; and
- (3) the issue of comparability is by no means straightforward.

In order to discuss about the equivalence in translation, it should be referred to the definitions of translation itself given by Newmark 1988 and Nida (1982). Newmark (1988: 5) defines translation as "rendering the meaning of a text into another language in the way that the author intended the text," whilst Nida (1982: 12) defines translation as "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style."

In conjunction with equivalence in translation, Nida (1986: 60) philosophically expresses that there are no two stones alike, no flowers the same, and no two people who are

identical. Although the structures of the DNA in the nucleus of their cells may be the same, such persons nevertheless differ as the result of certain developmental factors. No two sounds are ever exactly alike, and even the same person pronouncing the same words will never utter it in an absolutely identical manner.

Equivalence in translation studies can be grouped into two, i.e. (1) dynamic and (2) formal correspondence. Nida's (1984) dynamic-equivalence theory studies translation from a totally new perspective, deviating from the traditional source text-centered theories, shaking off the straitjacket of sticking to some specific linguistic problems and shifting the focus to the function of translation — to make certain that the receptor understands accurately the message carried by the source text. In this sense, it is a big step forward in translation studies. Nida (1984) bases his dynamic equivalence theory on some linguistic achievements made by Jakobson and Chomsky who claims that a dynamic dimension can be added to language structure through the use of transformation. Nida (1984) thus categorizes the kernel sentences of a language into seven types, in other words, the surface structure of any language is but the logic organization of those kernel sentences, which justifies the possibility of dynamic equivalence between different ways of expression within one language. He, therefore, concludes that all languages have the same capability of expressing by saying:

"Anything that can be said in one language can certainly be said in another language...", with reasonable accuracy by establishing equivalent points of reference in the receptor's culture and matching his cognitive framework by restructuring the constitutive elements of the message (Nida, 1984: 13). A dynamic equivalence, as defined by Nida, is to reproduce "in the receptor language the closest natural equivalence of the source-language message..."(Nida and Taber, 1969: 12).

The key words in this case are "closest", "natural" and "equivalence". By "closest", he indicates that owing to the impossibility of absolute equivalence, the "closest" equivalence is the most ideal one. Nida (1964: 167) particularly stresses that "a natural rendering must fit the receptor language and culture as a whole; the context of the particular message; and the receptor-language audience". To put it plain, either the meaning or form should not sound "foreign". The essence of dynamic equivalence is the receptor's response, in Nida's (1969) own term, "the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language"(Nida and Taber, 1969: 68). The reaction or response is based on the comprehensive reception of the message, not only understanding the meaning or content, but also feeling in the way the original readers do. By laying stress on the receptor's

response, he underlines the improvement to the source text by the receptor's subjectivity and aesthetic sense.

Nida (1964) puts forward dynamic equivalence in opposition to formal correspondence. In speaking of naturalness, he is strongly against translationese - formal fidelity, with resulting unfaithfulness to the content and impact of the message. Basically, a formal equivalence translation, as Nida (1964, 165) states, is source-oriented, which is designated to reveal as much as possible the form and content of the original message, that is, to match as closely as possible the formal elements like grammatical units, consistency in word usage, meanings in terms of the source context, just to name some.

Catford (1965:32) defines formal correspondence as identity of function of correspondent items in two linguistic systems: for him, a formal correspondent is “any TL category which can be said to occupy, as nearly as possible, the ‘same’ place in the ‘economy’ of the TL as the given SL category occupies in the SL”. He states that formal correspondence can be established when two languages operate at the same grammatical ranks, i.e. ‘hierarchies of units’, such as sentence, clause, group, word, and morpheme.

Again, a formal equivalence translation is impossible, because of the differences between linguistic structures and socio-cultures. In many instances, certain formal elements of

the source language, as mentioned by Nida (1964), cannot be reproduced, like puns, chiasmic orders of words, instances of assonance, or acrostic features of line-initial sounds.

Toury (1995: 24) suggests that it will be recalled that the mainspring of the present endeavor was the conviction that the position and function of translations (as entities) and of translating (as a kind of activity) in a prospective target culture, the form a translation would have (and hence the relationships which would tie it to its original), and the strategies resorted to during its generation do not constitute a series of unconnected facts. Having accepted this as a point of departure, we found interdependencies emerging as an obvious focus of interest, the main intention being to uncover the regularities which mark the relationships assumed to obtain between function, product and process.

Related to this statement, Koller (1995: 196) adds that equivalence is a relative concept in several respects: it is determined on the one hand by the historical-cultural conditions under which texts (original as much as secondary ones) are produced and received in the target culture, and on the other by a range of sometimes contradictory and scarcely reconcilable linguistic-textual and extra linguistic conditions.

At the same time, Toury (1995: 86) presents the historical-descriptive concept as ... not one target-source relationship at all, establishable on the basis of a particular

type of invariant. Rather it is a functional-relational concept; namely, that set of relationships which will have been found to distinguish appropriate from inappropriate modes of translation performance for the culture in question.

Languages are different from each other; they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings. There is no absolute synonymy between words in the same language, so why should anyone be surprised to discover a lack of synonymy between languages?" (Bell, 1991:6). Holmes (1974:78) adds that equivalence is the preservation of the sound, the sense, the rhythm, the textual "material" and recreation of those specific sensation-sound, sense and association- despite inherent limitations in the TL.

Lefevere (1975:102) and Broeck (1978:39) consider that the original author's intention and the function of the original text can be determined and translated so that the TT will be equivalent to the ST and function accordingly. A translation can only be complete if and when both the communicative value and the time-place-tradition elements of the ST have been replaced by their nearest possible equivalents in the TT.

Furthermore, Vinay and Darbelnet (1995:255-256) consider as a necessary and sufficient condition for equivalent expressions between language pairs to be acceptable to be

listed in a bilingual dictionary “as full equivalents” Nevertheless, they realized the utopia of such a statement by admitting that glossaries and collections of idiomatic expressions are non-exhaustive. In other words, the rendering of an equivalent of an expression in the SL text in a dictionary or glossary does not suffice or guarantee a successful translation since the context surrounding the term in question plays an equally important role in determining the translation strategy employed.

They conclude by stating that the situation is what determines the need for creating equivalences. So translators are encouraged to firstly look in the situation of the ST in order to come up with a solution.

Nida (1969) classifies equivalence into two types, i.e. (1) formal equivalence (focuses attention on the message itself, in both form and content); and (2) dynamic equivalence (based on the principle of equivalent effect, i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL language).

The equivalent effect is based on the “four basic requirements of a translation”, i.e.

- (1) making sense;
- (2) conveying the spirit and manner of the original;
- (3) having a natural and easy form of expression;

(4) producing a similar response.

Catford (1965) formulated model of equivalence (as cited in Munday, 2001:60) as the following:

- (1) Formal correspondence is any TL category (unit, class, element of structure, etc) which can be said to occupy as nearly as possible the “same” place in the “economy of the TL as the given SL category occupies in the SL. For example: translating an adjective by an adjective.
- (2) Textual Equivalence is any TL text or portion of text which is observed on a particular occasion to be the equivalent of a given SL text or portion of text. For example: translating adjective by an adverbial phrase.

Catford (1965) argues that formal correspondence could not be said to be set up between all linguistic patterns in the TL system as SL linguistic patterns in the SL system. This linguistic fact necessitates talking about textual equivalence which is tightly related to the notion of shift. He sees that the translator begins her/his task of translation from formal correspondence to achieve textual equivalence, and the translator makes shifts only when the identical-meaning is either not available or not able to ensure equivalence.

Hatim and Munday (2004:29) mentioned that the difference between languages must be accepted, and

translation most of the time should include changes. Therefore, textual equivalence is inevitably, a translation which involves a number of changes in the source text grammatical patterns. In general, grammatical changes are dictated by the obligatory structures of the receptor language. That is to say, one is obliged to make such adjustments as shifting word order, using verbs in place of nouns, and substituting nouns for pronouns.

Popovic (as cited in Basnett, 1998:32) distinguishes four types of equivalence, i.e.:

- (1) Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.
- (2) Paradigmatic equivalence, where there is equivalence of 'the elements of a paradigmatic expressive axis', i.e. elements of grammar, which Popovic sees as being a higher category than lexical equivalence.
- (3) Stylistic (translational) equivalence, where there is 'functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning'.
- (4) Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

Metaphor Category Shift

Routledge Encyclopedia of Translation Studies (1998: 262) mentions that shifts refer to the changes that take place during the translation process. Shifts in translation are known as those changes which occur or may occur in the process of translation. They result, most of the time, from the attempt to deal with the systemic differences between ST and TT languages. The notion 'translation shifts' has been directly or indirectly investigated by every theorist who has ever mentioned linguistic translation in their studies, since the process of translation itself may be regarded as a transformation when a system of certain code is substituted with another by preserving identical communication function, reporting the same message and its functional dominant. However, the most prominent name in this field is Catford (1965).

Catford is the first scholar to use this term in his 'A Linguistic Theory of Translation' (1965). He uses it to refer to those small linguistic changes that occur between ST and TT. He defines it as "departures from formal correspondence in the process of going from the ST to TL" (1965:73). Hatim and Munday (2004:27) see that Catford's 'formal correspondence' and 'textual equivalence' are crucially related to Saussure's distinction between 'langue' and 'parole'. Shifts within Catford's framework occur at grammatical and lexical levels,

and their investigation is therefore pursued within or beyond the boundaries of the sentence as an upper rank. He limits his theory of shifts to textual equivalence. In other words, Catford (19650) sees that shifts tend to occur when there is no formal correspondence between two linguistic codes. These shifts are seen as those utterances of translation which can be identified as textual equivalents between source text and target text utterances.

More specifically, Catford (1965:73-80) describes very detailed types of translation according to three criteria, i.e.:

- (1) full translation is contrasted with partial translation which differs according to the extent of translation.
- (2) total translation differs from restricted translation according to the levels of language involved in translation, and,
- (3) Catford distinguishes between rank-bound translation and unbounded translation, depending on the grammatical or phonological rank at which equivalence is established.

Since the interest of this research lies in equivalence, the discussion was mainly concerned with the third type of translation, and it was provided an analysis of the notion of shifts. With regard to translation shifts, Catford (1965:73-80) defines them as departures from formal correspondence when

translating from the SL to the TL. Moreover, he maintains that there are two main types of translation shifts, that is, level shifts (where an SL item at one linguistic level, for example grammar, has a TL equivalent at a different level, for instance lexis) and category shifts, which are divided into:

(a) structure-shifts involving change in grammatical structure,

(b) unit-shifts involving changes in rank,

(c) class-shifts involving changes in class, and

(d) intra-system shifts which occur internally when source and target language systems share the same constitution but a non-corresponding term in the TL is selected when translating .

Catford was severely criticized for holding a largely linguistic theory of translation. Snell-Hornby (1988:19-20) puts forward the claim that linguistics should not be considered as the only discipline which enables translation to take place, but that cultural, situational and historical factors should also be taken into consideration.

In the analysis of metaphor in the newspapers, those metaphors that have the same orientation of meanings can be called as “equivalent” and those that are not the same are called “shift”

Review of Related Literatures

As the guide in observing the translation of metaphor in newspapers, especially those that are related to the most fundamental news in it, i.e. Business, Crimes, Politics, and Sports articles, various previous studies that are related with this research should be attached with at least two reasons, i.e. (i) as the guide of systematic work and (ii) as the declaration that this book is in different path compared the others.

There are some authors that according to the writer are closely related enough with the thesis done in this book, ie. (1) Headlines of Online News Articles: Degree of Equivalence in Translation written by Saulė Petronienė, Indrė Žvirblytė, 2012. (2) Multi-Functionality of Metaphor in Newspaper Discourse written by Dita Trčková in 2011; (3) Metaphor in newspapers written by Krennmayr in 2011; (4) Analysis of Metaphors Used in Women College President's inaugural Address at Coed Institutions : written by Trena T. Anastasia in 2008; (5) Political Islam and Translation: Metaphors and Frames in Media Reporting and Islamist Rhetoric : Bjorn Candel (2005); (6) Equivalence and Translation Strategies in Multilingual Thesaurus Construction : Nykyri, (2010); (7) Metaphor and Creativity in British Magazine Advertising (Lundmark:2005).

The following description is about the results of the research about translating metaphor in media, especially

newspaper. These all researches are closely related with the discussion in this book.

(1) Petronienė, S. and Indrė, Ž. (2012) : Headlines of Online News Articles: Degree of Equivalence in Translation. Their paper focuses on the equivalence in translation of headlines of on-line news articles, since headlines are considered as crucial and the most important part of news articles. For the data, they chose one hundred English headlines and their Lithuanian translations for the analysis which is performed according to the degrees of equivalence, i.e. (1) optimum translation, (2) partial equivalence, that can be divided into two narrower subtypes which are: (i) near-optimum and (ii) weak translation, and the last (3) zero equivalence.

According to them, equivalence is the leading subject in translation studies; many different theories on equivalence have been discussed in detail within this field over the past few decades. Equivalence in translation is affected by many different aspects, i.e., aspects of meaning between words and expressions, grammar and participants in various communicative situations, semantics, pragmatics, etc. The concept of equivalence with the focus on equivalence degrees is provided; the overview and characterization of the main features as well as specifics of translation of media language (headlines in particular) are presented in the article as well.

The aim of their paper is to compare and analyse both English headlines of online news articles and their Lithuanian translations taking into consideration nuances of equivalence. Their objectives are (1) to overview and characterise the main features as well as specifics of translation of media language and headlines in particular; (2) to present the concept of equivalence with the focus on equivalence degrees; (3) to identify equivalence degree in the translated headlines (from English to Lithuanian) and the problems of translation equivalence.

In doing their research, they use comparative and descriptive analysis. The paper focuses on the equivalence in the translation of English headlines into Lithuanian, while articles themselves could be a more comprehensive part of further study.

For their analysis, they select one hundred Lithuanian headlines from six most common Lithuanian news websites. Then the original articles, and thus the headlines, have been found in forty English websites. These all headlines are to be analysed according to the degrees of equivalence introduced by Bayar (2007:213–223): (1) optimum translation (headline pairs which meet both extralinguistic and intralinguistic criteria; semantic, formal, stylistic and dynamic / pragmatic equivalence is maintained); (2) partial equivalence (when one or more criteria are satisfied, but headlines do not meet all the

requirements for absolute equivalence); (3) zero equivalence (headline pairs exhibit no or rather poor equivalence). Furthermore, partial equivalence appears to be too broad, so it is divided into two narrower subtypes which are: near optimum and weak translation.

In order to strengthen their argument, they support their idea and reasons of doing such analysis. They believe that nowadays online news articles might be said to be the basis of communication as they are the main source which delivers most up-to-date news on social life, culture, politics, etc. to the audience. The language of this type of media (news articles) is characterised by publicistic register (also referred to as publicist(ic), newspaper or journalistic style) which is different from other registers both in writing strategies and functions. Publicistic register, therefore, is considered to be the means of mass communication. The common functions of the publicistic register are to inform, persuade, reflect the state of the society and form people's attitudes. The register has two main requirements to be followed: novelty and relevance (Biber and Conrad, 2009:113; Bitinienė, 2007:11). The researchers quoted Jakobson (1959:232–234 in Leonardi, 2007:81–83) who introduces *equivalence in difference* which is assumed to be the most important problem in different languages. He suggests three kinds of equivalence: (1) *intralingual* (rewording or paraphrasing within one language), (2)

interlingual (between two languages) and (3) *intersemiotic* (between sign systems).

According to him, in interlingual translation there are no absolute equivalents as languages differ; however, there are no untranslatable texts. When there is no best equivalent to a unit of the SL, there is a possibility to use loanwords, neologisms, semantic shifts and circumlocutions. Thus, he claims that the biggest problem in equivalence is terminology and the structure of languages, but not the ability to convey a message.

The results of their analysis demonstrate that in translation from English to Lithuanian, there is a tendency to simplify headlines: quite often some information is omitted, complicated words are not translated, modifications in style and structure of headlines are performed and/ or completely different wording is used. The most frequent degree of equivalence in the translation of headlines has been identified: (1) the majority of the headlines are of partial equivalence which, therefore, constitutes 80 % (48 % of the headlines are of near-optimum translation and 32 % of the headlines are of weak translation) out of one hundred analysed headlines; whereas (2) the minority of the headlines are of optimum (8 %) and zero (12 %) translation.

In conclusion, the analysis has revealed that in order to make a more comprehensive study on the translation of media

language (headlines in particular), there is a need to analyse not only the headlines, but the articles as well, although such a study may be performed with respect to some other perspectives and nuances of translation studies, i.e., not only equivalence but also other criteria of translation studies could be the aspects of more importance.

The contributions of the above writing to this book are, first of all since the data of their research are one hundred Lithuanian headlines from six most common Lithuanian news websites. Then the original articles, and thus the headlines, have been found in forty English websites, means that the data are classified as the translation results, and they are equal with the data used in this book. The difference between their paper and this book is in the aspect of the discussion (degrees of equivalence versus equivalence of metaphor category).

(2) Trčková, Dita (2011) : Multi-Functionality of Metaphor in Newspaper Discourse. In her paper (published in ***Brno Studies in English*** Volume 37, No. 1, 2011, ISSN 0524-6881 DOI: 10.5817/BSE2011-1-9) she investigates cognitive and social functions that metaphor fulfils in newspaper discourse on natural catastrophes, aiming to reveal multi-functionality of figurative language.

Her book was inspired by the work of cognitive theorists and authors of the ideological working of metaphor, this paper aims to reveal multi-functionality of metaphor on

the analysis of concrete linguistic material. The focus is on social and cognitive functions that metaphor fulfils in newspaper articles on natural catastrophes. More specifically, it asks whether metaphors employed in newspaper discourse on natural catastrophes are just a matter of language or work also as a conceptual tool which helps readers to make sense of the events. It investigates the ideological aspects of the metaphor themes present in the articles and points out other functions that metaphor serves. On the whole, the goal is to show that because of multi-functionality, metaphor is an 'all-in-one' discursive device, which makes it a very effective linguistic tool to be used in newspapers.

The methodology employed in her research mainly draws upon two approaches of linguistics: the cognitive theory of metaphor (see above) and critical discourse analysis, the goal of which is to investigate the link between language, power and ideology (Fairclough 1995; Weiss and Wodak 2003; Wodak 2006; van Dijk 2008; Wodak and Meyer 2009).

The body of data used in the analysis consists of articles on two major natural disasters that happened in the last decade: the 2004 Indian Ocean tsunami and 2005 Hurricane Katrina. As this paper is a part of my book thesis, which focuses on the investigation of the way newspapers deal with the tension between natural catastrophes and Enlightenment ideology of domination of mankind over the natural world

prevalent in Western thinking, two newspapers considered to be representative of Western English-speaking countries have been selected as sources: *The Globe and Mail*, a Canadian national daily newspaper, and *The New York Times*, an American national daily newspaper. The number of collected newspaper articles is 15 per newspaper for each catastrophe, which makes the total number of articles gathered in the corpus 60. The articles cover the time span of two weeks since the disaster occurred, i.e. December 26, 2004 – January 8, 2005 for the Indian Ocean tsunami, and August 29, 2005 – September 11, 2005 for Hurricane Katrina.

The analysis shows that natural phenomena are metaphorically constructed as ANIMALS, MONSTERS and WAR. These metaphor themes function as a conceptual tool and an effective ideological weapon. They simplify reality, hide politico-economic and social conditions, bipolarize the world, dramatize stories by appealing to readers' emotions, and create feelings of community and belonging. The analysis draws upon critical discourse analysis and the cognitive theory of metaphor, as introduced by Lakoff and Johnson (1980). The corpus used in the analysis consists of articles on the 2004 Indian Ocean tsunami and 2005 Hurricane Katrina, which are compiled from *The Globe and Mail* (2004; 2005), a Canadian national daily newspaper, and *The New York Times* (2004; 2005), an American national daily newspaper.

Three major metaphor themes that can be detected from this research which are repeatedly drawn upon in newspaper discourse on both the tsunami and the hurricane: representation of the natural phenomenon as an animate being, a monster and war. These metaphorical themes are systematically realized by various lexical and syntactical devices. They thus form basic frameworks by which natural catastrophes are represented in the newspapers.

One of the main metaphor themes employed in the newspapers is the portrayal of the tsunami and the hurricane as animate beings. It is realized by a number of linguistic devices. First, the natural phenomena are portrayed as having an animal body. Apart from the centre of a hurricane being referred to as an *eye*, the natural phenomenon is portrayed as having teeth, i.e. (1) The hurricane [...] continued to putter along into adjoining states, though its **teeth** were gone. (*The New York Times*, 31 Aug 2005).

When describing actions of the tsunami and the hurricane, the articles use verbs the denotative meaning of which implies performance by parts of an animal body, for example: the sea *swallows* and *sucks* people (uses a mouth, a tongue and lips), the hurricane *pummels* (hits with fists) and wind *kicks up* (movement with feet). The hurricane is further personified by being given a human name. Such a characteristic, which is missing in reference to the tsunami,

provides the hurricane with a unique identity and portrays it as though it is a being of a sort.

In conclusion, the metaphor theme of animation in her analysis is realized by lexical means ascribing to the hurricane and the tsunami a human body, sounds made by animals, and negative emotions. Animation is also established in the transitivity pattern of sentences referring to the tsunami and the hurricane, in which the natural phenomena occupy the role of an agent, implying that they act of their own volition.

Hyperbolic and emotionally colored lexis are used to portray the natural phenomena as enormous, frightening and violent monsters, and the war theme tends to be expressed in explicit similes and references to the tsunami and the hurricane as attacking, fighting and punishing people. The consistent employment of metaphorical language results in the naturalized construction of the natural phenomena as furious and heartless monsters.

Metaphor leads to the categorization of the events drawing upon frames that people are familiar with. It articulates a coherent, feasible world-view, which helps people to comprehend and make sense of natural catastrophes. It thus serves as a tool of conceptualization employed to get a better understanding of reality.

Metaphor appeals to readers' emotions, which prevents rational problem-solving of the situation and makes

people take the constructed picture of the natural phenomena for granted. By intensifying fear in people, newspapers call forth the need to be protected by those in power, resulting in the reinforcement of unequal power relations.

This book also reveals on the analysis of concrete linguistic material that metaphor simultaneously performs several cognitive and social functions, which are all intertwined with each other. This multi-functionality makes metaphor a unique and very effective discursive tool to be employed in newspapers.

The contributions of the research done by Trčková (2011) to this book are first of all, the concepts of metaphors used in her analysis can be applied. Second, the way of identifying metaphors from the newspaper articles is relevant to this book. The basic difference between her research and the discussion in this book are in the subject of the analysis. Her thesis concentrates on the analysis of metaphor only whilst this book concentrates on the translations of the metaphors (Indonesian to English) used in Indonesian and English versions in the Kompas and The Jakarta Post newspapers).

(3) Krennmayr (2011) : Metaphor in newspapers. In this book, Krennmayr (2011) investigates metaphor in newspaper texts. The purposes are to describe metaphors'

forms and functions, their underlying mappings, and their effects on processing.

Her goals of the present research is to quantify metaphorical language use in news texts. There are two questions for her starting research problems, i.e. (1) Is metaphor used more or less often than in other types of discourse, such as literary texts or conversations? (2) If there are any differences, what are they and why do they occur?

According to her, there are two major approaches to identifying metaphor in discourse. Firstly, metaphor analysis can be approached top-down, i.e. the researcher starts out from (a) conceptual metaphor(s) and then searches for linguistic expressions that are compatible with that mapping (in this case she refers to the theories suggested by Chilton, 1996; Koller, 2004; Musolff, 2004). Secondly, the search for metaphorically used words can be tackled from the bottom up (Pragglejaz Group, 2007) – without presuming a specific conceptual metaphor. Only at a later stage are conceptual metaphors derived from the linguistic expressions that have been identified.

In metaphor identification she approaches language in use as a symbolic system and not as a cognitive process. While the cognitive linguistic approach assumes that claims about the symbolic structure of the language are also psychologically real, or at least does not make explicit that this may not be the

case, she follows Steen's (2007) proposal to distinguish these different levels of analysis.

She agrees that metaphor can also be approached as a system of language or a system of thought (she refers to Steen, 2009:14). Her research deals with both of these approaches. Therefore, for present purposes, an inductive approach to the corpus data is more appropriate. A deductive approach is prone to missing metaphors because the possibilities of describing and defining conceptual metaphors are infinite and lack clear boundaries. For example, by which criteria does one decide that the underlying source domain for *arguing* is WAR, SPORTS or a GAME OF CHESS? (Crisp, 2002; Ritchie, 2003).

Her research has laid the ground for a range of possible ensuing research projects on extended metaphors and the circumstances under which they are likely to become part of readers' mental representations of a text. It has also filled three major gaps in the research of metaphor comprehension.

Her research results suggest that source-target domains are psychologically real only under certain conditions. Connections between source and target domain tend to be integrated into readers' mental models when they are explicitly invited to do so. Signaling of the mappings and novel metaphors are such invitations. The more such explicit markers, the better the integration of the metaphorical schema

into a reader's textual representation. These findings have to be viewed with caution, however.

A four-way interaction between conventionality, signaling, type and time of recall was found. This means that the main effects confirming my hypothesis about the impact of conventionality and signaling (higher number of auto racing terms in the novel condition than in the conventional condition as well as higher number of terms in the signaling condition than the unsignaled condition) depends on which of these other variables are considered.

(4) Anastasia, Trena T. (2008) : Analysis of Metaphors Used in Women College President's inaugural Address at Coed Institutions. The study of metaphors used in women college presidents' inaugural addresses at coed institutions is a qualitative content analysis utilizing a critical inductive emergent process. Due to variations among literary fields of study, an interdisciplinary approach to metaphor analysis that bridges expectations of different fields related to metaphor use has been developed.

Twenty inaugural addresses of women college and university presidents at coed institutions, delivered in the last 17 years were analyzed. Conceptual metaphors that map outside the contextual domain were identified and entered into a spreadsheet. Theme identification emerged through use of a conceptual map relative to qualitatively determined speaker

intent based on contextual frameworks. Findings included the identification of contextual themes that when plotted on a Venn diagram led to the emergence of 10 broad metaphorical themes. The 10 broad metaphorical themes are characterized by three principal themes--Limits, Resources, and Perseverance, four central themes--Vision, Strength, Growth, and Creativity and three supporting themes--Power, Competition, and Nature.

Contextual metaphor theme clusters emerged within each principal thematic area providing additional insight into use and opportunity for targeted selection of metaphors in developing formal oral communications such as those used by women presidents in their inaugural addresses. For example, a cluster of spirituality, physical health, and mental health plotted near a contextual theme of humanity in the broad metaphor theme of Limits aids in understanding the interconnectedness of these seemingly diverse contextual themes.

Some contributions can be taken from this research, i.e. (1) the concepts of metaphors applied in newspapers; (2) the theories of metaphor used in analysing newspaper texts; (3) the methods used in doing the research; and (4) the way in answering research problems.

(5) Candel, Bjorn (2005) : Political Islam and Translation: Metaphors and Frames in Media Reporting and

Islamist Rhetoric. In his book, Candel (2005) sets out three main works, i.e. (1) to identify, (2) to categorise, and (3) to analyse the metaphors employed in discourse dealing with political Islam, using a corpus-based approach to metaphor research. It also explores what these metaphors reveal about the text producer's worldview and attempts to identify the *frames* used in this type of discourse. Furthermore, it looks briefly at issues arising from the translation of metaphors. The book is limited to two languages, English and Swedish, and two registers, media reporting and Islamist rhetoric, and the metaphor analysis is based on four corpora of 50,000 words each.

A cognitive approach to metaphor is broadly followed in this analysis, but concepts drawing on pragmatics, as well as Lakoff's (2002) recent research on *frames*, are also incorporated. In terms of the framing of these registers, the book sets out to identify the frame used in each register through a critical analysis of speaker intention as revealed by the underlying presuppositions implicit through the choice of metaphors. In line with a cognitive approach to metaphor, a cognitive view also informs the discussion on translation issues, drawing on ideas from Mandelblit (1996) and Holm (2002).

He also adopts Newmark (1988) who provides a valuable framework of principles for the translation of

metaphors. His strategies are based on text types and the author's role, and provide the translator with valuable and practical guidance. His strategies were a help in several of the examples above, although some problems arose when there was a mismatch between cross-domain mappings in English and Swedish.

As metaphor is increasingly recognised as being a vital part of language, including its role in conveying a writer's presuppositions, it would appear that sensitivity to metaphors in the ST is becoming increasingly important. Therefore, it seems logical that a methodology that increases a translator's awareness of inventories of cross-domain mappings in SL and TL should take precedence over a methodology that often advocates that a metaphor be translated into sense meaning. As a consequence, it would seem that Madelblit's and Holm's strategy should be the first port of call for a translator.

Applying a corpus-based approach to metaphor analysis to the two registers and the two languages analysed in this book produced an evenly distributed set of metaphors across the four corpora. The data revealed many similarities between the two languages, although there were enough differences present to warrant a more formal analysis of translation strategies employed when translating metaphorical expressions.

The metaphors used in the two registers also showed some significant similarities, the prominence of the WAR and RELIGION metaphors being the main one. However, the data also showed some significant differences between the two registers, differences that provided new insight into the relationship between metaphors and political Islam.

Some contributions can be taken from this research, i.e. (1) the concepts of metaphors applied in newspapers; (2) the theories of metaphor used in analysing newspaper texts; (3) the methods used in doing the research; and (4) the way in answering research problems.

The main differences included the prominence of the NETWORK metaphor in media reporting, and the high number of tokens from the LACK OF MANHOOD metaphor in English Islamist rhetoric. Furthermore, the presence of the BONDAGE and EMPIRE metaphors in Islamist rhetoric seems uniquely linked to this register, as well higher incidence of metaphorical expressions drawing on the HUMAN BEING domain. In contrast, media reporting is generally more impersonal and contains metaphorical language that highlights a sense of expanding threat, drawing on metaphors like WATER and FIRE.

The analysis of metaphors provided plenty of hard data when attempting to identify and articulate the frame used in each of the registers. Furthermore, the analysis of lexical chains

supported this analysis significantly and provided additional data that proved very useful to the process.

In addition to data on metaphors, the articulation of the two underlying frames presented at the end of this study – The Jihadi Resistance Fighter and the Clandestine Network frames – will hopefully prove valuable as a spring-board for further discussion and analysis. It is also hoped that they will serve as a useful tool for anyone, including translators, dealing with media reporting on political Islam as well as Islamist rhetoric.

The basic difference between her research and the research in this book is in the subject of the analysis. Her thesis concentrates on the analysis of metaphor in newspaper only whilst this book concentrates on the translations of the metaphors (Indonesian to English) used in Indonesian and English news versions in the Kompas and The Jakarta Post newspapers).

(6) Nykyri, (2010) : *Equivalence and Translation Strategies in Multilingual Thesaurus Construction*. In her research, she approached multilingual thesauri as cultural products. She discusses two important research focuses, i.e. (1) Can differences be found between Finnish and British discourses regarding family roles as thesaurus terms, and if so, what kinds of differences and which are the implications for multilingual thesaurus construction? and (2) What is the pragmatic indexing term equivalence? In solving the two

research focuses, her focus was twofold: (1) on the empirical level the focus was placed on the translatability of certain British-English social science indexing terms into the Finnish language and culture at a concept, a term and an indexing term level. (2) on the theoretical level the focus was placed on the aim of translation and on the concept of equivalence. In accordance with modern communicative and dynamic translation theories she adopted Nida 1964/2000; Reiss & Vermeer 1986; Vermeer 1989; Vehmas-Lehto 1999.

Her interest was on the human dimension and translating was seen as a decision-making process. She uses qualitative research method in collecting and analysing the data. The theoretical framework used was in its nature cross-disciplinary and especially the theories from translation science have been extended to deal with a new area of application: thesaurus construction. She hopes the reader of the study should be aware of the fact that translation theories are often formed on the basis of literature, which as a translation unit differs greatly from thesauri. It is also noteworthy to mention that the study itself was not multicultural, that its starting point was in fact monocultural.

On the theoretical level she focuses on the aim of translation and on the concept of equivalence. According to her, modern communicative and dynamic translation theories the interest was on the human dimension. In her qualitative

study, equivalence was understood in a similar way to how dynamic, functional equivalence is commonly understood in translation studies. For her, translating was seen as a decision-making process, where a translator often has different kinds of possibilities to choose in order to fulfil the function of the translation. Starting point for the construction of the empirical part, the function of the source text was considered to be the same or similar to the function of the target text, that is, a functional thesaurus both in source and target context.

Further, the study approached the challenges of multilingual thesaurus construction from the perspectives of semantics and pragmatics. In semantic analysis the focus was on what the words conventionally mean and in pragmatics on the 'invisible' meaning - or how we recognise what is meant even when it is not actually said (or written). She agrees with the statement that languages and ideas expressed by languages are created mainly in accordance with expressional needs of the surrounding culture and thesauri were considered to reflect several subcultures and consequently the discourses which represent them. Her research material consisted of different kinds of potential discourses. i.e. (1) dictionaries, (2) database records, and (3) thesauri, Finnish versus British social science researches, Finnish versus British indexers, simulated indexing tasks with five articles and Finnish versus British thesaurus constructors.

The professional background of the two last mentioned groups in her research was rather similar. In her finding, it became even more clear that all the material types had their own characteristics, although naturally not entirely separate from each other. It is further noteworthy that the different types and origins of research material were not used to represent true comparison pairs, and that the aim of triangulation of methods and material was to gain a holistic view.

About her novelties, the first question studied how the same topic was represented in different contexts and by different users, and further focused on how the possible differences were handled in multilingual thesaurus construction. The second question was based on findings of the previous one, and answered to the final question as to what kinds of factors should be considered when defining translation equivalence in multilingual thesaurus construction. She uses multiple cases study and several data collection and analysis methods aiming at theoretical replication and complementarity. The empirical material and analysis consisted of focused interviews (with Finnish and British social scientists, thesaurus constructors and indexers), simulated indexing tasks with Finnish and British indexers, semantic component analysis of dictionary definitions and translations,

coword analysis and datasets retrieved in databases, and discourse analysis of thesauri.

As a terminological starting point a topic and case family roles was selected. (1) It was possible to identify different discourses. There also existed subdiscourses. For example within the group of social scientists the orientation to qualitative versus quantitative research had an impact on the way they reacted to the studied words and discourses, and indexers placed more emphasis on the information seekers whereas thesaurus constructors approached the construction problems from a more material based solution. The differences between the different specialist groups i.e. the social scientists, the indexers and the thesaurus constructors were often greater than between the different geo-cultural groups i.e. Finnish versus British. The differences occurred as a result of different translation aims, diverging expectations for multilingual thesauri and variety of practices. For multilingual thesaurus construction this means severe challenges. The clearly ambiguous concept of multilingual thesaurus as well as different construction and translation strategies should be considered more precisely in order to shed light on focus and equivalence types, which are clearly not self-evident.

The book also revealed the close connection between the aims of multilingual thesauri and the pragmatic indexing term equivalence. (2) The pragmatic indexing term equivalence is very much context-dependent. Although thesaurus term equivalence is defined and standardised in the field of library and information science, it is not understood in one established way and the current library and information science tools are inadequate to provide enough analytical tools for both constructing and studying different kinds of multilingual thesauri as well as their indexing term equivalence. The tools provided in translation science were more practical and theoretical, and especially the division of different meanings of a word provided a useful tool in analysing the pragmatic equivalence, which often differs from the ideal model represented in thesaurus construction literature.

The study also showed that the variety of different discourses should be acknowledged, there is a need for operationalisation of new types of multilingual thesauri, and the factors influencing pragmatic indexing term equivalence should be discussed more precisely than is traditionally done.

The contributions of this research are first of all, the understanding and the application of the theory of equivalence

in the process of translation. Some of the sources used in this book related to the theory of translation are the same. Secondly, the methods used – the qualitative one is also the same. Some differences are found compared with this book, i.e. in parts of the objects of the study and the data source.

(7) Lundmark, (2005) : Metaphor and Creativity in British Magazine Advertising. Under the topic above, Lundmark (2005) observes three research focuses, i.e. (1) In what ways can the presence of a conventional metaphor be signalled? (2) How is it reactivated and used as an input for a creative elaboration? And (3) What are the effects that result from the creative elaboration of the metaphor? Related to these three problems, He briefly comments on the theoretical tools used in his research, and compares the analyses to those made by Feyaerts & Brône (2002) and Brône & Feyaerts (in press) in relation to cartoons and newspaper headlines.

Further, he then offers some suggestions for further research. The division of the material into chapters was made according to formal criteria, that is, the way in which the metaphoric content is reflected in the advertisement. According to him, this may either be in language alone, more specifically in the form of polysemous words, idiomatic expressions, metaphorical expressions, or more generally in the text and image combined.

There is also a natural succession here starting from words, moving to phrases, and finally arriving at a higher textimage level. In terms of entrenchment, the polysemous words have entrenched senses without a salient schema, which also holds for the idiomatic expressions, while the metaphorical expressions are less entrenched and have a more salient schema. He also adds that the metaphorical senses of the idiomatic expressions are usually more entrenched than the corresponding literal senses, and therefore also more salient.

Related to polysemous words, they were divided into two main types according to the assumed level of entrenchment, i.e. the first type words have more entrenched senses with an opaque schema, i.e. a non-salient metaphorical link, and the second type words have less entrenched senses with a more transparent schema, i.e. a metaphorical link that is more accessible. In the case of advertisements with the first type polysemous words, a humorous effect in the form of a pun is created by drawing attention to the non-salient sense and thereby to the opaque metaphoric link between the two senses. According to him this is usually achieved with the help of the image, and the underlying metaphor is then elaborated as two more specific input spaces, resulting in a non-conventional mapping that makes a claim about the advertised product.

He further adds that humour is also created by the incongruities that occur in the blended space and are visualised in the image. In the case of the advertisements containing the second type polysemous words, the schema shared by the two senses is more salient, and as with conventional metaphorical expressions, both senses are activated simultaneously. He concludes that a weaker punning effect in these advertisements, and what is achieved by exploiting the underlying metaphor is primarily the creation of an argument in favour of the product. Since the two senses are easily activated, despite the fact that the metaphorical sense is initially more salient, the image does not play the same role.

To sum up, the creative elaboration of a conventional metaphor may on the one hand result in new understanding of some sort, either in the form of a claim made about the advertised product, a problem that may be solved by the product, or even a novel conceptualisation of the product. On the other hand, it may also involve humour, often in the form of a pun that occurs when attention is drawn to a non-salient sense of a polysemous word, an idiomatic expression, or a metaphorical expression, which then leads to ambiguity and tension. The degree of humour is deemed to be higher the more entrenched the two senses or interpretations are, and the more opaque the metaphorical link between them is.

However, humour may also result from the tension between elements in the blended space, and a visual elaboration of the scene in the blend may highlight the unresolvable incongruity and therefore lead to a stronger humorous effect. However, it must be emphasised that the relative degree of humour is difficult to establish without psychological tests, especially since we are dealing with examples where, on the whole, the humour is relatively weak, and where the differences are very subtle.

Advertisements centred around entrenched cases of metaphor (polysemous words, idiomatic expressions) often rely on puns and ambiguity for their creative effect. This is also the case with less entrenched, but still conventional metaphoric expressions, which also tend to draw on the corresponding non-metaphorical meaning. Apart from the effect of humour or wit, the underlying conventional metaphor is also reactivated and exploited in order to build an argument about the product. The creativity in advertisements where the metaphor is reflected in the combination of text and image, or throughout the text as opposed to an individual word or phrase, typically involves a reconceptualisation of the product. This is achieved by making the product form the target of a novel metaphor, but crucially, this novel metaphor still relies on a conventional metaphor for its construction and interpretation.

The contributions of this research are first of all, the understanding and the application of the theory of metaphor based on cognitive linguistics. Some of the sources used in this book related to the theory of identifying metaphor are the same. Secondly, the methods used in his book - the qualitative one is also the same. Some differences are found compared with this book, i.e. in parts of the objects of the study and the data and data source.

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