A Comparative study of Translation of Animal-Related Words in English, Portuguese and Persian

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ABSTRACT

The study aimed to illustrate how exploring the origins of metaphors contribute in a better understanding of the nature of metaphors and, thus, in preventing mistranslation. In translation of animal personification, where the metaphoric meanings of animals in the source language (SL) are different from or contradictory to those in the target language (TL), the translators usually choose a different animal in the target text (TT) whose characteristics match the ones attributed to it in the source text (ST). The task becomes more complicated in translation of *Animal Farm* (Orwell, 1945) (the present study), where the image of some animals is different even between the SL and the ST. Accordingly, different translation strategies were proposed depending on the relationship between the SL, the ST, and the TL. We studied personification in three languages of Persian as a high-context culture, Portuguese as a low context-culture, and English as a lower-context culture language in comparison with the Portuguese. We tried to examine if the degree of context culture between languages involved in translation influences the degree of differences in personification of the animals in theses languages. The proposed translation strategies were based on the premise that a translator in normal circumstances would go through these translational phases. However, this study (translation of *Animal Farm*) revealed that theory cannot bring about a satisfactory answer to all the translation problems. Because theories are descriptive and each text is singularly different from the other and nothing can be deemed wholly predictable in terms of translation.

1. Introduction

Personification is a special subtype of metaphor, where animals, objects, or ideas are specified as being a person. See the following example, where *pig* describes Mr. John as a deceiver.

> *Mr. Johns deceived all of us. The pig does not intend to stop this attitude.*

While metaphor has received a great deal of consideration, personification, to the best of our knowledge, has not been studied extensively enough. No specific study has been carried out in the field of the difficulties of translating personification and the translation strategies in particular. It seems that this figure of speech has been more or less ignored by translators.

In this study, we call the attention that Personification is much more challenging than translation of metaphor, for two significant reasons. Firstly, this figure of speech is usually one word. For the readers encountering single-word metaphors in a text, it is unlikely think they might bear non-literal sense and this may lead to an interpretation that is different from the intended one. For non-single-word metaphors, the reader can discover the sense of the metaphor at least by guessing from the context. However, for personification, there is no immediate context to help. Therefore, the translation of personification needs much more careful analysis in comparison with the translation of metaphor.

Beside the notion of single-word metaphor, it is common knowledge that culture-bound expressions need careful analysis in translation. It is obvious that differences between different cultures create some variations in the use of personification and may lead to misinterpretations or problems in translating figures of speech from one language into another. A bird that lays golden eggs is *goose* in the English while it is *hen* in the Persian culture. In Persian, the *camel* represents a durable hatred; however, in English and Portuguese it is the *elephant*: *the elephants never forget* (in English); *os elefantes não esquecem* (in Brasil); and *os elefantes têm memória* (in Portugal). The translator should pay attention to the differences, when two languages do not share the same personification for the same animal; otherwise, it may lead to some misunderstanding and misinterpretation for readers from culturally different societies.

As animals are productively used in the metaphorical conceptualization of abstract human characteristics, we decided to constrict the subject matter of this study to animal personification metaphor. The similarities and differences of application and interpretation of animal personifications between languages brought to our notice how personification originated in languages and how they are translated if they carry different meanings across languages. Hence, the study consisted of two phases. Firstly, we looked into the origins and motivations of animal metaphor: how these animal-related words come to being and how they acquired their metaphorical meaning and application? The study, in this phase, was narrowed down to English and Persian animal metaphors. But the findings can be generalized to cover all languages. The first phase paved the way for the second phase: what strategies can be implemented in the translation of animal personifications?

We proposed that if we can learn how animal metaphors/personification originated across languages we can find some explanations for the existence of similarities and differences of their meaning across languages and culture. This, in turn, will help translators to have a better understanding of metaphors and

subsequently prevent mistranslation.

This study, in fact, brought together and improved the results of the three pertinent investigations, disseminated in different publications (Shahabi & Roberto, 2015a, b, & c) in order to make them available in a concise text.

2. Literature Review

In what follows, we try to sketch on previous works on two main fields of the study: *the great chain of being* metaphor and cognitive view of metaphor translation.

1. The Great Chain of Being Metaphor

In answering to the question of how animal metaphors were originated, Lakoff and Turner (1989) believe that we can understand the origin of metaphors through the metaphor *the great chain of being*. It is a folk theory which demonstrates how things are related to each other in the world. The theory is a hierarchy of the following concepts: humans, animals, plants, complex objects, and natural physical things. According to this metaphor, there are two mapping conditions: the higher-level attributes and behavior are mapped on the lower-level attributes and behavior & vice-versa.

This metaphor demonstrates how the different forms of being are related to each other and how we can understand one in term of another. Therefore, we can understand the human's attributes and characteristics in terms of animals attributes and characteristic. That is why we have the metaphors *humans are animals*.

Lakoff and Turner (1989) and Kövecses (2002) try to argue that the physical characteristics and the traits of these animals form the basis of their metaphorical meanings; in our everyday experience with animals, we acquire some information about their inborn or inherent qualities, based on which animal metaphors are drawn. However, in this study, we call your attention to the question of if the physical characteristics and behavior of animals are the basis for the metaphorical applications or interpretations of animal terms, why does the figurative meaning of some animal names differ from one language to another? The animals are the same; what induces the differences? If we believe that animals usually act the same all over the world, we should expect that their figurative meaning not to vary from one language to another. However, it is observed how one animal in one language represents X while in the other language it represents Y. *Turkey*, for instance, is `hypocrite´, in Persian; while `stupid´, in English. The animal is the same; therefore, there should be some other reasons behind the difference in their metaphorical meaning.

We assumed that the physical characteristics, behavior, and habits of some animals are not always the origin of their metaphorical concepts. Some other factors should be involved. In order to test our hypothesis, the first phase of the study was conducted. It is also noteworthy to add that Coimbra and Pereira Bendiha (2004), in their study of Portuguese-Chinese animal metaphors, listed a series of other bases of animal metaphors as follows: stories, customs, experiences, myths, inter-textualities, and in the case of the Chinese language, the sound of words as in homophony and paronomy.

2. The Cognitive View of Metaphor Translation

Regarding metaphor translation, there are different viewpoints. They mostly center on three stands: procedures of transfer, text typologies, and cultural specificity. Newmark (1980), for example, considers the text-typology in defining the decision making in the translation. He

stresses on reproducing the same image in the TL. Mason (1982) believes that in translation of metaphor, culture should be the main focus; metaphor should not be de-culturalized in translation. Al-Hasnawi (2007) argues that metaphor is a cognitive construct; thus, its translation should be based on cognitive equivalence. That is, the translator task is first to discover how the ST readers view and experience the world, how they conceptualize it, and how they lexicalize their experience and view in their own language. Then, s/he should try to accommodate his text based on the TL reader´s experiences and the way they are recoded in the TL. We also believe that this cognitive approach of metaphor translation is the most effective and viable approach. Because it decreases the loss in translation by taking into consideration the important issue of cultural specificity.

However, the problem is that, according to Maalej (2008, 63), "owing to the relative youth of cognitive linguistics in general, and the contemporary theory of metaphor in particular", most of the theories and models of translation of metaphor, "just point to the relevance of cognitive operations and abilities in translating metaphor."

In the cognitive view of metaphor translation, Maalej (2008, p. 64) refers to three cognitive steps:

– Unpacking the SL linguistic metaphors into their conceptual counterparts;
– Comparing cultures by determining whether linguistic and conceptual metaphors across-cultures show a `similar mapping condition´ or a `different mapping condition;
– Re-packing the TL conceptual and linguistic counterparts according to the experiential practices of the TL.

The study of the metaphoric expressions of a given culture would give us a chance to see how the members of that culture structure or map their experience of the world and record it into their native language. People of different cultures experience and conceptualize the world differently and, consequently, classify and lexicalize their experiences in different forms. This makes translations from one language into another very difficult. The more the two cultures are distant, the more difficult the translation will be, because all means of experience representation are different.

In translation of animal personifications, the cultural differences between the images of animals in the languages in question should not be ignored. If in a SL, the animals have been chosen based on their particular metaphorical meaning in the pertaining language and the metaphoric meanings of animals in the source language are different from or contradictory to those in the TL, the translator must consider the reader´s expectation of the metaphorical characteristics of the animals. This probably leads the translator to choose a different animal in the TT whose characteristics match the ones attributed to it in the ST. Otherwise, there would be the possibility of the readers interpreting the metaphor in a different or even contradictory way from the one intended by the author. Because there is a strong tendency for the reader of the translated text to view the animal in terms of the figurative meaning in his own language (Baker, 1999). The other fact that should not be ignored is that, according to (Gutt, 2000), the attempt, based on the relevance theory of translation, is to get the optimal relevance between the translation and the context. This is realized by matching the ST´s author´s intention with the TT reader´s expectation. According to Gutt, the translator should

pave the way to matching the author´s intention with the cognitive environment of the reader. That is, he/she should translate the text in a way that the output is as relevant to the TT readers as the ST is to its readers. And this is obtained through creating the optimal relevance between the translation and context, since the context is part of this cognitive environment. From Gutt´s point of view, a crucial part of the context is the reader´s expectation.

This study, particularly, reveals how the reader´s expectation and the author´s intention play a key factor in decision making in translation to the extent that sometimes the translation theories which are applied in normal circumstances by the translators cannot be implemented for some especial cases..

3. Methodology

The study was a descriptive analysis consisting of two phases.

3.1 Procedure

For the first phase, we carried out a comparison of animal metaphors between two languages of English and Persian. The goal was to trace the origins of animal metaphors in these two languages in order to provide some explanation for similarities and differences of the images of the animals across languages.

The metaphors were chosen based on three criteria: 1) the frequency of the animal in metaphors (i.e., the animals that are used in a wide range of metaphors); 2) the familiarity of the animal (i.e., those animas which are not that much productive source of metaphors but the animal is a popular one); and 3) the frequency of use of the animal metaphor (i.e., the metaphors which belong neither to the first nor to the second group but they are regarded as popular metaphors). Accordingly, 47 animals were studied in 515 English and 321 Persian metaphors. Afterwards, the number of

metaphorical meanings of the animals in each language and the sources of their foundation were studied. The output of each language were compared and contrasted. The findings helped us to find the reasons for their similar and different meanings and applications.

The task was carried out within the frameworks of *the Great Chain of Being* metaphor (Lakoff & Turner, 1989), the Nature of Things (the third component of the *great chain of being* metaphor) and Metaphorical Highlighting (Kövecses, 2002).

The great chain of being metaphor describes how things are related to each other in the world and how human attributes and behaviors can be conceived through animal features. The nature of things describes how animals features and also their relationship with people provide a body of knowledge about them. This helps to specify which characteristics to be attributed to which animal, like *dig* as a loyal animal and *lion* as a brave one. The principle of metaphorical highlighting and the maxim of quantity help in understanding what feature(s) of the animal are mapped onto the target concept in a metaphor and, consequently, help in understanding the meaning of the metaphors.

It is noteworthy that personification is not limited to animals; it can include a wide range of other subjects. However, in order to achieve more precise results and make the comparison more practical we narrowed down the scope of the study. We also realized that animals are one of the most productive origin of metaphors among the other forms of being (Lawrence, 1993 & Foreman, 2011).

The results of the first phase of the study paved the way for the second phase of the study, aiming at focusing on translation of animal personification. In this phase, we

analyzed the personifying characteristics of the animals in Orwell´s *Animal Farm* (1945). To the best of our knowledge, this novel is one of the best examples of animal personification. The same animals were studied in English, Persian, and Portuguese languages in order to provide a comparison between the image of the animal in the ST and the English, Persian, and Portuguese readers´ expectations. The goal was to see whether the readers´ expectation of the animals image is the same or not. Based on the comparison of animal cultural perceptions between the ST and the SL and also the representation of that animal in the TL, a series of possible different situations of translations were pointed out and discussed. They were proposed as a set of generalizable strategies in translating personification with the aim of removing particular problems posed on translators when they encounter culture-specific animal metaphors/personification. The goal was to aid translators in preventing mistranslation.

Although the language of the novel is originally English, the characteristics of the animals in the English culture were also scrutinized. We intended to see whether or not the personifying characteristics attributed to the animals in the story match their images in the English culture. We assumed that if the animal attributes in *Animal Farm* match the English readers´ expectation of animals metaphorical meaning, the translator´s care should be with regard to the TL readers´ expectation of the animals metaphorical meanings; he/she should look for a cognitive equivalence to replace the SL image with the TL image that does not clash with the target culture. That is, an animal term should be selected in the target language which maps the same characteristics presented in the story for the animal.

Consequently, the equivalent animal term in the TL may be the exact animal in the SL if the animal conveys the same metaphorical meaning in both languages). But, if the animal in the SL does not bear the same personifying characteristics in the TL, a different animal but with the same image in the SL will be the equivalent animal term.

However, if we come across some dissonances between animals personifying characteristics in *Animal Farm* and the English reader´s expectation, the task of the translator will be much more difficult. Here, the translator should mobilize different strategies of translation in order to create the same effect in the TL as that of the SL on its readers. We proposed: a) if the animal attributes in *Animal Farm* are found to match the norms of the English culture, in translating this animal in another language, no more consideration should be given; an animal term is selected in the target language which maps the same characteristics presented in the story for the animal; b) if the animal attributes in *Animal Farm* are found to be contrary to the norms of the English culture, it is assumed that the author (Orwell) has intentionally attributed opposite characteristics to the animal and this intention should not be violated by the translator and should be preserved. It can be suggested in translation of this animal into another language, an animal term should be selected in the target language which has the opposite metaphorical meaning to the norms of the target culture; c) if the animal attributes in *Animal Farm* are found to be realized metaphorically different (not opposite) from what is expected by the English readers it can be open to other possibilities which will be discussed later; and also d) those personified animals in the SL but with no personification characteristics in the TL should not be

ignored.

As we did not find any fully appropriate Persian and Portuguese dictionary, which particularly provides the animal metaphors (like Palmatier´s dictionary of animal metaphor, 1995), we conducted a survey among Persian and Portuguese by means of questionnaires. The respondents were invited to write about the figurative meaning and use of animal used in *Animal Farm*, in their culture. They were selected based on a stratified sampling. We divided them into homogeneous subgroups based on language/culture and education level. Afterwards, we selected the students randomly (a simple random sampling) within 3 pre-established groups (each consisting of 30 persons). Each group belonged to a different educational level: Basic, Secondary, and Superior. Accordingly, the Persian questionnaires were distributed among 90 Persian participants (30 basic, 30 secondary, and 30 superior) and the Portuguese questionnaires among 90 Portuguese participants (30 basic, 30 secondary, and 30 superior). This number of contributors was considered sufficient to provide a grounding representation of a general group.

The rationale behind choosing the three languages of English, Persian, and Portuguese for this phase of the study was to provide a comparison between English metaphorical meaning of animals once with Persian as a high-context culture and the other time with Portuguese as a low-context culture (Hall, 1976), where the English language is perceived as being a lower context language than Portuguese (Gudykunst et al., 1988). As Hall (1976) puts it, high-context cultures tend to be more common in the Asian cultures than in the European. In high-context cultures, words are not so important as context; the words and phrases usually are understood by means of cultural context rather than a textual context. In this case, when one says one word, the interlocutor understands ten. Communication is usually carried out in an indirect way and based on shared assumption of the speaker/writer and the listener/reader. In contrast, low-context cultures tend to be more explicit; the terms are fully spelled out. Accordingly, interaction between these two communities can be problematic and it should not be overlooked by translators. We assumed that the further the context cultures are, the higher the difference between the metaphorical meaning of their animal metaphors and personifications will be. Studies on languages with a lower degree of difference in context culture between them and on those with a higher degree of difference might come up with different outcomes. Thus, different points of attention may be required in the translation of their metaphors.

3.2 Materials

The materials supporting the study were gathered from English, Persian, and Portuguese dictionaries.

The English dictionaries which were employed (for the second first of the study) were:
- *Oxford Advanced Learner´s Dictionary* (1993);
- *Speaking of Animals: A Dictionary of Animal Metaphors* by Palmatier (1995) (also used for the first phase of the study);
- *Webster´s Online Dictionary, Rosetta Edition* (2005).

The Persian sources and dictionaries, for the first phase, were:
- ریشه های تاریخی امثال و حکم /risheha-ye tarixi va amsal-o hekam/ (the historical source of apothegm) by Partovi-Amoli´s (1994);

- داستانهای امثال /dastanha-ye amsal/ (the stories of the proverbs) by Amini´s (2010);
- فوت کوزه گری: مثل های فارسی و داستان های آن /fut-e kuzegari: masalha-ye farsi va dastanha-ye an/ (blow on pottery: Persian proverbs and the stories) by Rahmandoost´s (2010).

And, for the second phase, were:

- فرهنگ فارسی دکتر معین /farhang-e farsi-e doctor moin/ (Dr. Moin´s dictionary of the Persian language) by Moin (1974);
- فرهنگ زبان فارسی امروز /farhang-e zaban-e farsi-e emroz/ (dictionary of the modern Persian language) by Sadri Afshar, Nasrin and Nastaran Hokmi (1990);
- فرهنگ نامه جانوران در ادب فارسی /fahangname-ye janevaran dar adab-e farsi/ (*dictionary* of animals in Persian literature) by Abdollahi (2001).

The Portuguese dictionaries were:

- *Grande Dicionário da Língua Portuguesa* (Cândido de Figueredo, 1986);

And two online dictionaries:

- *Dicionário Houaiss da Língua Portuguesa* (2000);
- *Dicionário Priberam da Língua Portuguesa* (2010).

The other source of study was Orwell´s *Animal Farm* (1945) along with its six Persian translations by Amirshahi (1982), Noorahmar (1983), Firoozbakht (1992), Hosseini and Nabizade (2003), Akhondi (2004), and Jadidi and Mohammadi Asiabi (2004); and four Portuguese translations by Antunes (1976), Giraud and Marc (1986), and Esteves (1996), Faria (2008). The questionnaires, also, formed the other material.

4. Data Analysis and Discussion
4.1 First Phase

In analyzing what reasons may lay behind different application and interpretation of animal-related words in different languages, 21 sources were found; they were categorized into four groups:
a) Compounded features of animal traits (English 10% and Persian: 20%)
b) Cultural focus of animal features (English: 39.45% and Persian: 33.61%)
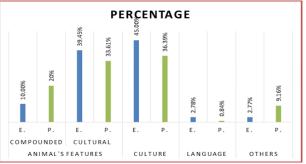c) Culture-bound characteristics (English: 45% and Persian: 36.39%),
d) Language-specificity (English: 2.78% and Persian: 0.84%).

The most and the least productive sources in both English and Persian are `culture´ and `language specificity´, respectively (Figure 1). The others refer to those metaphors that we could not discover their origins.

Animal features include habit, behavior, shape, size, and power; cultural features embrace event, saying, fable, story, religion, belief, folklore, game, and tradition; and language specificity consist of poetry, rhyme, alliteration, euphemism, intensifier, prompted word, and importation.

Figure 1. Sources of animal metaphors in English and Persian

The sources based on animals features themselves are subcategorized into 2 groups: compounded features of animal traits and cultural focus of animal traits. Those features of animal which both

languages have taken as the basis of the metaphor are compounded features. Those behavioral characteristics of animal which are attributed to culture are cultural focus of animal traits.

This subdivision was structured after noting that some metaphors take the same feature of the animal (compounded features) as the basis in both languages while some other take a different feature (cultural focus of the animal features). Simply put, it seems that one or some features of an animal are more salient in one language and they are less or even non-salient in the other language. The salience of the features in languages is attributed to culture; that is, our relationship with animals gives us some points of view in the cultural use of animal names and this view might vary from one language to the other. This leads to differences between the languages even in the metaphors that are based on animal features, which are expected to be similar at least in meaning (if not in expression). In short, different views result in giving rise to different metaphors across cultures.

The findings were expected to answer why the figurative meanings of metaphors are not the same across languages. Analyzing the origins of metaphors was thought to explain the reasons for similar and for different metaphorical images of entities from one language to another. The results of this phase of study manifested that animal metaphors are not only based on the animals characteristics and traits (as argued by Lakoff & Turner (1989) and Kövecses (2002)), and there are some other factors involved (in this study, 4 category sources), as Coimbra and Pereira Bendiha (2004) also approved that in their study (6 sources).

The above findings, as we mentioned before, give a better understanding of the nature of metaphors, which, in turn, help the translators to prevent mistranslation in case of differences in the origins of metaphors.

4.2 Second Phase

Comparing the image of animals in the ST, the SL, and the TLs, we observed some different or even opposite images even between the SL and the ST. Although the language is English, some unexpected differences were observed between the characteristics of some animals in the story and their metaphorical meanings in the English culture. Considering this specific situation, what can a translator do? Here, the task of the translator entails more effort. These disparities require that the translation choices consider the relationship between the SL, the ST, and the TL. In other words, the translator must reflect on three factors before rendering the animal terms: a) the features of the animal in Orwell´s story, b) the image of that animal in the English culture, and also c) its image in the TL (here, Persian and Portuguese). On the one hand, the relationship between the SL and the TL, in terms of the type of similarities and differences between the metaphorical meaning of animals´ names, should be the meeting point and. On the other hand, the intention of the author in introducing some animals which may be different from or contrary to the expectations of the ST readers should be the focus of attention. Hence, different cases of translation are involved and consequently different strategies are required.

Here, we stepped aside from *Animal Farm* and we considered how a translator would act in case he encounters clashes even between the image of the animal in the ST and the SL.

4.3 Possible Methods of the Translation

The translation strategies were categorized in to 5 groups based on the comparison of the image of the animal in the SL and the ST. They were

subcategorized based on the comparison of the image of the animal in the ST and the TT. The categorizations and subcategorizations are as follows:

Categorizations:

1. *Same personification*: the animal characteristics in the ST match with its conventional image in the SL.
2. *Contradictory personification*: the animal in the ST is personified with characteristics contrary to the SL readers´ expectations.
3. *Different personification*: the animal represents different image(s) in the ST and the SL
4. *New personification*: the animal in the ST shares some common features with its conventional image in the SL and also represents one or more new features.
5. *No personification* (null): the animal is not personified in the SL while in the ST it carries some attributed characteristic(s).

Subcategorizations:

Same personification

a) If the animal conveys the same image in the TL, the animal term will be the same animal in the TT.
b) If the animal has a contradictory image in the TL, the translator should replace it with an animal with characteristics that match with its function in the ST.
c) If the animal has a different image in the TL, it is replaced, in the TT, by an animal which creates the same image.
d) If the animal, besides having some features in common with the TL, depicts some new features, the same animal in translation is kept. The animal is considered with some new roles because of the new features attributed to it in the ST.
e) If the animal has no personification characteristics in the TL, it is replaced by an animal which creates the same

image in the TT. In case such an animal is not found, the animal remains the same in the TT; it is accepted with its new roles.

Contradictory personification

a) If the animal has the same metaphorical meaning in the TL, the equivalent term should be an animal with a metaphorical representation in the TL, contrary to how it is described in the ST.
b) If the animal represents opposite features in the TL, its translation will be a literal one.
c) If the animal has a different metaphorical meaning in the TL, the animal term is substituted, in the TT, for an animal with opposite metaphorical representation to how it is featured in the ST.
d) If the animal represents some similar and some new features in the TL, then replacement is the appropriate strategy.
e) If the animal has no personifying feature in the TL and no animal, with opposite features to how it has been described in the ST, can be found, the translator can use the same animal. However, it is necessary to include a note in the translation with some information explaining the figurative meaning of the animal in the SL, its opposite features in the ST, and the probable intention of the author of this choice.

Different personification

a) If the animal in the TL pictures the same or opposite image to its attributes in the ST, the animal should be changed to an animal whose role(s) in the TT is considered new, different from its metaphorical elements in the TL.
b) If the animal is introduced with some elements that are different from the TL readers´ expectation, the same animal is kept. The output will be the same animal with the same effect; carrying the

concept underlying the source text.

c) If the animal represents both similar and new features in the TL, it remains the same in translation: new features are new roles of the animal in the TT.

d) If the animal has no metaphorical connotation in the TL, the animal is replaced with another animal term whose features are different from those described in the ST. If such an animal is not found, the same animal is kept. In either case, it is assumed that the character has been given some new roles in the TT.

New personification

a) If the animal represents a similar image in the TL, it is replaced; otherwise, the same animal is used in translation.

b) If the animal in the TL is contrary to what is described in the ST, an opposite animal should be used, an animal whose characteristics match with those in the story, or better, if its conventional characteristics are fewer in number. Since the additional features attributed to it in the TT will be considered a planned new role, like in the ST. Although, if the characteristics of the animal in the TT do not appear with more features, the translation is acceptable.

c) If the animal represents a different image in the TL, the animal should be replaced by another animal whose features match with those attributed to it in the ST or better if the features are fewer in number.

d) If the animal represents some features that are the same and some that are new in the TL, the same animal is introduced in the TT. Here, if the characteristics of the animal in the TT also look with some new features attributed to the animal in comparison with its image in the TL, like that in the ST, the

translation also will result in an animal with some new roles.

e) If the animal is not personified in the TL, it can be replaced by the proper animal (with the features explained before) which can create the same effect on its reader. In case such an animal is not found, the same animal can be used in translation. Here all the features attributed to the animal in the ST (similar or different, in comparison with its image in the SL) are considered, by the TT readers, new roles assigned to the animal in the ST.
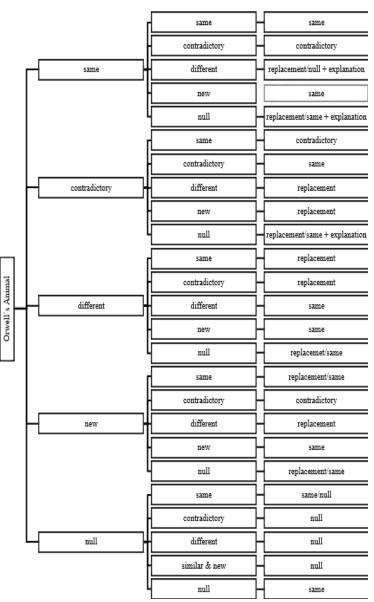
No personification

a) If the image of an animal in the TL resembles its characteristics in the ST, the animal remains the same if the metaphorical representation of the animal and its picture in the ST both refer to its universal feature. Otherwise, the translator can put a non-personified animal that can be supposed as a character of the ST with some given roles.

b) If the image of an animal in the TL contradicts with or differs from its characteristics in the ST, an animal with no personifying characteristics in the TT will be the equivalent term. The same effect will be transferred to the TT readers, encountering an animal with some roles in the ST. For an animal representing some similar and some different attributes in the TL, the strategy will be the same.

c) If the animal in both the SL and the TL is without any metaphorical element, the translator simply keeps the same animal.

The overall translation strategies are illustrated in Figure 2. These translation strategies and the due discussions were based on the premise that a translator in normal circumstances would go through

these logical and translational phases in order to create the same effect on the TL reader as the effect the ST has on its readers.

Figure 2. The overall translation strategies

SL Image	TL Image	Translation
same	same	same
	contradictory	contradictory
	different	replacement/null + explanation
	new	same
	null	replacement/same + explanation
contradictory	same	contradictory
	contradictory	same
	different	replacement
	new	replacement
	null	replacement/same + explanation
different	same	replacement
	contradictory	replacement
	different	same
	new	same
	null	replacemet/same
new	same	replacement/same
	contradictory	contradictory
	different	replacement
	new	same
	null	replacement/same
null	same	same/null
	contradictory	null
	different	null
	similar & new	null
	null	same

(Orwell's Animal)

What about a work like *Animal Farm*? Are these strategies applicable to a work like *Animal Farm*? The study started with this intuition and hypothesis that the animals personifications are probably different between the SL and the TL due to cultural and linguistic differences between these languages. Accordingly, one would presume that the translator of the case study (*Animal Farm*) should adapt the TT by some strategies like replacement, endnotes, explicitation in the text or footnotes, in order to create the same effect on the readers. However, we observed that, in spite of the mismatches (some animals play a role which is different from or contrary to what is expected by the readers), all the Persian and the Portuguese translators kept all the same animal terms in the TTs, and it seems that the readers do not prejudice with this. Analyzing the images of animal in the ST (*Animal Farm*), the SL (English), and the TLs (Persian and Portuguese), we also reached to this conclusion that all animals can be kept the same in translation into the Persian and the Portuguese languages. Because either:

- They represent the same image in the ST, the SL, and the TLs.
- They are introduced in the ST according to their innate and inborn features, which can be naturally portrayed by the readers of the original book and its translation into any language.
- The animal is intended to portrait a different, contradictory, or new image in the ST in comparison with its image in the culture.

Regarding the mismatches, both the original author and the translators made use of the reader´s willing suspension of disbelief, Coleridge (1817, cited in Ortony, 1998). It helps the readers in encountering breakdown in established conventions and norms. According to Coleridge (1817), sometimes the authors tend to play around with the cultural background and cultural experiences of the readers in order to create novelty and to be the subject of attention and attraction. In this situation, the readers, willingly, suspend their disbelief and accept the mismatches in the norms in order to be

entertained by the artistic work.

Here, the reader of *Animal Farm* in his/her mother language, in which the animals are metaphorized differently, holds back his/her judgment about what he/she already knows about the animals images in his/her culture. Doing this, she/he engages fully with the story so that she/he does not feel any absence or mismatch of norms in the text and he/she is entertained by the text. The same situation should be prepared by the translator, by following the same strategy which has been set up by Orwell.

Therefore, all animals in *Animal Farm* are unchangeable characters. Any substitution would lead to a literary disservice to both the ST and the TT readers. Because either each role becomes incompatible with their conventional image in the culture or with the innate features of the animal or the author´s intention behind the reason for this choice is jeopardized.

5. Conclusion

Two targets were attained in this research study. The principle target was to provide strategies for the translation of personification in general. The other target was to discover the nature of metaphor and personification.

5.1 Findings

We focused on the origins of animal metaphors/personifications, assuming that the animals features can be starting point, but rather the only reason for their foundation. We found out that the English and Persian animal metaphors are motivated by one or more of the following sources: compounded features of animal traits, cultural focus of animal traits, culture, and language specificity. The most and the least productive sources are culture and language specificity, respectively.

Having found that the most productive source of animal-related metaphors in both English and Persian is culture, we found it relevant that in the translation of animal personification, the probable cultural differences between the personifications of animals in the languages in question should not be ignored.

In accepting that the differences between the metaphors of different cultures create some problems of misunderstanding and misinterpretation for the readers of culturally different societies, if the translator is provided with knowledge in recognizing similarities and differences in the cognitive worlds of the SL and the TL readers, he/she can pave the way to mitigating the problem of misinterpretation; since the translator´s effort will be to produce a similar metaphorical concept in the TT, by matching the ST´s author´s intention with the TT reader´s expectation. We started the study started with this hypothesis that if the animals personifications are different between the source language and the target language the translator, in order to create the same effect on the readers, should adopt different translation strategies. However, this canonical approach was betrayed by all the Persian and Portuguese translations of *Animal Farm*; all animals were kept the same in the translations of *Animal Farm* into Persian and Portuguese since they represent either the same personification or their innate and inborn features, or they are intended to portrait a contradictory, a different, and/or a new image in the text in comparison with their image in the culture. As for the latter situation, what can be said is that literary works are most imbued with a breakdown in social norms in order to create a new work of art and consequently to call attention to its novelties. This artistic creativity should not be overlooked in translation.

In a nutshell, the observed differences between the image of one animal in

Orwell´s book and in the English culture do not lead to misunderstanding for English readers. It is also true for the readers of any translation of this book into any language. It should be added that theory cannot bring about a satisfactory answer to all the translation problems. Because theories are descriptive and each text is singularly different from the other and nothing can be deemed wholly predictable in terms of translation.

5.2 Limitations of the Study

It is a common knowledge that some limitations are inevitable in a research. However we were very carefully concerned to reduce the impact of the limitations of this study that might affect the results. One of the inevitable limitations was the scope of the study. Since the study of personification composes a really wide range of subjects, the study was narrowed down to animal personifications. Again, the scope of the study would not allow an investigation of all animal personifications. Hence, the study was limited to a sample book which made use of animals as its characters, and the animals under study were limited to the animals in this book.

Another limitation was that it was not possible to study animal metaphor/personification across all languages, which is a common fact. For the first phase of the study, the origins of animal metaphors were tracked only in the English and Persian languages, and for the second phase of the study, focusing on the personification translation, Portuguese was also included.

Also, the study was related to Orwell´s *Animal Farm*. We know that animal personification could happen as a singular item or even as a less frequent item in a non-descriptive book. In a case like this, there would perhaps be a need for a different positioning in translation.

5.3 Suggestions for Further Research

There are a number of possibilities for future work in this area: The nature of translation research of this type and the limitations described above made the choice towards a comparative and descriptive study mandatory. It is thus possible that other researchers accomplish experimental and statistical studies; rendering more statistical results in addition to simple descriptive analysis of the data. Also, in this study, three languages were chosen for the purpose of comparative and contrastive analysis of the metaphorical meaning of the animals. However, studies on other languages can be explored in future research since they may come up with different results.

Interested readers and researchers may continue this study to compile a bilingual dictionary of animal personifications, making the task of translators easier. Also, there can be further studies in other categories of personification, like plants, etc.

This study centered on metaphor in literary texts. Metaphor in non-literary discourse, such as in scientific texts, should also be explored. Exploration of metaphor in scientific language can be possibly considered from two strands: one to discuss metaphor incorporated in scientific texts generated by specialists for specialists; another which is a very rich strand that can be also explored in future research is metaphors that are used and sometimes even coined and invented by the specialists for the non-specialists.

To sum up, the researcher hopes that this study, by envisaging some interesting and provoking questions, has actually provided some motivations for further investigation in the field of translation.

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