Aleksandra Izgarjan i Diana Prodanović-Stankić

Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective

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Monografija

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Preface

This book is part of the effort to celebrate the 60th anniversary of the Faculty of Philosophy, where we teach and do research. We also wanted to mark a decade we have spent exploring metaphors in different types of discourse from an interdisciplinary approach and also share our enthusiasm and love for metaphors with a larger audience. This interdisciplinarity has in the first place resulted from the distinct disciplines we work in, linguistics and literary studies. It goes without saying that these two disciplines provide a completely different perspective on the concept of metaphor we have been investigating. In addition to this, while teaching, we realized that our students at the Department of English Studies have their own perception and response to metaphors when they encounter them in various types of discourse in English. Somehow, it seemed that a fluent command of the foreign language was not sufficient enough for them to grasp the intended meaning, and that fact definitively marked our motivation to pinpoint various factors which affect this process of understanding and combine different approaches to tackle this problem. Also we truly believe that some of the best educational responses necessarily involve a joint venture and collaboration of scholars from different fields and that it is critically important to implement as many perspectives as possible throughout an academic curriculum.

While the importance of metaphors to thinking and using a language has been explored extensively in a plethora of linguistic studies, the study of metaphors within the cognitive approach has received much less attention in literary and translation studies, as well as in applied linguistics. This becomes even more evident in the Serbian context were studies dealing with such topics are scarce. Yet, regardless of the context, the underlying idea that we felt was missing in most of the studies in this field is the cultural frame which has not had received much attention so far in the cognitive approaches to any type of discourse. Therefore, the main idea behind this book is to draw attention to this rather neglected aspect in the study of

metaphors and offer some implications for further exploration of metaphors in literature and translation in general.

Some parts of the case studies presented in this book have already been published elsewhere. Specifically, case study 1 (chapter 5.1.) is partly based on our paper "Understanding of Conceptual Metaphors: an exploratory case study", published in *Proceedings from the International Conference "English Language and Literature Studies: Structures across cultures."* Some aspects of case study 2 (chapter 5.2.) have been discussed in our paper "Analysis of Animal Metaphors in Literature from the Cognitive Perspective", *Godišnjak Filozofskog fakulteta u Novom Sadu*. Case study 3 (chapter 5.3.) has been modified from our paper "Through the storm we reach the shore: a small scale study in cognitive poetics", published in *Proceedings from the 7th International Symposium Encounter of Cultures*. Finally, Chapter 6 on the translation of metaphors and metaphor of translation is partially based on the paper "Translation Strategies in Multicultural Literature", *Prevod u sistemu komparativnih izučavanja nacionalne i strane književnosti i kulture*.

The reason why we have modified and revised parts of these articles, presented in Chapter 5, are to be found in our wish to view our findings in a new light and to try to relate them to some more recent research published worldwide. All the remaining chapters present a new overview of recent theory. Also, in the new era, the electronic format of this book will suit our readership better, particularly the e-generations of our students, and make the book more widely available.

In Novi Sad   Aleksandra Izgarjan
September 23, 2014   and Diana Prodanović-Stankić

1. Introduction

The interest in metaphor goes all the way back to ancient Greece and Aristotle who famously defined metaphor as "the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or else by analogy" (Aristotle 1927: 1457b.7). In cognitive linguistics, metaphor is regarded as a conventional mental mechanism (Barcelona 2003: 5) that is not to be confused with its expression, linguistic or otherwise. Metaphor is often not verbalized, but can be expressed through gestures or other non-verbal communicative devices (Lakoff and Johnson 1980: 156-158) or it can function as a unit of thought, taking the primacy of sentence which used to be perceived as a basic unit of thought and translation (Séguinot 1999: 90). In literary studies, metaphor is defined as "a figure of speech in which one thing is described in terms of another" (Cuddon 1998: 507). It is also considered to be a basic figure in poetry (Cuddon 1998: 507). Thus, while for a long time metaphor was studied primarily in the domain of literary studies as a rhetorical figure, Franke dubs the more recent rising interest in metaphor "contemporary metaphor renaissance", and largely attributes it to the restoration of rhetoric as a philosophical discipline and renewed view of the figurative language "as ontologically constitutive of the world, as operative at the origins of things and their identities" (2000: 137). "Metaphor, taken in its broadest meaning, allows scholars to project onto it even philosophical issues of ontology and epistemology and view them in "a new, specifically linguistic light" (Franke 2000: 138). Unlike Franke, however, we are more inclined to link the rise of interest in figurative language and the growing influence of metaphor (as well as its perception as a basic unit of thought) to the rapid progress of cognitive linguistics in the field of humanities, which led to interdisciplinary approach to metaphor, as discussed in this book. This interdisciplinary approach is in contrast to the popular belief that linguistics and literature studies are distinct disciplines with clear cut domains of study that in most cases do not cross. Accordingly, scholars involved

in these two disciplines should have different ways of thinking since they do not use the same methods to arrive at conclusions in their respective fields of study. This attitude probably stems from Plato's argument that figurative or poetic assertions are different from true knowledge which, later on, led to an old dispute between philosophy, epistemology and poetry (*Rep.* 607b5–6 as quoted in Griswold (2014)). The advent of cognitive linguistics and cognitive sciences in general, in the last two decades of the twentieth century, brought together concepts from independent disciplines in order to answer the questions related to the human conceptual system and the way our mind operates. This shift in the focus of study has been quite dramatic in linguistics and its related disciplines. Although they were oriented towards exploring different aspects of form, meaning and use of linguistic units, linguists rarely devoted their attention to what lies behind a given utterance. Also, in this context, we need to repeat the question that Gibbs succinctly poses "Why should poetic imagination matter to cognitive science?" (1994: 1) and try to shed more light on the interrelationship of language, imagery, and most notably, metaphor and metonymy.

Working in fields as different as cognitive linguistics and literary theory and gender studies, we decided to bring together our interests and love for our respective fields in an attempt to see whether it is possible to combine cognitive sciences and literature and literary theory in our work both as scholars and academics at the English Department, University of Novi Sad. Our collaboration proved to be inspiring and refreshing, enabling us to gain new insights into our fields of study and approach our work from new perspectives. Quite early on we settled on metaphor as the focus of our study since it enabled us to combine most successfully cognitive linguistics and literary studies in our research and teaching. We were particularly inspired by the interdisciplinary approach to the concept of metaphor, which led us to initiate a series of theoretical and empirical explorations in which metaphor was the main object of study. Our main idea behind the case studies presented here was to show how literary analysis and translation theory can be based on the theoretical framework of cognitive linguistics and cognitive poetics and the

way EFL students recognize and understand metaphors. In order to do so, we analyzed different text types and also tried to include different perspectives to investigate the main conceptual structures behind a text or a poem, either when it comes to literary analysis or translation. In addition to this, teaching both language and literature related courses, we were interested to see whether our students were able to recognize and identify, understand and finally appreciate the metaphors they encountered in the literary texts which are part of the curriculum. If we follow Turner's claim that "language is the child of the literary mind" (1996: 11), then in order to ensure understanding of literary meaning we have to include the linguistic dimension as well.

The main aim of this book is to focus on the interplay of cognitive linguistics and literary studies in the form of cognitive poetics, as well as to apply cognitive approach to translation studies and this will be explained in more detail in the next chapters. Chapter 2 presents an overview of basic assumptions and premises behind cognitive linguistics and cognitive poetics, and attempts to draw parallels between these two. As such, it serves as an introduction to most relevant concepts discussed in the book. In a similar vein, in Chapter 3 a general view of cognitive approaches to translation is offered, which complements the previous one in as much as it develops the overview in another direction. Further development of the theoretical background will be presented by empirical data in Chapters four to six. Namely, Chapter 4 discusses various aspects subsumed under the concept of the understanding of metaphors. In Chapter 5 we tried to describe the empirical research we conducted, as exemplified by three illustrative case studies (5.1., 5.2., 5.3.), as well as to suggest new interpretations of the given theoretical frameworks. In fact, the main motivation behind these case studies and this book was our realization that despite the input our EFL students received in terms of literary concepts, and their knowledge of English (which was, on average, at a near native speaker level), they still struggled both with recognition and understanding of literary metaphors in the texts which were part of their course work. In this context, the first part of this book presents the results of our research and work

with our students and, in the second, our efforts to integrate cognitive linguistics, literary theory and translation. Chapter 6 is devoted primarily to translation studies, specifically metaphor as translation (6.2.). In this part, the cultural frame and culture-specific features that are shared by a given linguistic community become a focus of the given discussion, while, on the other hand, Chapter 7 is based on the idea that translation itself can become a metaphor. The rest of this chapter is devoted to investigating multicultural literature and cultural translation strategies, or to be precise, domestication and foreignization. The scope of this book will not allow us to cover all the research questions that will arise from the discussions presented here, nor is it possible to do so, however, we hope that this book will shed new light on the complexities involved in metaphor on the one hand, and on the other, that it will serve as an incentive for future interdisciplinary research in this field. Hopefully, this book will serve as encouragement for other researchers to focus their attention on similar research questions and undertake collaborative research projects.

2. Cognitive linguistics vs. cognitive poetics

The perception and understanding of metaphors radically changed when Lakoff and Johnson (1980/2003) put forward their claim that metaphors are fundamental and intrinsic cognitive mechanisms that enable more efficient conceptualization of abstract concepts and as such can be reflected in everyday language use in the form of metaphorical expressions that mirror given conceptual metaphors. They argued that all concepts, except the perceptual and experiential ones, are actually metaphorical in nature, and everyday use of language is full of metaphorical expressions that are the result of metaphorical thinking. This has had far-reaching consequences not only for cognitive linguistics and other cognitive sciences, but also for literary studies, since poetry was no longer regarded as the sole repository of metaphoric language. Indeed, even prototypical metaphors that could be found in literary texts were reassessed from the cognitive perspective. In their field guide to poetic metaphor, *More than Cool Reason* (1989), Lakoff and Turner set out to explain that original and creative poetic metaphors share basically the same properties as those that can be found in everyday use of language, yet they are extended and elaborated in a different way so as to offer a new insight into a particular concept. Hence, the role of conceptual metaphor and conceptual mapping, both in everyday and poetic language is restated. That change of perspective opened the door for extensive interdisciplinary research in this field, leading also to a new discipline called cognitive poetics. In order to apply the findings of cognitive linguistics to the analysis of literary texts, we have relied on cognitive poetics, a systematic theory of the mind in which literature is not merely peripheral, but central to the understanding of human psychology, as will be discussed later pertaining to our applications of cognitive poetics in chapter 5.3.

The basic tenet of cognitive linguistics is that language is an integral part of human cognition and as such, inseparable from other cognitive faculties, such as categorization, visual perception, reasoning, analogical thinking, imagination, metaphorical mapping, etc.

Also, language is not an autonomous function of the human cognitive system, and hence it should be studied along with other mental faculties (Geeraerts and Cuyckens 2007). This radically different shift from the generativist approach to language, which is based on the premise that language is innate and autonomous, has had far-reaching consequences on the linguistic theories and models.

Firstly, one of the basic tenets of Cognitive Linguistics is the claim that language is embodied (Johnson 1987), in the sense that it is motivated by and grounded in human bodily experience, as well as our physical, social and cultural experiences, as opposed to the semantic objectivism. Lakoff (1987) summarizes the main claims behind the objectivist view in the following way: 1. objects and entities in this world have their own properties which are not dependent on the way people experience and understand them; 2. the meaning of an entity or object is an abstract relation between the objective reality and symbolic representations, which are arbitrary and meaningless in themselves; 3. meaning is by definition literal, and figurative language represents a deviation of literal language[1] that can be reduced to literal meaning by using some principles set by formal logic (1987: 157ff). As Lakoff (1987) and Johnson (1987) claim, our physical embodiment and imaginative structuring in the way we experience and grasp our sense of reality are crucial in our understanding of the world. The recurring patterns of certain experiences and certain schematic structures that give coherence to our experience are called image-schemas, according to Johnson (1987: xix). These are, for example, CONTAINER, PATH, CENTER-PERIPHERY, CYCLE, COUNTERFORCE, LINK, etc. – the list is not complete, yet their role is to make sense of our experience and they have great impact on the meaning of linguistic items.

This view on language has had important consequences as it has led to blurring the clear-cut divisions among different linguistic disciplines – tackling some relevant aspects related to language study, such as culture and extralinguistic knowledge, required an

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[1] According to Saddock "all nonliteral speech, then, including metaphor, falls outside the domain of synchronic linguistics, for nonliteral acts having nothing to do with natural language occur and parallel those that we perform by using language" (1993: 42).

interdisciplinary approach. All this linguistic and extralinguistic knowledge that is activated during the process of language production and understanding is stored in frames (Fillmore 1982) or Idealized Cognitive Models, to use Lakoff's term (1987)[2], which designate a coherent organization of human experience or a sort of mental context against which we can understand a concept (Taylor 1989: 72). As Fillmore states "words represent categorizations of experience, and each of these categories is underlain by a motivating situation occurring against a background of knowledge and experience" (1982: 112). Frames represent a link between our knowledge of the extralinguistic world and the given concept. They are idealized because they do not stand for something that really exists in the objective world, as in the well-known example of the concept "mother" that Lakoff (1987: 74) described, which subsumes a whole range of different concepts such as biological mother, surrogate mother, stay-at-home mother etc. Still, frames are at the base of the dynamic meaning construction and they vary cross-culturally. Some elements within the frame can be mapped onto some other concepts or profiled within the single frame, which is something that happens in metaphorical and metonymic mapping.

Another corollary of this is that meaning is constructed dynamically on-line in the given situation and "situations can be 'construed' in different ways since different ways of encoding a situation constitute different conceptualizations" (Lee 2001: 2). This becomes even more evident in any communicative event, since, as Langacker has it,

> every linguistic expression, at its semantic pole, structures a conceived situation (or scene) by means of a particular image. In conceptualizing a scene for expressive purposes, the speaker (and secondarily the hearer, in reconstructing the speaker's intent) is obliged to make choices […] and by choosing appropriate focal

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[2] There are several terms that are used interchangeably for the same concept: frame, scenario, script, ICM, etc. (see Kövecses 2006: 64)

"settings" and structuring a scene in a specific matter, establishes a *construal relationship* between himself and the scene so structured. The construal relationship therefore holds between the conceptualizer of a linguistic predication and the conceptualization that constitutes this predication (1987: 128).

These arguments can be easily applied to any use of language and, if we take literary texts into consideration, they represent a sort of evidence for the well-known idea present in the realm of literary studies that "texts are not static containers of meaning," as Gibbs has put it, "but provide the common ground for writer and reader from which meaning may arise, since reading requires constant reference to prior knowledge from speech-based culture, not just the application of logical rules" (1994: 73).

It must be noted that cognitive linguistics combines various theoretical models and constructs, many of which seem to be opposed, hence, some cognitive linguists prefer to describe it as a "movement" or an "enterprise" rather than a single scientific discipline (see Evans and Green 2006: 3); still, they share the same epistemological position.[3] However, before we proceed with the treatment of the key concept in this book – the conceptual metaphor, we will try to explore in greater detail the interrelationship of cognitive linguistics and other disciplines, such as cognitive poetics and translation studies.

Cognitive poetics is grounded in the intersection of cognitive approaches and literary studies as a systematic theory of mind in which literature is central to understanding human psychology, as Van Oort (2003: 238) notes. It is a direct result of a coordinated interdisciplinary collaboration that came about after the publication of the seminal work by Lakoff and Johnson (1980), *Metaphors We Live By.* As Gavins and Steen point out, "cognitive poetics suggests that readings may be explained with reference to general human princi-

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[3] For a more detailed review of history and main trends in Cognitive Linguistics see Evans and Green (2006), Geeraerts (2006), Geeraerts and Cuyckens (2007).

ples of linguistics and cognitive processing, which ties the study of literature in with linguistics, psychology, and cognitive sciences in general" (2003: 2). In that context, cognitive poetics is regarded more as a paradigm which uses interpretive concepts in reference to some more general framework of the human mind. Stockwell claims that cognitive poetics is "a way of thinking about literature rather than a framework in itself" (2002: 6). Similarly, Semino and Culpeper argue that cognitive poetics provides "the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistic tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language" (2002: ix). In this book we will use the term cognitive poetics, as used in the bulk of literature in this field of study (Tsur 1992, 2002, Stockwell 2002, Turner 2002, Brône and Vandaele 2009, Freeman 2007) to systematically account for the relationship between the structure of literary texts, regardless of their form, and the cognitive structures and processes that can be determined behind these structures. Brandt and Brandt suggest that instead of the term cognitive poetics, the term cognitive literary studies be used, as it more precisely indicates the fact that it encompasses all genres or "modes" of writing (2005: 124), and some authors call it cognitive semantics (Semino and Culpeper 2002).

According to Stockwell, the aim of cognitive poetics as a scientific discipline is to understand works of literary value and meaning by bringing together text and context, circumstances and uses, knowledge and beliefs (2002: 4). Due to its linguistic dimension, cognitive poetics can offer a better insight into precise textual analysis and at the same time join different elements of knowledge and belief in a systematic way. In that sense, the most important concepts for cognitive poetics include figure and ground, prototypes, scripts and schemas, mental spaces, deixis, and of course conceptual metaphor and metonymy. Assuming that both the writers and readers share the same principles of cognition, the study of any use of language, including literary texts can offer better insight into the way language is motivated by various principles and lead to better understanding of any discourse. In that sense, the reader response theory and re-

ception aesthetics, as part of literary studies, are of particular importance for bringing together cognitive poetics and literature.

Although there are different branches of reader response theory (see Fish (1980), Rosenblatt (1994), and Iser (1980)), they all insist on the active role of the reader in the construction of the meaning of the text which is informed by the reader's identity, background, experience, historical period in which they live and the expectations they bring to the text. Souris claims that the reader creatively connects segments of the text to establish gestalt as an answer to the challenges of the text (1994: 105). He bases his argument on Wolfgang Iser's (1980) assumption that the reader uses blanks and gaps in the text to create their interpretations and explanations. Gestalts created by the reader introduce order in what would otherwise seem as a disorganized and fragmented text. Souris describes gestalt as an interactive structure within the text which the reader understands conceptually (1994: 105). In this book, we will pay special attention to the way readers interpret metaphors and to their active role in reading multicultural texts which contain code-mixing since these types of text invite the readers to come up with their interpretation. This is in line with the notion of intra and intertextuality which can also be related to Bakhtin's (1981) concept of dialogism, which presupposes that literary texts enter a dialogue with other literary text and their authors as well as Iser's (1980) idea that each fragment of the text functions as a theme which is set upon the background or horizon of other fragments of the same text or other works of literature. Similarly to these scholars from the reader response field, Tsur claimed that cognitive poetics provides "a systematic account for the relationship between the structure of literary texts and their perceived effects and by the same token, it discriminates which reported effects may legitimately be related to the structures in question and which may not" (2002: 279). What is of particular importance here is the attempt to shed more light on the emotional qualities of a poetic text, as perceived by the reader, alongside with the meaning and ideas conveyed by it. Namely, in addition to comprehension and understanding, it is the reader's response to the text that matters and it should be accounted for by means of an explicit, rigorous and detailed methodology. And

regarding the rethinking of the very concept of interpretation of a literary text in terms of cognitive linguistic approaches, Hamilton rightly observes:

> [t]exts are material anchors for linguistic forms of communication that span time and space. Stories are objects produced by evolved human minds performing hard-to-explain yet easy-to-do mapping tasks. The medium is language, the visible material for literature, but the referents and interpretations are all conceptual (2002: 2).

This idea is in line with one of the basic assumptions behind cognitive linguistics – literary texts present just one of many different types of discourse, or language use and "poets use basically the same tools we use" (Lakoff and Turner 1989: xi). Still, as Freeman succinctly observes, "the criterion for a Cognitive Poetics is not to show that nothing 'lies outside cognitive poetics' (Stockwell 2008: 589) but how effective the utilization of conceptual apparatus is in illuminating the qualities of a poetic text" (2009b: 453).

The critics of cognitive poetics (Weber 1996; 2004, Adler and Gross 2002, Jackson 2002; 2005) have stressed the need for more empirical studies that would be used to support the theoretical claims made by cognitive poeticians related to the very product of the analysis, not just the process and which would show a truly new perspective (Weber 2004: 515), so that these new insights do not just introduce new terminology. Moreover, many of the concepts dealt with within cognitive poetics have already been thoroughly described in other disciplines, particularly literary theory and cognitive sciences. First of all, it goes without saying that metaphor and metonymy have always been considered as figures of speech that are at the heart of an interpretation and analysis of a literary text. Besides, as Freeman stresses, "literary critics have long been familiar with such topics as perspective, point of view, flashbacks, foreshadowing, etc. that cognitive linguists are just now exploring" (2007: 177). What is especially problematic is that it often seems that cognitive poeticians

do not include in their works findings of the scholars in the field of literary theory. This is fundamentally opposite to their claim that the main objective of cognitive poetics is to bring together cognitive linguistics and literature. Some authors (Adler and Gross 2002: 201) warn against literal application of cognitive linguistic terminology to literary studies. Ultimately, in this view, cognitivism becomes both the method and the object of study. In that sense, what is principally lacking in cognitive poetics, so far, are more examples which would show in what way cognitive poetics can be applied in the analysis of literary works. This lack of examples of application of cognitive poetics prompted us to try and integrate it in our work since we are aware that in an attempt to provide an adequate framework for the analysis of a literary text, the cognitive approach to interpretation may render fruitful and could serve as a "common ground for many different theories of literature, however incompatible they might be with each other (Turner 1991: 22). Basically, cognitive poetics is concerned both with the literary text itself and with the text as a mode of understanding conceptual structures. Since cognitive linguistics aims at finding mechanisms on which language utterance is based as well as at discovering principles that enable feeling to motivate expression, the study of literary texts can help illuminate the way human language expresses the forms of the mind and feeling and is motivated by them, as Freeman (2009a:170) notes. Nevertheless, the question whether and to what extent cognitive poetics and cognitive linguistics overlap remains open.

Culpeper claims that cognitive linguistics has been strongly dominated by the works of some scholars, such as Langacker, Lakoff, Fauconnier and Turner, who have focused mostly on semantic categories, grammatical constructions and metaphor, as can be seen in Evans and Green (2006), whereas cognitive poetics focuses on the interpretation of literary texts in a broader framework of the human mind (2009: 125). This broader framework seems to be the essential difference between cognitive approaches and literary studies, at least according to the cognitive approaches to literary studies, which tend to adopt an individualized and particular approach to a given text and the reader's response to it, avoiding generalizations about

the general properties, use and function of specific elements found in the text, for example metaphors in literature. On the other hand, literary scholars claim that some disciplines within literary studies, such as comparative literature studies, deal exactly with exploring relations between authors, themes and frameworks that belong to different cultures or movements. As much as cognitive linguist may claim that poetic language is not essentially different from ordinary language (Lakoff and Turner (1989: xi), Brandt and Brandt (2005: 125) have made a valid point by claiming that the expression side of language is foregrounded in literature[4] and that literary texts offer a unique linguistic experience, which cognitive poetics tries to underpin. The results of our research corroborate Brand and Brandt's claims, as will be seen in the following chapters.

Even if cognitive linguistics and poetics constitute natural allies in many ways, an interdisciplinary venture is by no means a straightforward enterprise, since it is notoriously hard to provide both rigorous empirical methods and powerful interpretive concepts to be applied in relevant research. One of the pertinent questions is how we can arrive from the various linguistic forms of metaphor in the literary text to the underlying conceptual structures that constitute the presumed cross-domain mappings? The most important concepts that these two disciplines share are the concepts of a context and frame (cf. Stockwell 2002, Kövecses 2006), the concept of prototypes as well as conceptual metaphor and metonymy (cf. Stockwell 2002), which we have also used as key concepts in this study. The prototype is used here as a good example of some category, which is the result of our reaction with the environment, our embodied experiences. For the time being, we will skip the definition of conceptual metaphor and metonymy, since these concepts will be further explored in Chapter 4.1. We will define context here in the both in the broad sense as referring to the circumstances that form the setting for an event, statement or idea, in terms of which it can be fully understood, and in linguistic terms as referring to the words

[4] Following the Russian Formalists' description of the poetic function of language (see Jakobson 1960).

surrounding a particular word that help to give its meaning. Frame will be regarded here as a structured mental representation of a conceptual category, which, in fact denotes a coherent organization of human experience. In that way, frames can be used to activate or refer to particular meaning or provide a specific perspective. This is very important when we take into account the concept of culture. As Kövecses suggests, culture can also be thought of as "a set of shared understandings of the world, where our understandings are mental representations structured by cultural models, or frames" (2006: 135).

If we move back to the question of relating cognitive and linguistic structures and its pertinence for the analysis of a literary or translated text, cognitive poetics seems to provide effective application of the conceptual mechanisms to pinpointing specific qualities of a literary, poetic or translated text. In that sense it seems that this cognitive approach can prove to be useful in an attempt to make literary and translation studies more empirical, which is certainly something that is definitely needed in these fields. Literature is undoubtedly a specific form of language use and cognition and in the Chapters 4 and 5 we will try to demonstrate this.

3. Cognitive approaches to translation

Translation studies, as an academic discipline that encompasses different theories and approaches dealing with systematic description and application of translation, were initiated under this name so as to include all disciplines involved in the process in a unifying attempt to tackle the problems related to the process and product of translation. As Tabakowska rightly observes, the main problem that the translation studies have had to solve was the question of equivalence (1993: 2), or rather "the illusion of equivalence" to cite Snell-Hornby (2006: 17ff). And while the translation theory of literary orientation tacitly assumed the existence of such a concept, those scholars who were of a linguistic orientation, explicitly acknowledged and defined the concept using formal linguistic models and theoretic frameworks. This gap, created over different, and sometimes even totally opposed views on the most important concepts, resulted in a love-hate relationship between scholars of literary and linguistic orientation, as Rojo and Ibarretxe-Antuñano aptly name it (2013: 3), in which both sides were either attracted to each other, sharing a broad base of concepts and principles that were applicable in both disciplines, or the attraction turned into a mutual dislike, since both sides tended to regard the other discipline as inferior.

The principles and theoretical framework of Cognitive Linguistics provide a fertile ground for an interdisciplinary approach and reevaluation of the existing concepts and models. In that sense, metaphor, as the key concept in the case studies in this book–serve as a central meeting ground that brings together different theoretical approaches and at the same time, in some instances served also as a specific translation unit. By applying cognitive grammar principles to literary translation, Tabakowska (1993) defines translation units as larger than a single sentence, and claims that these units overlap with Langacker's (1987) notions of image and scene construal, as will be discussed in the sixth chapter of this book, dedicated to translation studies. The application of cognitive approaches to translation studies shifted the perspective to constructing meaning as a dynam-

ic process and accounted for the strong interaction of thought, language and culture. Our interdisciplinary approach to the analysis of metaphor from the perspectives of cognitive science, translation and literary studies focuses on cognitive equivalence and the translatability of metaphors. For that reason, in the sixth chapter we will chiefly use the metaphor of translation and translation as metaphor in order to show contrasted views on metaphor in these three disciplines. This is in line with Tabakowska's claim that cognitive linguistics can provide translation studies with specific techniques of style through "pairing individual dimensions of imagery with particular linguistic means" (1993: 130) and can help provide better understanding of the images and techniques in poetic text.

Apart from providing a systematic theoretical approach to address the most important issues in translation studies, cognitive linguistics can help in illuminating some specific problems, such as the treatment of metaphor in translation. Metaphor, as an omnipresent and typical feature of any type of discourse poses a problem for both translation theory and the rendering of metaphorical expressions in the target language while translating. Understanding conceptual metaphoric structure can certainly help in the process of achieving greater equivalence in translations.

Having in mind the fact that translation studies have long been a heterogeneous discipline, it is clear that metaphors in translation were either treated from the traditionally linguistic or literary perspective. It goes without saying that linguistic approaches focused predominantly on the form, seeking to attain equivalence in the target language. On the other hand, authors who stress the importance of culture, such as Venuti rest on the assumption that the target text should be "the site where a different culture emerges, where a reader gets a glimpse of a cultural other" (1995: 306), and in that context, metaphor serves as a symbol of a particular culture. Accordingly, different procedures can be applied to the translation of metaphors.[5] In our discussion of translation as metaphor and metaphor of translation we will particularly pay attention to the strategies of domesti-

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5 See for example Newmark (1991) and Toury (1995).

cation and foreignization. For the time being, we will define domestication as the replacement of cultural images from the source culture with images from the target culture and foreignization as preserving the parallel existence of a whole range of differences between the source and target cultures and languages. Further treatment of these concepts can be found in Chapter 7.2.

Yet, the cognitive approach and the understanding of metaphor in terms of the Conceptual Theory of Metaphor and Metonymy (Lakoff and Johnson 1980) shifts the focus. As Shäffner rightly observes "translatability is no longer a question of the individual metaphorical expression, as identified in the source text, but it becomes linked to the level of conceptual systems in source and target culture" (2004: 1258). Analyzing specific corpus, i.e. political speeches in German and their translation in English, she concludes that not all individual manifestations of a conceptual metaphor in a source text are accounted for in the target text by using the same metaphorical expression, corroborating Venuti's (1995) claims (2004: 1261). Also, according to her findings (Shäffner 2004: 1263), metaphors can indicate intercultural intertextuality, as in the examples in which a metaphor is further elaborated as a result of intercultural communication and/or of translation. Accordingly, by studying empirical data, or actual translations, Translation Studies can contribute to the study of cultural aspects of conceptual metaphors and account for cultural differences in conceptual structures. Given our interdisciplinary framework, we decided to analyze the translation of metaphors and the metaphor of translation in multicultural literature since it enabled us to utilize cultural aspects of metaphors as well as various methodologies and schemas connected to them. Most importantly, multicultural texts provide a useful ground for the study, not only of metaphors, but also of interactions between source and target culture in translation and tensions between different ethnic communities. Since the use of code-mixing is an important part of the narrative strategies of multicultural writers is, we will explore the connection between this strategy, metaphor of translation and translation of metaphors and actual responses of readers to it.

4. The understanding of conceptual metaphors

4.1. Metaphor

Since the appearance of seminal works by Lakoff and Johnson, *Metaphors We Live By* (1980), and Lakoff and Turner, *More Than Cool Reason* (1989), the cognitive theory of metaphor and metonymy (CTMM) has become one of the most appealing theories among linguists, who have been trying to understand not only different aspects of linguistic meaning, but also the nature of human cognition in general. A lot of empirical research has been conducted in an attempt to prove that metaphor is not merely a figure of speech, but a powerful cognitive tool that affects our thinking, imagining and reasoning. All this research has provided a considerable body of evidence that supports the main idea behind the cognitive theory of metaphor and metonymy, namely, that metaphor enables people to make sense of new domains of experience in terms of another, more familiar domain.

As Kövecses has pointed out, this understanding of one conceptual domain in terms of another conceptual domain implies, in fact, that "there is a set of systematic correspondences between the source and target domain" (Kövecses 2002: 6). In other words, the conceptual domain that represents a domain of experience which is more familiar, concrete and closer is called the source domain, as opposed to the target domain, which always represents something more abstract and difficult for the human mind to comprehend. These fixed correspondences or metaphorical mappings (Lakoff and Turner 1989: 51, Kövecses 2002: 6) are typical of the way human mind operates, and can subsequently be manifested in metaphoric linguistic expressions. Even though it became immensely popular in the twentieth century, with the rise of cognitive sciences, metaphor is certainly not a new concept, as it was defined two millennia ago by Aristotle in *Poetics* (1927) and *Rhetoric* (1997). However, as

much as the concept of metaphor was well-known to all scholars dealing with language, it was notoriously difficult to fit it in formal linguistic theories, particularly those focused on synchronic linguistics, as it represents a kind of deviation from literal language use. As a result, metaphor was shifted from one linguistic discipline to another.[6] According to Lakoff and Turner (1989: 110) there are several misleading assumptions related to the traditional description of metaphor, which have been deeply-rooted in theoretic approaches. The first assumption pertains to the idea that only poetic language is by definition metaphorical, as opposed to everyday use of language that is supposedly devoid of any metaphorical expressions. Secondly, metaphors have been explained parallel to the literal expression they correspond to, or in other words, translated from the metaphorical to the literal level. Also, not until the advent of cognitive linguistics were there any conscious attempts to define metaphor within one consistent theory, which would systematically account for all instances of metaphor, both on the general level and on the level of specific language use.

A radical shift in different approaches that dealt with the concept of metaphor was initiated by the advent of cognitive linguistics and Conceptual Theory of Metaphor and Metonymy (CTMM), which was based on the assumption that the human conceptual system is fundamentally metaphorical in character (Lakoff and Johnson 1980: 195). Metaphor is a cognitive mechanism, in the first place (a conceptual metaphor), that enables abstract reasoning, which can be realized on the linguistic level in the form of a metaphorical expression, yet not only on the linguistic level, since metaphors can be found in the non-verbal or visual mode as well (see Forceville and Aparisi 2009). Since all the case studies described in this book deal with metaphor, we will not discuss metonymy here, as much as some authors believe that metonomy is at the base of metaphor.[7] Barcelona defines conceptual metaphor as

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[6] For a detailed account of the treatment of metaphor in traditional linguistic approaches to language, see Ortony (1993).

[7] See for example Barcelona (2003), Dirven and Pörings (2002).

a cognitive mechanism whereby one experiential domain is partially mapped onto a different experiential domain, the second domain being partially understood in the terms of the first one. The domain that is mapped is called the source or donor domain, and the domain onto which it is mapped, is called the target or recipient domain. Both domains have to belong to different superordinate domains. (1997: 21-22)

A domain in this sense can be best explained as any coherent organization of experience, to use Kövecses's (2002: 4) definition. For example, the fundamental assumption of Lakoff and Johnson (1980) is the fact that we understand more elusive concepts by the means of more familiar ones. For example, due to the experience that we have, we conceptualize the abstract concept of life by the means of a journey, as evident in the conceptual metaphor LIFE IS A JOURNEY that is reflected in corresponding metaphorical linguistic expressions or linguistic metaphors, such as: *we reached a turning point / the end of the road; to be at crossroads; to be without direction in life, etc.*

The metaphor LIFE IS A JOURNEY is a good example of a highly conventionalized metaphor, as it represents a deeply-rooted way of conceptualizing the abstract concept of life. As it is common and widespread in the given culture, the understanding of this concept through this source domain is typically not questioned by the speakers of a given language, since it enables a quicker and more efficient exchange of ideas between the participants in the communicative event. Nevertheless, JOURNEY is not the only source domain used for metaphorical mapping. For example, LIFE as a target domain may be conceptualized by STORY, as a source domain. An illustrative example for this is the narrative in the story "Young Goodman Brown" by Nathaniel Hawthorne (1999). The whole story is on the macro-narrative level based on the conceptual metaphors LIFE IS A STORY and LIFE IS A JOURNEY and then, on the micro-narrative level, different aspects are profiled. The choice of a particular metaphor depends on the elements of the concepts the speakers of a given language want to

highlight. For example, in the above mentioned story, in one scene, the main character walks through a dark forest and meets a traveler, at first glance quite an ordinary one. Yet, the man wears a strange staff, resembling a snake, and that visual clue is then used in a story to develop another set of metaphors. In other words, in everyday use of language, people tend to resort to this and many other conventionalized linguistic expressions to suit their specific needs. In poetic language, on the other hand, the same cognitive mechanisms are used, yet, poets use different ways to extend, elaborate and combine these mechanisms to create metaphors that go beyond the ordinary (Lakoff and Turner 1989).

Although there many empirical studies that support this view,[8] some authors (Jackendoff and Aaron 1991, Keysar and Glucksberg 1993, Keysar and Bly 1999, Keysar et al. 2000) question the validity of selected examples found in everyday language use as support to the existence of a certain metaphorical mapping and argue that people need not rely on conceptual mappings to understand conventional expressions. Also, it has been claimed (Steen 2002: 387ff) that the cognitive turn to metaphor research led to the increased interest for finding conceptual connections between related metaphorical expressions, without paying meticulous attention to how and why certain conceptual metaphors are expressed in the given context. Even though cognitive studies of metaphor employ linguistic examples that empirically corroborate theoretical constructs, there are still some problems when such constructs are applied to authentic language use or literary texts. A proper linguistic research should not start with a ready-made list of conceptual metaphors that may be found in the corpora, but rather try to devise proper methods of metaphor identification that can be applied in the analysis.

In spite of the criticism, CTMM found its application in literary study, especially in the areas of text analysis and structure in numerous empirical studies (Lakoff and Turner 1989, Werth 1994, Freeman, D. 1995, Freeman, M. 1995; 2000, Semino ([1997] 2014). Semino

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[8] See for example Gibbs (1994) or the international journal *Cognitive Linguistics*, published by Mouton de Gruyter, which features research in the interaction of linguistics and cognition.

and Steen argue that "literary studies of metaphor are typically idio-graphic, in that they focus on the use and function of selected meta-phors from specific texts" (2008: 241). Hence, it has become increas-ingly important to address the general relation between metaphor and literature in a new perspective. The fact that poetic language is typically associated with metaphors is certainly part and parcel of popular belief. However, there are few empirical studies that prove this. Goatly (1997) analysed texts from six different genres in English in order to determine the frequency of metaphors in each of the anal-ysed type of genre and the results of his analysis indicate that poetry indeed includes a larger number of metaphors than other genres, both literary and non-literary. However, the question to be asked is to what extent metaphors employed by poets and writers in general are new and original and to what extent they reflect ordinary con-ceptual metaphors shared by speakers of a given language.

In their field guide to poetic metaphor, Lakoff and Turner (1989) have defined four typical devices poets use to create novel and uncon-ventional language and images by using conventional metaphors, and these include: extending, elaboration, questioning, and combining. We will try to explain these methods in more detail in the chapters that follow, yet before we do that, it is important to mention here that all these devices are just different creative ways of applying ordinary conceptual metaphors, common to speakers of a language. As Lakoff and Turner suggest, poets do that "in order to take us beyond the or-dinary metaphors, to make us more insightful than we would be if we thought only in the standard way. Because they lead us to new ways of conceiving of our world, poets are artists of the mind" (1989: 215). The difference between poets and ordinary people lies probably in the fact that poets are able to present the central and indispensable aspects of our conceptual systems in an original and more illuminating way. And the analysis of the cognitive construct that is the result of the interaction between the text of the poem and the reader's perception and understanding of it is actually at the heart of cognitive poetics.

Still, CTMM is not the only theory within the cognitive ap-proach that deals with conceptual metaphors. Another important breakthrough in cognitive sciences was the theory of Conceptual

Blending (CB) (Fauconnier and Turner 2002), or conceptual integration. For the present purposes, we will just shortly summarize the basic principles behind this theory. Basically, as opposed to CTMM that postulates two domains (the source and the target), in conceptual blending there are four mental spaces at work (two separate input spaces, a generic and blended space), which create a network of spaces and participate in the creation of meaning. As Fauconnier and Turner set out to explain, blends arise in networks of mental spaces (2002: 47). In a network, there may be more than two input spaces and even multiple blended spaces. Input spaces are not related by metaphorical mapping as source and target in CTMM. Also, in the construction of a network, the elements that the inputs share are captured in a generic space, which map onto paired counterparts in the two input spaces. The structure from two input mental spaces is projected to a blend, i.e. a new space in the network. Blends contain the generic structure captured in the generic space, but apart from that, they may also contain a specific structure. Basically, conceptual blending is a process that is more general than metaphorical mapping, or in other words, it can be used to account for metaphors, and some more complex cases as well, most notably counterfactual conditionals or examples of on-line language production. An often quoted example is "The surgeon is a butcher" (Grady, Oakley and Coulson 1999: 104-105), used to illustrate the ineffectiveness of CTMM to deal with such examples. If we analyze the elements that are activated in the metaphorical mapping, we will not be able to prove the main idea behind the sentence, that the surgeon is incompetent. However, in the conceptual blending network, we would be able to project all the input spaces containing the relevant information to the generic, and later on, the blended space without ending with a paradoxical situation.[9] Hence, the integration network can account for the frames constructed in response to specific contextual needs.

Clearly then, in the CTMM framework, metaphors are analyzed as stable and systematic relations between two domains. On the other hand, in CB, mental spaces represent particular scenarios which are

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[9] For a more detailed elaboration see Grady, Oakley and Coulson (1999: 104-105).

structured by given domains. In that sense, they are "a partial and temporary representational structure which speakers construct when thinking or talking about perceived, imagined, past or future situations" (Grady, Oakley and Coulson 1999: 102). As such, they may be used to account for different levels of interpretation in literary texts.

Stockwell (2002:96) states that mental spaces can be used to offer a unified and consistent means of understanding discourse worlds or different aspects of understanding of literary texts, such as reference, co-reference, hypothetical and fictional worlds related to the text, etc. Semino (2014: 184; 234ff) applies mental spaces to account for the construction of possible poetic text worlds in Sylvia Plath's poems, showing that implicit meanings the readers construct can be formally explained by this approach. Also, Freeman (2005) uses conceptual blending to get a better insight into the processing of literary texts and at the same time to avoid the relentless subjectivity of interpretation. Needless to say, the subjective interpretation on the side of the reader is certainly something the author of a literary text anticipated to some extent. Brandt and Brandt (2005: 125) rightly observe that literary language "is loaded with intentionality", in particular when it comes to poetry since the expressive side of language is foregrounded in literature. Thus, this intentionality that the reader tries to perceive implies more sensitivity on the reader's side to different levels of interpretation, which can be integrated in the blend.

The empirical case studies in this book have manifold aims, however, the underlying idea behind them is to try to shed some more light on the perception and understanding of this intentionality which is expressed in a creative and artful form. We used in our case studies different conceptual metaphors (most notably animal and love metaphors) in the form of linguistic metaphors in literary texts of different genres in order to determine the extent to which our EFL students can understand these concepts. Various text types were used in these case studies because we wanted to shed more light on the role of the context and aspects of extralinguistic knowledge our students needed to posses in order to recognize and understand the given metaphors. Also we wanted to see to what extent our students can move from linguistic metaphors to concep-

tual ones, and which factors determine their ability to work out the metaphorical entailments in the given examples. In other words, we actually tried to pinpoint all the elements that could later help us in finding ways to enhance our students' metaphoric awareness, to use Boers' (2000a: 137) term. Another important issue in relation to these research questions is the role of culture and cross-cultural variation as a variable that plays an important role in the whole process of metaphor comprehension. Namely, most of the research related to metaphor recognition and understanding is based on studying native speakers' metaphoric competence (Pollio and Smith 1980, Gibbs 1994, 2006, Tomasello 2000, Cienki 2005), while studies that tested non-native speakers' competence in this field are still rather rare and based on specific data, for example metaphors in specialized language (Charteris-Black 2000, 2003, Littlemore 2001, 2003, Niemeier 2003, Corrêa Ferreira 2008).

As Littlemore suggests, the ability of second language learners to use metaphor in language is still not seen as a core ability and no matter how much researchers polarize in favour of one or the other theoretical approach to metaphor, language learners are faced with the need to operate both linguistically and conceptually in a foreign language (2006: 269-271). For example, Boers concluded in his experiment with metaphoric vocabulary retention of foreign language learners that by drawing their attention to the source domains of linguistic metaphors, (2000b: 558) teachers can affect students' ability in a positive way.

Charteris-Black (2002) investigated the potential of CTMM for comparing the figurative phraseology in English and Malay and anticipating possible difficulties in interpreting idiomatic expressions. He notes that foreign language learners tend to draw on the conceptual knowledge of their first language in the interpretation of figurative language in the second language (Charteris-Black 2002: 105). Hence, metaphorical language which has a similar linguistic form and conceptual basis in both the first and the second language is more easily understood (Charteris-Black 2003: 110). Therefore, according to him, "teaching the language is at least in part, teaching the conceptual framework of the subject" (Charteris-Black 2000: 150).

On the other hand, Niemeier (2004) focuses more on raising foreign language learners' awareness for intercultural differences, in particular when it comes to the conceptual basis of metonymic expressions. In a similar vein, Littlemore (2003) studied how foreign language learners resorted to their own cultural models in interpreting novel metaphorical expressions in business English, as will be shown in Chapters 5.1., 5.2. and 5.3. Our studies corroborate the findings of the abovementioned authors to the extent that our analyses indicate that neither recognition nor adequate understanding of metaphoric expressions is possible without specific elements of knowledge that relate to the cultural models shared by the speakers of a given language. This becomes even more evident when novel and creative metaphors in poetry are analyzed as poets tend to highlight both the shared culture-specific and their own view of the given cultural model, which might present an obstacle for foreign language learners.

4.2. Metaphor identification

One of the pending issues in the field of metaphor research is related to the validity of methodological apparatus used to deal with empirical data. As Stefanowitsch rightly observes, identifying and extracting the relevant data from the corpus seem to be the first two stumbling blocks in this case since conceptual metaphors are not linked to a particular linguistic form (2006: 2). Steen also argues that one of the reasons for the slow development of linguistic metaphor research can be found in methodological criticism voiced against this approach (2002; 2007).[10] Namely, as he claims, valid metaphor identification methods are needed so as to constrain conceptual metaphor delimitation, since adequate and accurate measurement of the phenomena under study is a logical prerequisite to all research (Steen 2007: 2). This means that metaphor identification has to meet certain generally accepted standards of methodological quality. Oth-

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[10] See Vervaeke and Kennedy (1996); Ritchie (2003), (2004); Haser (2005).

erwise, metaphor identification will be based on the researcher's or native speaker's intuition, which may indeed represent a valuable tool but it will not always prove to be the most reliable criterion either for identification or analysis of metaphors.

Nevertheless, what the native speaker's intuition in most cases is based, is the feeling that a certain linguistic expression, which is metaphorical, does not really fit the given context because it represents an indirect way of denoting a concept. Hence, if someone said "You are my sunshine," in most cases this utterance would be understood properly, i.e. it would be clear that someone is precious to the speaker. Thus, in this case, the hearer relied on the fact that the speaker used an indirect way, or, to be precise, used a conventional metaphoric expression to convey a specific meaning.

Metaphor identification in any type of discourse may seem a straightforward procedure, especially when we come across prototypical types of metaphors, which represent indirect language use of the form A is B. However, it happens sometimes, especially in literary texts and poems, that some conceptual metaphors are realized by the means of direct language, or that they are in the form of similes, as in the following example given by Croft and Cruse (2004: 213):

She was standing there, her eyes *fastened to me* like *steel rivets*.

As it can be seen in this example, the verb in the first part of this underlined comparison is used indirectly to convey a specific metaphorical meaning. Yet, the second part is not metaphorical *per se*, even though it indicates cross-domain mapping and we assume that it is related to the target. Croft and Cruse (2004) use the term simile-within-metaphor to describe such examples.

Also, in one of his poems, John Donne actually shifts from using indirect to direct metaphorical language:

XIV
Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurp'd town to another due,

Labor to admit you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Divorce me, untie or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

<div align="right">(Donne 1994: 253)</div>

In the first line, the poet addresses God or a lover, and then proceeds to list different verbs that invoke some specific conceptual domains that refer to the personification of God or love, or the conceptual metaphor GOD/LOVE IS A HUMAN BEING. Each of these verbs is used directly and the reader is explicitly led to construct the metaphorical meaning. These examples may be quite challenging for the attempts to devise a unique procedure for metaphor identification that would increase the reliability and validity of such a technique.

In light of reaching these overarching goals, the Metaphor Identification Procedure, or MIP, was developed by the Pragglejaz Group (2007). Steen stresses that MIP is a tool for linguistic metaphor identification in natural discourse that can be employed by cognitive linguists, stylisticians, discourse analysts, applied linguists, psycholinguists, and sociolinguists (2007: 4). As a procedure to identify linguistic metaphors, it was tested on several types of discourse, with a considerably high success rate that ranges from 82 to 89%, or 91.1 to 93.1 if criteria of success are relaxed to include marginal cases (Steen 2007: 13).

In the case studies featured in this book, we have used the Pragglejaz Group's procedure for linguistic metaphor identification when it was needed, in order to secure a uniform procedure of metaphor identification in the given discourse. MIP is described in the following steps:

1. Read the entire text/discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text/discourse.
3. a. For each lexical unit in the text, establish its meaning in context, i.e. how it applies to an entity, relation or attribute in

the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.
b. For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context.
c. If the lexical unit has a more basic current/contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.
4. If yes, mark the lexical unit as metaphorical (Pragglejaz Group 2007: 3).

As Steen (2007: 5) stresses, the metaphorical meaning in usage is indirect meaning: it arises out of a contrast between the contextual meaning of a lexical unit and its more basic meaning, the latter being absent from the actual context, but observable in others. Steen (2007: 5) illustrates this with *attack* or *defend,* which are used in the context of argumentation, and their contextual meaning has to do with verbal exchange. However, this is indirect meaning, in the sense of Lakoff (1993) and Gibbs (1994), because it can be contrasted with the more basic meaning of these words in other contexts, which involves physical engagement between people. Since the basic meaning can afford a mapping to the contextual meaning on the grounds of some form of non-literal comparison, all uses of *defend* and *attack* in contexts of argumentation can be analyzed as metaphorical.

However, MIT could be used in our corpus only in straightforward cases of typical linguistic metaphors that were based on a single lexical unit. Whenever the metaphor was extended beyond a single lexical unit, which is sometimes the case in poems that contain allegory, similes, or any other strategy that is used to invoke a specific conceptual mapping without using indirect linguistic means in the form of a typical linguistic metaphor, we relayed on the Five Step Method as proposed by Steen (2009: 199ff). This method turned out to be very useful in determining the conceptual mappings behind the given linguistic metaphor in a uniform and systematic way.

The main idea behind Steen's Five Step Method is to try to move from the linguistic forms in the text to the conceptual structures. Steen actually starts from the premise that if it is possible to find underlying cross-domain mapping in any type of discourse (2009: 197), as it is claimed within the cognitive approach, then it can also be possible to go the other way round, i.e. to move from the linguistic forms in the text to the conceptual structures that capture their meaning in some ordered fashion. As it was already explained, metaphorical mapping always implies a cross-domain mapping, between two distinct conceptual structures.[11] The mapping itself involves conceptual correspondences being made between some elements included in the conceptual structures.

In the empirical research we described in the case studies later in this book, we used questionnaires that were based on several methodological procedures. Since we were aware of the problem that the above mentioned procedures were used for native speakers, before the tests were given to the students who took part in the research, we tested independently a group of native speakers so as not to rely on our own judgments about the metaphors selected for the questionnaires. The native speakers had to do the same task as the students tested in the Case studies (Chapter 5), and that is to recognize and understand metaphors in the given text. The degrees of agreement for each questionnaire in these independent analyses was significantly high.

Each specific procedure will be later on presented in more detail, however, in general, what we wanted to test was the informants' ability to recognize and understand a given metaphorical expression. By recognition, we meant the ability to identify and select a metaphorical expression in the given context, either in poems, lyrics of popular songs, short stories and novels. To illustrate this task, we will use one of the questions in the test given to the informants:

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[11] We have used a more general term 'conceptual structure' here so as to include 'conceptual domain' as defined in CTMM by Lakoff and Johnson (1980) and 'mental spaces', as defined in conceptual blending theory by Fauconnier and Turner (2002).

In the given poem, please underline the words that have metaphoric meaning.

585
I like to see it lap the Miles -
And lick the Valleys up -
And stop to feed itself at Tanks -
And then - prodigious step

Around a Pile of Mountains -
And supercilious peer
In Shanties - by the sides of Roads -
And then a Quarry pare

To fit it's sides
And crawl between
Complaining all the while
In horrid - hooting stanza -
Then chase itself down Hill -

And neigh like Boanerges -
Then - prompter than a Star
Stop - docile and omnipotent
At it's own stable door -
(Dickinson 1961: 205)

Having underlined the metaphoric expressions, it was expect-ed from the informants to work out the metaphors, together with the mappings, in other words, they were expected to determine the source and the target and list the metaphorical entailments they found relevant in the given mapping. In reference to the abovementioned example, the next task would be to determine what the subject of the poem stands for (the train). In some cases, in which a metaphor was realized by means of direct language and was extended throughout the whole stanza, as in the example given below, in which the last two lines contain metaphors in the form of a noun phrase (e.g. silken

lines, silver hooks, etc.), we tried to elicit mappings created by specific metaphoric entailments suggested by the last two verses:

The Bait
Come live with me, and be my love,
And we will some new pleasures prove
Of golden sands, and crystal brooks,
With silken lines, and silver hooks.
(Donne 2009: 33)

The questions that aimed at checking the students' understanding of metaphors were based on their ability to determine the relation between the linguistic and conceptual metaphor, as can be seen in the following example:

Fortress Around Your Heart

Under the ruins of a walled city
Crumbling towers and beams of yellow light
No flags of truce, no cries of pity
The siege guns had been pounding all through the night
It took a day to build the city
We walked through its streets in the afternoon
As I returned across the fields I'd known
I recognized the walls that I once made
I had to stop in my tracks for fear
Of walking on the mines I'd laid
(Sting 1985)

In this song, FORTRESS is a metaphor for
_____

CITY is a metaphor for
_____

WALLS are a metaphor for
_____

BRIDGE is a metaphor for
_____

As it can be seen in these examples, all tasks based on the recognition and understanding metaphors were given in context. The context in these examples referred, on the one hand, to the immediate context that surrounded the given metaphorical expression, i.e. the verse, stanza or the whole poem, if poetry was analyzed, or an extract of a novel or short story when fiction was analyzed. On the other hand, by context we also meant the wider context familiar to the students and discussed during the lectures and practical classes in the literary courses they took. This wider context comprised the general trends in the particular literary period, poets' or writers' biography, the social and cultural context in which the specific literary work was created, etc. The role of context in the comprehension of metaphorical language is elaborated in Giora (2003), while Kecskes specifically tested non-native speakers, i.e. foreign language learners, and came to the conclusion that contextual clues have priority over salience in processing of the foreign language (2001: 250). That is to say that non-native speakers resort to the linguistic context when comprehending conceptual metaphors in a foreign language. Still, it is interesting that Corrêa Ferreira did not find any significant effect of the facilitating role of the context on the process of metaphor comprehension (2008: 17). Her sample consisted of 221 Brazilian undergraduate non-native speakers of English of varying levels of language proficiency and 16 native speakers of English and she tried to determine specific elements of knowledge needed for metaphor comprehension. Her findings corroborate the hypothesis that there is a universal pattern in the structuring of abstract concepts, which facilitates metaphor comprehension in a foreign language. (Corrêa Ferreira 2008:17).

In addition to this, we also wanted to check the degree of the students' ease of comprehension, in particular regarding their formal training in CTMM and their cultural background, following Charteris-Black (2002) and Littlemore (2003), who also focused on the effects of interference of one cultural model, related to the foreign language learners' mother tongue in the process of understanding metaphorical expressions in the foreign language. Eliciting the students' judgements was in general quite an important part of all case

studies we conducted, since we assumed, following Gibbs' (2002) research, that the perceived aesthetic appreciation of metaphors is more significant if the readers consciously identify them in the given text. Gibbs claims that by recognizing metaphors, people activate the conceptual mechanism, or in other words, they relate linguistically expressed metaphors with the conceptual metaphors they are based upon, and this opening to new interpretations and understanding in general leads to higher approval ratings (2002: 108). Csatár, Pethö and Tóth corroborated some of Gibb's (2002) findings in their own experiment, in particular the fact that the recognition of metaphors can be equated to understanding and both of these processes affect appreciation of a work of poetry (2006: 64). They also tried to check whether judgments of expressions identified as metaphors improved because of social expectations connected to the notion of metaphor (2006: 65). However, it turned out that this did not have any effect on aesthetic value judgments and recognition of metaphors (2000: 69). In our research, we did not particularly elicit aesthetic judgments about metaphorical expressions. Yet, we were interested in the readers' or, in our case, our students' recognition of metaphors and working out of the metaphorical mapping, which they needed in order to fully grasp the intended effect of the literary text or poem. Besides, this was also one of the objectives of the literature courses our students took. The inability to recognize and understand metaphors in the given literary text certainly leads students to misinterpret the whole text or grasp the meaning only partially.

5. Research in the field of understanding metaphors

When it comes to the issue of understanding conceptual metaphors, cognitive linguists presuppose to a certain extent that no particular mental effort is required for interpreting a certain linguistic expression as metaphorical. Being an intrinsic part of the human cognitive mechanism, conceptual metaphors are in most cases based on human perception, orientation and some basic image-schemas, and therefore most of them are universal. As such, they do not impose any particular cognitive effort on the part of the listener during the process of linguistic processing. Within cognitive linguistic, The Standard Pragmatic Model (Searle 1975) is rejected (Lakoff 1987, Lakoff and Johnson 1989) due the fact that psycholinguistic research in this field (Gibbs 1994, Giora and Fine 1999, Giora 2003, Gibbs and Tendahl 2006, Guo 2007) suggests that speakers do not really need more time to interpret a given metaphorical expression than a literal one, as metaphorical meanings may be as salient in our mental lexicon as some literal meanings. The Standard Pragmatic Model (Searle 1975) is actually based on speech act theory (Searle 1969, 1975) and Grice's (1989) ideas on meaning in discourse. An interpretation of a metaphorical expression is arrived at after a series of steps:

> 1. the literal meaning of an utterance is always activated and invariably so before any other possible interpretation;
> 2. non-literal interpretations are only arrived at after a triggering condition;
> 3. therefore, non-literal meanings require more cognitive effort than literal ones and more contextual support.[12]

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[12] For a full review of these ideas see Gibbs 1994: 83-84; Giora 2003: 105; Handl 2011: 99).

The results of psycholinguistic studies, as Gibbs shows, indicate that "given sufficient context people may not need to analyse the literal interpretation of the metaphorical utterances before deriving their intended metaphorical meanings" (1994: 100). Gibbs also claims that one of the reasons for the assumption that figurative language is somehow special is based on the confusion between the processes and products of linguistic understanding (1994: 115).

Research in the field of psycholinguistics (Glucksberg and Keysar 1990: 3, Glucksberg and Keysar 1993: 423, Cacciari 1998: 135) has proved that metaphors require precisely the same kind of contextual information as do comparable literal expressions. This leaves metaphor comprehension as essentially identical to literal comprehension, with the important exception of the recognition problem. Namely, it appears that prior to understanding an expression as metaphorical, people ought to recognize that a metaphor was intended. Furthermore, Glucksberg and Keysar (1990: 15) claim that conceptual metaphors need not bear on comprehension *per se*, unless that conceptual structure is contextually relevant. In a pshycholinguistic study, Keysar et al. have shown that people need not rely on conceptual mappings for conventional expressions, although such mappings may be used to understand *nonconventional* expressions (2000: 576). Hence, when the context included novel instantiations of the conceptual mapping, they found evidence for the use of conceptual mappings and more inferential work on the part of the listeners (Keysar et al. 2000: 591). This finding is in line with Giora's (2003: 8) graded salience hypothesis that accounts for faster activation of the salient meaning of a lexeme or a lexical unit in our mental lexicon. Hence, more salient lexemes, along with their metaphoric meanings, may be more salient than literal ones, and thus, accessed first in the process of meaning construction.

According to Gibbs (1994), comprehension refers to the immediate moment-by-moment process of creating meanings for utterances, facilitated by the common-ground context that exists between the speaker and the listener, or the author and the reader. Recognition refers to the conscious identification of the products of comprehension as types. In everyday language use, participants in

a communicative event probably do not think of specific utterances as metaphoric, literal etc. However, in a specific situation, such as in the questionnaires that we gave our students, we wanted to check whether our students were able to recognize the metaphors and metaphorical expressions in the given text. On the other hand, interpretation stands for conscious creation of an understanding of a particular type of text or utterance as having a particular content or meaning, and finally appreciation refers to some aesthetic judgment given to a particular content.

When it comes to the role of metaphor in literature, probably the most important stages according to Steen are identification, interpretation, and appreciation, for literature requires more careful and considered processes of reading than other domains of discourse (1999: 505). In fact, Steen demonstrated that relatively unclear metaphors in literary genre received more attention from readers than relatively clear metaphors for five distinct operations of metaphor processing, including identification and appreciation (Steen 1994: 227). By comparison, differences in metaphor clarity did not affect metaphor processing in other types of discourse, for instance, a journalistic text. Moreover, the effects of another metaphor property, emotive value, were intelligibly different from this pattern: more positively valued metaphors were accorded more attention than less positively valued ones in the literary text, while the converse was true for the journalistic text. Steen accounts for these differences by introducing the notion of subjectivity for literary texts, while inter-subjectivity would be the overall norm for non-literary communication, including journalism (Steen 1994: 33–35). Hence, the readers relate subjectivity to mental representations they have to make for understanding a text. Also, subjectivity plays a role in the conventional attention to linguistic and textual form that allows for varied interpretation and it plays a role in the construction of fictional text worlds for the conceptual representation of the text, permitting readers to become more personal and idiosyncratic (Steen 1999: 505). In the context of our studies which focused on EFL students, the concepts of comprehension, recognition, and interpretation were most relevant, since we did not explore the aesthetic judgments of our stu-

dents in relation to the texts they read. However, prior to doing the tests, they were familiar with the literary background behind each of these texts or poems. This was really important, since metaphors in literature represent the ultimate result of the creative explorations of one's language, culture, symbolism and tradition, among other things.

While working with the students both on translating different texts either from or into English and on analyzing different literary works, we have noticed that many students have certain difficulties in understanding parts of the texts that contain metaphors either when it comes to translating or analyzing a particular literary work. In particular, it seems that it is more problematic for them to grasp a metaphor in an excerpt from a novel than in a poem, as if the students somehow expect metaphors to be an inseparable part of poetry, in contrast to fiction. Similarly, providing an adequate translational equivalent in a given language or a complete analysis of a literary work often presents a problem, since in most cases, the students' translation or analysis shows that they fail to grasp and interpret the metaphors the source text contains. We also noticed that it helps when we discuss metaphors with our students and try to analyze their structures and the way they work. That is why we decided to conduct research which would show us whether acquainting students with the postulates of cognitive linguistics that pertain to metaphors would help them to understand metaphors and metaphoric expressions better.

In order to understand metaphors that depend on culture and traditional symbolism, it is clear that one should be familiar with both culture and tradition. We will define culture as a collection of understandings and experiences shared by speakers of a given language (Holland and Quinn 1987: 3). These experiences and understanding are parts of a cultural or idealized cognitive model in Lakoff's terms (1987: 68ff). They represent structured mental representations of one specific segment of human experience or knowledge about the world they live in. They vary cross-culturally and contain various elements that can be profiled or focused in a given situation. As D'Andrade points out a model (or schema) is "*intersub-*

jectively shared when everybody in the group knows the schema and everybody knows that everyone else knows the schema, and everybody knows that everyone knows that everyone knows the schema" (1987: 113). This witty statement actually represents the central point behind understanding, since mutual and shared knowledge establishes a common ground or the context for understanding a given utterance.

Understanding culture is particularly relevant for EFL students since they cannot fully grasp the meaning of metaphors if they are not well versed in the cultural background of the texts used in coursework. We should also be aware of the fact that different parts of a given idealized cognitive or cultural model can be activated or profiled by different speakers, within and outside a specific culture. The social and gender dimensions can also affect the use of different metaphoric expressions on the linguistic level. For example, Littlemore studied the effect these culture-specific assumptions had on the Bangladeshi students' recognition of metaphors in English (2003). Her study showed that their cultural background affected the ways in which they were able to use clues in the surrounding context to help them interpret the metaphors they heard in lectures, at a British host university (2003: 4). To sum up, this broad and common cultural context in the form a cultural model is of vital importance both in the process of conceptualization and talking about different concepts and in the process of understanding them.

The students that were tested in our case studies were all EFL students with a near-native competence in English, having reached B2-C1 level of the Common European Framework of Reference for Languages. Following Jonson and Rosano's empirical studies in the field of applied psycholinguistics, we assumed that language proficiency is not a major factor in determining complexity level of metaphor interpretations, more important being cognitive factors such as knowledge and processing capacity (1993: 162). Their research however indicates that linguistic and cultural factors might influence the content of metaphor interpretation. Our students' fluency in English was sufficient and it did not represent a barrier to metaphoric understanding in our opinion. However, their cultural background, i.e. the

lack of EFL cultural background, might have had a significant role in their understanding of metaphorical expressions, as will be further explained in the case studies.

5.1. Case study 1: the understanding of metaphors

One of the basic tenets of Lakoff, Johnson and Turner is that metaphor is such an ordinary tool that we as children automatically acquire mastery of everyday metaphors and continue to use them throughout our lives largely unconsciously (Lakoff and Turner 1989: xi). They believe that our understanding of metaphors comes easily and naturally because we have implicit knowledge of their structures (Lakoff and Turner, 1987: 3–5). Accordingly, since the basic conceptual metaphors are deeply-rooted in our cognitive system we should be able to understand them effortlessly when we encounter them. Metaphors that occur in poetry and fiction are basically of the same kind as metaphors that occur in everyday language. They are also conceptual in nature, yet they represent a kind of creative transformation of basic conceptual metaphors.

In order to describe the methodology the poets use to transform ordinary and conventional metaphors into creative ones, Lakoff and Turner developed the following classification of methods. The first method is called extending, which implies that additional aspects of our knowledge about a certain domain are included in the metaphorical mapping. To put it more precisely, in a conventional metaphor we can add a new element to extend the original domain. Of course, using a new linguistic expression to express an ordinary conceptual metaphor already deeply rooted among speakers of a language leads to an impressive result. To illustrate extending we will use one of the poems that we gave our students in the test, "The Road Not Taken" by Robert Frost:

I shall be telling this with a sigh,
Somewhere ages and ages hence:
Two roads diverged in a wood and I–
I took the one less travelled by.
And that has made all the difference.

<div align="right">(Frost 1998: 1128)</div>

In this poem, Frost is actually drawing on the conventional metaphor LIFE IS A JOURNEY and he uses it to develop this idea: prototypically, we conceptualize our lives as travelling along one path or one road, and in this poem, introducing the image of two roads and being faced with a choice, Frost extends the existing and deeply-rooted metaphor by adding this additional aspect.

The second method used by poets is called elaborating, since instead of adding a new element, the writer elaborates on the existing one in the source, though, of course, in an unusual way. Hence, the result of elaboration is a kind of reading that is unconventional and unexpected. To illustrate elaborating, we will use Emily Dickinson's poem numbered 254, given below. This poem may serve also as an example for the third method, questioning, which enables poets and writers "to call into question the boundaries of our everyday metaphorical understanding of important concepts" (Lakoff and Turner 1987: 69). By drawing the readers' attention to the conventional conceptual metaphor, the writer focuses on its inappropriateness and high degree of conventionality to express the subtle nuances that he/she wants to capture. As a result, the conventional and dominant metaphor is usually rejected and replaced by a more creative one.

<div align="center">254</div>

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

<div align="right">(Dickinson, 1961: 16)</div>

When Emily Dickinson says that "Hope" is the thing with feathers, she tries to provoke the reader by comparing hope with a bird, and by doing that she questions the widely available conventional metaphors and offers her own, more creative way of perceiving this elusive and abstract concept. Also, when she starts the poem with this metaphor, she elaborates on the source she introduces, by adding new and unexpected elements to the given source, (the bird perches and sings ceaselessly), which is typical of the second technique.

The forth method or technique is called composing or combining and it is believed to be the most effective of these methods, since it combines several conventional conceptual metaphors. This results in a composite metaphorical conception of a particular concept. It is by using these four methods that poets transform ordinary conceptual metaphors into more prominent, memorable and creative ones. For example, in her poem "The Moon is distant from the Sea (429)", Emily Dickinson combines several conventional metaphors:

<div align="center">

429

The Moon is distant from the Sea –
And yet, with Amber Hands –
She leads Him – docile as a Boy –
Along appointed Sands –

He never misses a Degree –
Obedient to Her eye –
He comes just so far – toward the Town –
Just so far – goes away –

Oh, Signor, Thine, the Amber Hand –
And mine – the distant Sea –
Obedient to the least command
Thine eye impose on me –

(Dickinson 1961: 205-6)

</div>

The poet plays with combining a whole range of deeply-rooted metaphors in the text of the poem: EMOTION IS MOTION, PSYCHOLOGICAL

FORCES ARE PHYSICAL FORCES, LOVE IS A UNITY, THE RELATIONSHIP IS A MOVING OBJECT, EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS,[13]etc. However, the poem actually starts with the moon that represents the male lover, and the sea that stands for the female, which is actually the poet's way of playing with the stereotypical associations and metaphoric conceptualization the great majority of people have in reference to the prototypical metaphoric images in poetry and mythology. The other striking element in this poem is the fact that the gender roles are constantly being renegotiated and changing, which is implied by the elaboration of the sources of metaphorical mappings.

Our hypothesis was that the understanding of metaphors in the case of EFL students is a learning process and that the students who are acquainted with theories about conceptual domains, mapping and metaphoric structures will be better equipped to recognize, understand and explain metaphors. Our third year students of English and American literature at the English Department, Faculty of Philosophy took part in the research conducted in the winter term 2007.[14] Two groups of students were tested and both the control and the experimental group consisted of 20 students. The aim was to make the students from the experimental group aware of the most important findings of CTMM, i.e. to infuse the findings of linguistic research and theory into classes of literature in order to increase the students' ability to make sense of the metaphors they encounter. Until that point, our students did not have any access to CTMM and cognitive linguistics in their other courses.

At the beginning of the winter term, the students from the experimental group were given three lectures on CTMM. All students had to read several novels as part of the course in XX century American literature. Whenever the metaphorical level of each of these novels was analyzed, constant reference was made to CTMM with the students in the experimental group, in order to help them create a certain metaphorical framework that would enhance their

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[13] Taken from the metaphor list available at http://www.lang.osakau.ac.jp/~sugimoto/MasterMetaphorList/metaphors.

[14] We would like to thank our students for participating in the research and prof. dr Novakov for his cooperation in conducting it.

understanding of difficult parts. Before having finished the analysis of each of the novels or poems, they were given a test that checked their understanding of metaphors in that particular poem or novel. Throughout the winter term, they were given three tests. At the same time, the control group did not have any theoretical or practical introduction to CTMM nor was it particularly trained to recognize and understand metaphors. The final test was done by both groups and it contained no theoretical explanation, only two excerpts from fiction and a stanza from a poem, all of them containing different types of metaphors. Once again, their task was to determine targets in these particular metaphorical mappings.

First of all, we decided to conduct the research in the winter term because it is the fifth semester when our students choose their major. In previous four semesters they had the same curriculum and attended same courses. Thus, the students in the experimental and control group were at the beginning of the semester, when the first test was done, largely equal in their knowledge and skills. The first pre-treatment test was preceded by a short text in the form of an introduction about metaphors in general and explanation of conceptual domains in particular, followed by six examples of domains and one example of the task the students should perform in the test. The students had five tasks. In the first, they were given one short excerpt from the novel *Their Eyes Were Watching God* by Zora Neale Hurston (1998). In it, the ships on the horizon are compared with the life of men. The source domain (ships) was given to them and their task was to provide the target domain mentioned in the excerpt (life). In the second task, they had to identify a metaphor in poem 585 by Emily Dickinson, "I like to see it lap the miles" (1961: 286-9), in which she describes a train by giving it the characteristics of a horse. There were four provided choices (dog, cow, horse, and train) and the students had to choose the correct answer. In the third task, they had to match the target domain (train) with the provided source domain (animal) in a multiple choice type of task. The last two tasks were of a more descriptive nature. Since we were aware that the students were not familiar with the cognitive theory of metaphor, we were interested in finding out what they thought about metaphors and the way they experienced them. Thus, we asked

them to give their opinion as to why authors chose those particular metaphors and what kind of effect they created. We calculated the means and range for metaphors that were identified and explained by the means of statistical analysis based on the percentage share within the structures of the categories in the questionnaire. The results are given in the tables and charts given below.

As can be seen from Table 1, in the experimental group, all students managed to do at least one task correctly. Fifteen percent had one correct answer out of the total five, ten had two correct answers, twenty had three correct answers, also twenty percent managed to have four correct answers and thirty five percent did all five tasks correctly. In the control group, as can be seen in the Table 1, five percent of students did not have any correct answers, ten percent had one correct answer, also ten percent had two correct answers, twenty percent had four correct answers and thirty percent did all five tasks correctly. Thus, when all the results are summed, it can be said that the control and experimental group were approximately equal as can be seen in the Bar chart 1.

A week after the students in both groups did the general test, the students in the experimental group were acquainted with the most important principles of the cognitive theory of metaphor and metonymy through lectures and practical classes as was already mentioned. Special emphasis was put on the explanation of the cognitive mechanisms, the basic metaphors we use in everyday language and encounter in literature, conceptual metaphors, source and target domains, mapping, the difference between metaphor and metonymy, categorization, correspondence, and conceptual schemes. This was followed by two weeks of literature classes during which the students discussed in detail metaphors in the literary works they read and the way these metaphors function in the text they were analyzing.

Two weeks after providing the students in the experimental group with such theoretical and practical knowledge of metaphors, they were given the first test in order to assess the level of attainment in the experimental group. It consisted of two tasks. The first task was an excerpt from Frederick Douglass' narrative (2001) in which he watches ships wistfully since they can sail the world while he, as

a slave, is bound by the will of his master. The students were given the source domain (ships) and had to determine the target domain in the text (freedom) and link it with the source domain. We decided to use the text with the ships as a source domain as we did in the first test, because we wanted to show the students that one source domain can have different target domains depending on the context in which it is used. In the second task, they were given a poem by Langston Hughes "The Negro Speaks of Rivers" (1988) in which Hughes compares rivers with the history of black people. Again, the source domain was specified (rivers) and they were asked to state the target domain (history). Both the narrative and the poem were a part of the scheduled texts which the students were supposed to discuss that week in literature classes so they were aware of the larger contexts of these works. The results can be seen in the Table 2. Thirty percent of the students did only one task correctly and seventy percent did both tasks correctly. The results of this test, but even more importantly, the students' performance in classes suggested that their understanding of metaphors was improving.

A week after they did the first test, the students in the experimental group heard another lecture on cognitive theory of metaphor and metonymy in class they were able to provide greater input. In particular, they could explain the basic postulates of the way metaphors function and the way people use them to understand the world. Since by that time we had discussed more complex metaphors found in the works of Frances S. Fitzgerald and William Faulkner, we decided to give them a more complex metaphor in the next test in order to see whether they were able to understand such metaphors. The excerpt was again taken from Zora Neale Hurston's novel *Their Eyes Were Watching God* (1998). In it she describes a magnificent pear tree being pollinated by bees. The union between blossoms and bees is compared to marriage. The students were given the elements of three source domains (tree, blossoms, bees) and asked to specify the target domain (marriage) in the text. All twenty of them did the test correctly, as can be seen from Table 3. To their satisfaction and surprise, it took them even less time for this test than we specified. It was plain to see that they were making considerable progress and that

the combination of the theoretical framework and practical application of it was showing results. The students themselves commented in class that their understanding of metaphors increased every week and that they felt more confident in their analyses of literary texts since they were given tools which helped them to gain better insight into metaphors and learn to appreciate them more.

Two months after they did the first pre-treatment test, the students in both groups were given the post-treatment test. The students were given three assignments; all of them included recognition and description of metaphors in literary texts. In the first assignment, an excerpt from Alice Walker's novel *The Color Purple* was used. The source domain was specified (color purple) and the students had to provide the target domains (creation, love, joy). In the second assignment, we used an excerpt from Amy Tan's novel *The Joy Luck Club*. In it, the narrator describes her shadow as the other side of her personality. The students were given the source domain (shadow) and had to specify the target (the other side of personality). In the third assignment, the students were given the first stanza of Emily Dickinson's poem "Hope is a thing with feathers", in which hope is compared to a bird. This task presented a notable difference, since the students were given the target domain (hope) and had to specify the source domain (bird) for the first time. The main idea behind it was to check whether the students in the experimental group would be able to provide the source domain after weeks of practicing the cognitive approach and whether the students in the control group could do it although they were not formally trained in the field of CTMM. As it can be seen in Table 4, forty percent of the students in the experimental group did two tasks correctly and sixty percent did all three correctly. In the control group, as can be seen in Table 4, the results were not as expected. Twenty percent of the students did not have any correct answers, twenty five percent had one correct answer, thirty had two correct answers and twenty five percent did all three tasks correctly. As is obvious from Chart 2, the experimental group had significantly better results than the control group.

The main objective of this study was to determine to what extent theoretical and practical training in CTMM equipped EFL stu-

dents to fully understand metaphorical language in poetry and in fiction. Having noticed that our students frequently failed to draw metaphorical connections between the concrete source domains that were mentioned in a given text and the unmentioned target domains, or vice versa, we tried to make the students familiar with the theoretical framework of CTMM in order to increase their level of understanding metaphorical expressions. Although the traditional approach to teaching and analyzing literary works undoubtedly has its own benefits, our first case study showed that training the students to relate particular metaphorical expressions to specific conceptual metaphors enabled them to gain a deeper insight into the texts that were part of their coursework in literary courses.

The results of this particular research show that, for EFL students, automatic and unconscious understanding of metaphoric language cannot always be assumed even if they are fluent in the non-native language. Although most of the students have a vague impression that whenever it comes to literature, metaphorical language is present, when they are supposed to solve a specific task related to a metaphor, they tend to miss the correspondences between the source and target domains. Thus, if they are prepared in advance to look for metaphors in a text, focus on the source domain and try to create correspondences with an appropriate target domain, the process of their understanding of metaphorical language is faster and more complete, which is important because it enables them to grasp the metaphors in the given poetic or literary text in a better way. Our experience in teaching courses in language and literature shows that non-native speakers are less able to access conceptual metaphors when interpreting some new instances of particular conceptual metaphors and that adequate theoretical preparation certainly makes this task easier. Hence, the knowledge of basic conceptual metaphors and creative transformations of basic conceptual metaphors assists EFL students in making sense of metaphorical expressions and their meaning.

Therefore, apart from focusing our attention on how EFL students understand metaphorical language, we should make attempts at applying the findings of cognitive linguistics to the study of lan-

guage and literature, which is precisely what we attempted to do in our research. Creating the strategies that develop the awareness of how metaphorical language should be interpreted definitely leads to better results in the process of understanding it. This is even more important in reference to creative metaphors. Namely, the results of our analysis indicate that students' awareness of the existence of conventional metaphors has some influence on the process of understanding creative metaphors in poetry and fiction. We are aware of the fact that this research was not a large scale study, since it was not conducted on a large number of students (as stated above, both our control and experimental group had twenty students each), but what we wanted was to get a better insight into the interdependence of the understanding of metaphors and other factors, such as formal training on the one hand and spontaneous and innate faculty on the other.

Tables and charts

Experimental group			Control group		
No. of correct answers	No. of students N=20	Percentage	No. of correct answers	No. of students N=20	Percentage
0/5	0	0%	0/5	1	5%
1/5	3	15%	1/5	2	10%
2/5	2	10%	2/5	2	10%
3/5	4	20%	3/5	4	20%
4/5	4	20%	4/5	6	30%
5/5	7	35%	5/5	5	25%

Table 1.
First general test
Control and experimental group
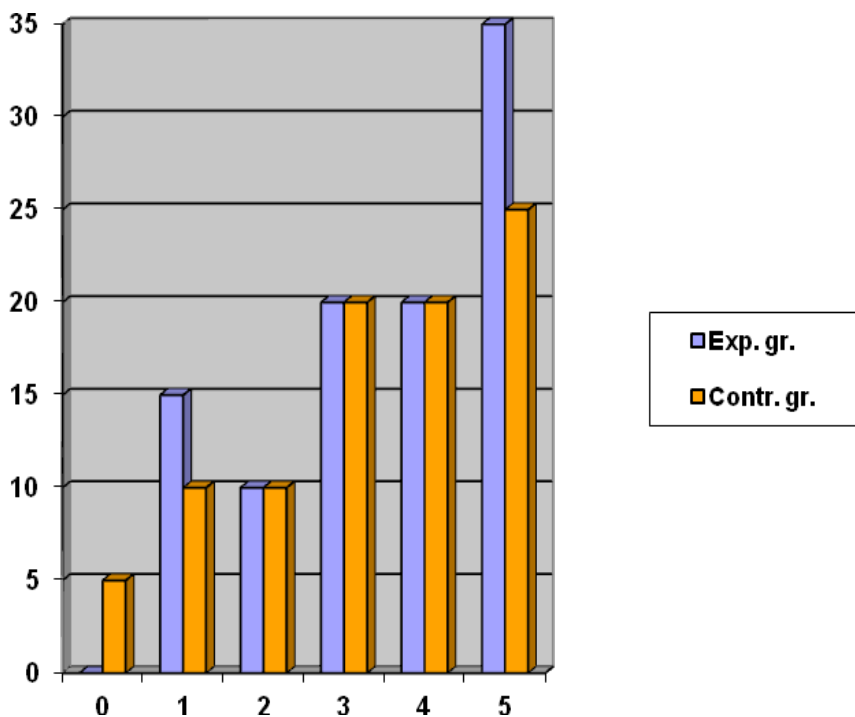
Bar chart 1.
First general test
Control and experimental group

No. of correct answers	No. of students N=20	Percentage
1/2	0	0%
2/2	20	100%

Table 2.
The first specific test
Experimental group

No. of correct answers	No. of students N=20	Percentage
1/2	6	30%
2/2	14	70%

Table 3.
The second specific test
Experimental group

Experimental group			Control group		
No. of correct answers	No. of students N=20	Percentage	No. of correct answers	No. of students N=20	Percentage
0/3	0	/	0/3	4	20%
1/3	0	/	1/3	5	25%
2/2	8	40%	2/3	6	30%
3/3	12	60%	3/3	5	25%

Table 4.
The final test
Control and experimental group
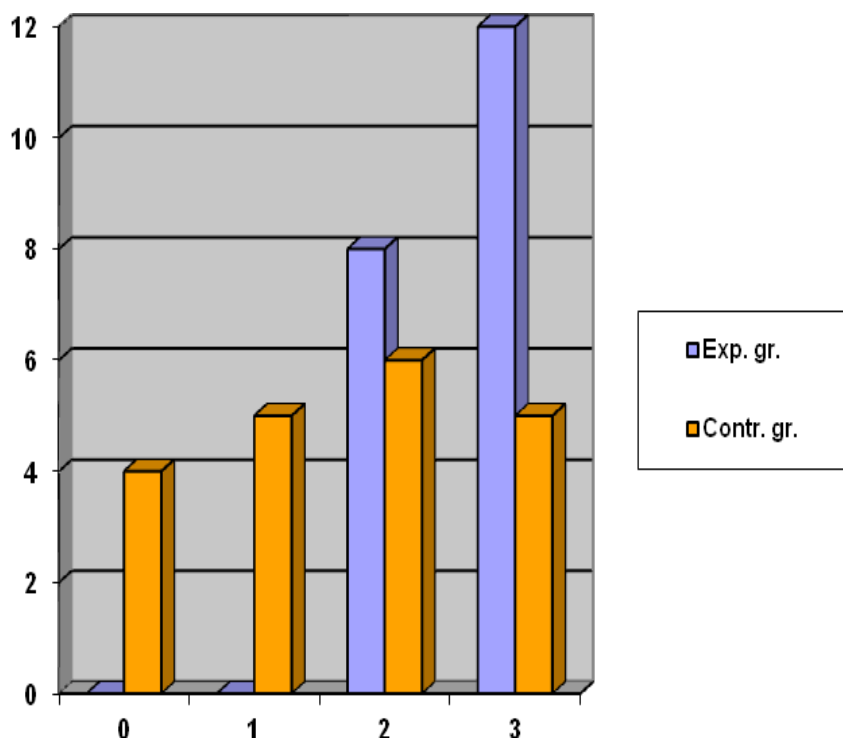
Chart 2.
The final test
Control and experimental group

5.2. Case study 2: analyzing animal metaphors in literature

As opposed to the first case study, in which we tested our hypothesis on various linguistic/conceptual metaphors that our EFL students encountered in the literary works they had to read as part of their coursework, in the second case study, we focused specifically on animal metaphors, since these seem to be among the most prevalent in literary works of different kinds. Also, this conceptual metaphor seems to be universal, even though the choice of specific animals

used to denote specific characteristics of humans may vary cross-culturally.[15] Basically, since this conceptual metaphor is linguistically expressed in both English and Serbian in a similar way, we wanted to see whether this similarity would have an impact on the process of recognition and understanding of such metaphors.

In literary theory, metaphor has always held the supreme position among other figures of speech. Freeman (2003: 253–254) claims that an adequate theory of literature should take advantage of cognitive theory, since literary theory is closely related to it: a literary text being the product of a cognizing mind, any interpretation of a given text has to involve the same analogical reasoning processes. The advantages of using the cognitive perspective over the traditional approach to metaphors in literature studies are manifold. It can be said that the traditional approach focuses mainly on identifying single instances of metaphorical expressions and, consequently, on providing an appropriate interpretation of a given metaphor in accordance with the context, the writer's background, his/her preferences, etc. On the other hand, the cognitive perspective offers an insight into the systematic use of basic conceptual metaphors that poets and writers employ to create new and original metaphorical expressions. The focus, however, is on the fact that their creativeness is based on a coherent system, which is common to all speakers of a particular language.

Therefore, since writers and readers share the same cognitive principles, it could be assumed that the process of understanding a particular expression should not require an excessive mental effort, in particular so with respect to basic conceptual metaphors. From the cognitive perspective, there should be a universal pattern in the conceptualization of abstract concepts by the means of metaphors (Lakoff and Johnson 1980, Gibbs 1994) which should enable even speakers of a foreign language to understand and process metaphorical expressions in a similar way as in their mother tongue. Furthermore, the amount of contextual information surrounding the metaphorical

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[15] For a detailed treatment of this metaphor in Serbian see Prodanović-Stankić (2011), or for a contrastive analysis of this metaphor in English and Serbian, Prodanović-Stankić (2008).

expression does not have to be different from the context surrounding literal expressions. The same applies to the time span needed to process and understand a particular expression as metaphorical. However, the application of these and similar findings in class work with students has given a better insight into this issue. Namely, as was mentioned in the first case study, our research conducted with EFL students examining their level of understanding of metaphors in literature and proverbs (Izgarjan and Prodanović-Stankić 2007, Prodanović-Stankić 2008, 2011) showed that automatic and unconscious understanding of metaphoric language cannot always be assumed in the case of non-native speakers. Even though our students expected to find metaphors in literature, when faced with a specific task related to a metaphor in a given excerpt, they tended to miss the metaphor in question. This became quite evident in the literature courses, specifically XIX century American literature, which is an obligatory undergraduate course at the Department of English Studies. Our decision to focus on animal metaphors in this case study was inspired by the fact that we perceived that the students struggle with these metaphors in the course on XIX century American literature. Namely, animal metaphors abound in the works of this period and in large measure this can be explained by the usage of the Bible as the main master text. Animal metaphors abound in the Bible since many texts in it use allegory as a figure of speech. High frequency of animal metaphors in XIX century American literature can also be ascribed to the strong influence of Transcendentalism as the main philosophical movement in the U.S. at that period founded by Ralph Waldo Emerson and David Thoreau. In his groundbreaking work *Nature*, Emerson proposed that animal metaphors are derived from the inherent connection between nature and human kind:

> Every appearance in nature corresponds to some state of the mind, and that state of the mind can only be described by presenting that natural appearance as its picture. An enraged man is a lion, a cunning man is a fox, a firm man is a rock, a learned man is a torch. A lamb

is innocence; a snake is subtle spite; flowers ex-
press to us the delicate affections.

<div align="right">(Emerson 2012: 42)</div>

While discussing works of Emerson, including this excerpt from *Nature*, as well as the works of other prominent XIX century writers such as Nathaniel Hawthorne, Edgar Allan Poe, Walt Whitman, Emily Dickinson and Herman Melville (whose usage of the whale in *Moby Dick* as the all encompassing animal metaphor is exemplary), we became aware that our students find it hard to understand animal metaphors which involve different target domains. Even though our students understand the language these writers use, they somehow miss to grasp the underlying concepts and relate language use and literary meaning. That is why we assumed, as our first case study has shown, that adequate theoretical and practical preparation done prior to solving specific tasks increased the students' level of understanding of novel and creative metaphors they have not encountered before.

In order to test our students' abilities to recognize and understand metaphors in literature and create strategies that would develop their aptitude to perceive and understand metaphorical language, we carried out the second case study (Izgarjan and Prodanović-Stankić 2007) with 30 second-year students at the Department for English Language and Literature in the summer term of 2008.[16] The students were given excerpts from poetry and fiction, since we wanted to find out whether it would be more complicated for them to recognize and understand metaphors in fiction or poems. We used lines from Whitman's Dickinson's and Poe's poetry, and excerpts from novels and short stories by Hawthorne. The examples are given below. Prior to doing the test, the students discussed the texts of the writers, whose works we used in the test, in lectures and seminar classes in American Literature with their professor, which enhanced their encyclopedic knowledge and certainly enhanced their

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[16] We are grateful to our second year students in the academic year 2007/2008 for taking part in this research.

understanding of metaphors in literature in general, as well as novel metaphors created by these writers. The questions they got in the test were based on their ability to recognize a conceptual metaphor in a given text and their awareness of the elements on which the metaphorical mapping is based. Namely, we wanted to check, in a slightly different setting, the results from our first case study, which showed that sometimes EFL students do recognize a metaphor, although they are not able to explain it. On the other hand, sometimes they perceive the mapped elements in a metaphorical projection, yet they are unable to grasp the meaning of the metaphor itself.

While our first case study was more general in the sense that we used literary works from different time periods and different genres, this time we decided to focus solely on the literary works which contain the conceptual metaphor PEOPLE ARE ANIMALS. The concept of animals is one of the most frequent and productive source domains and that is why we chose it for our case study. The correspondences that exist between the source domain 'animal' and the target domain 'person' can include and highlight different elements, or subdomains, rendering the appropriate meaning of metaphor. Hence, a particular animal used as a source domain can metaphorically stand for a person in the general sense, or it can focus on different aspects of someone's personality, character or behavior (Prodanović-Stankić 2008). This metaphor is universal since it is present in most of the languages all over the world. Still, the specific realizations of this metaphor, i.e. the choice of animals and different associations related to them are culture specific. In the test, we gave the students examples of metaphors where the source domain was an animal, such as a snake or bird.

Being deeply-rooted in our mental framework, the conceptual metaphor PEOPLE ARE ANIMALS should be understood quite easily in ordinary language use. Particularly so, when it is used as ontological metaphor,[17] i.e. as a kind of personification, which refers to or identifies a human being. In the test we gave our students, there

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[17] Following the functional classification of conceptual metaphors in Kővecses (2002: 32-36).

were examples of extending and elaboration, two methods which the poets and writers in question have used in order to make basic conceptual metaphor more unconventional and provocative, as we have already explained above. The first four tasks in the test were related to an excerpt from the novel *The Scarlet Letter* (1950) and the short story "Young Goodman Brown" (1882) written by Nathaniel Hawthorne, respectively:

> A writing horror twisted itself across his features, like a snake gliding swiftly over them, and making one little pause, with all its wreathed intervolutions in open sight. His face darkened with some powerful emotion, which, nevertheless, he so instantaneously controlled by an effort of his will, that, save at a single moment, its expression might have passed for calmness. After a brief space, the convulsion grew almost imperceptible, and finally subsided into the depths of his nature. (Hawthorne 1999: 1454)

> It was now deep dusk in the forest, and deepest in that part of it where these two were journeying. As nearly as could be discerned, the second traveller was about fifty years old, apparently in the same rank of life as Goodman Brown, and bearing a considerable resemblance to him, though perhaps more in expression than features. Still, they might have been taken for father and son. And yet, though the elder person was as simply clad as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and would not have felt abashed at the governor's dinner-table, or in King William's court, were it possible that his affairs should call him thither. But the only thing about him, that could be fixed

upon as remarkable, was his staff, which bore the likeness of a great black snake, so curiously wrought, that it might almost be seen to twist and wriggle itself like a living serpent. This, of course, must have been an ocular deception, assisted by the uncertain light. (Hawthorne 1999: 1338)

Before doing the test, the students had read both the novel and the story. They were also acquainted with the context of the particular novel and story, the writer's biography and narrative strategies and other essential aspects important for understanding these literary works. In the excerpts in the text, a snake is used to reflect the characters' personality.

As we can see from the results represented in the tables 1. and 2. respectively, more than half of the students were able to conclude that Hawthorne chose the metaphor of snake in *The Scarlet Letter* to denote evil, which is not surprising since in many cultures, especially Christian ones, snake is the symbol of evil.

However, as the results in Table 2. show, they were not capable of perceiving in what way one of the main characters in the novel, Chillingworth, and the snake are related, namely in what way the snake reflects the feelings Chillingworth is trying to hide. This is especially relevant since the scene in question depicts one of the rare moments in the novel when Chillingworth allows his emotions to surface. Moreover, this is the first scene in which the readers see him, so the image Hawthorne creates with the description of Chillingworth's face contorting as if a snake were gliding over it, is a significant foreshadowing of his future moral decline. The inability of students to understand all elements entailed in this metaphor influences their comprehension of the scene in question and the novel in general. Thus, although they are able to recognize the metaphor itself, namely, that the snake stands for a person's trait, they are unaware of the metaphorical entailments, i.e. the elements in the source domain that are mapped onto the target domain. Therefore, the students failed to determine with certainty how the animal is connected

to the human and in what way it metaphorically represents his inner side.

Similarly, in Hawthorne's short story "Young Goodman Brown," the snake is again used as a symbol of evil in the first scene, in which the readers see Young Goodman Brown's companion. The usage of the snake is crucial in the scene since the companion resembles in every way an ordinary man of Puritan New England, especially Goodman Brown, which gives him a generic quality. The only thing that sets him apart is his staff resembling a great black snake. As can be seen from Table 3. fifty seven percent of the students correctly concluded that the snake is a symbol of evil and the devil. The same percentage of the students was able to say how the companion and the snake are connected (Table 4.). It is interesting to notice, though, that despite the fact that Hawthorne uses the same narrative strategy in both scenes, sixteen percent less of the students gave the correct answers in the analysis of the second excerpt. This can be explained by the fact that while in the novel Hawthorne uses plenty of details to create the whole scenario for the metaphor in which the snake represents Chillingworth's negative feelings he is trying to hide, the second passage is more abstract in the sense that no clues are given as to the nature of the companion. Only by the end of the story do the readers learn that he is an incarnation of the devil, which explains his staff in the shape of a snake. Hence, it seems that it was more difficult for students to grasp the metaphor and be aware of metaphorical entailments when there were no clues in the context and when the scenes were more abstract. Also, in both examples students failed to notice how the author's use of metaphor in the given texts reflects different aspects of his characters.

The fifth and sixth tasks in the test (Table 5. and 6.) was related to an excerpt from E. A. Poe's poem "The Raven," (1975: 943-4) which was familiar to the students before they did the test.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,

"Though thy crest be shorn and shaven, thou," I said, "art
sure no craven,
Ghastly grim and ancient Raven wandering from the
Nightly shore—
Tell me what thy lordly name is on the Night's Plutonian
shore!"
        Quoth the Raven "Nevermore."
[...]
And the Raven, never flitting, still is sitting, *still* is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is
dreaming,
And the lamp-light o'er him streaming throws his shad-
ow on the floor;
And my soul from out that shadow that lies floating on
the floor
        Shall be lifted—nevermore!

<div align="right">(Poe 1999: 1251-53)</div>

As the results of the analysis presented in Table 5. show, sixty percent
of the students managed to perceive what the raven metaphorically
represents. Since the raven is black, looks forlorn, comes from an
unknown place and keeps uttering "nevermore", the students cor-
rectly assumed that in the poem the raven functions as an ill omen,
the symbol of death and sorrow. However, only fifty percent of them
gave the correct answers to how the raven and the poet are connect-
ed and how the raven reflects his mood. This leads us to conclude
that the students were only partially able to understand the met-
aphorical schemas in which people project human attributes onto
animals and think of them as persons with such traits (Lakoff and
Turner 1989: 194). What half of the students failed to recognize is
the other part of the schema, as is evident from the results in Table
6. in which Poe projects the persona of the poet onto the raven, so
the raven actually becomes an embodiment of his desperation and
hopelessness. Thus, the connection between a human and an animal
is not so readily perceived despite the fact that the students in the

class discussed Poe's literary biography and other texts where he uses similar metaphors before they did the test. This also points to the conclusion that it is more difficult for them to analyze poetry than fiction, since they were equally well acquainted with both Hawthorne's and Poe's texts.

We decided to use other works from XIX century American literature where snakes and birds feature as symbols, precisely because we wanted to see whether the students can analyze the same animals used as metaphors in different contexts where they assume different meanings. In poem 986 "A narrow fellow in the grass", Emily Dickinson (1961: 459-60) describes the snake as a creature which is comfortable in nature. She also connects it to an attractive, but unreliable gentleman who is equally a part of the high society as a snake is of nature.

<div align="center">

986

A narrow fellow in the grass
Occasionally rides;
You may have met him, - did you not,
His notice sudden is.

The grass divides as with a comb,
A spotted shaft is seen;
And then it closes at your feet
And opens further on.

He likes a boggy acre,
A floor too cool for corn.
Yet when a child, and barefoot,
I more than once, at morn,

Have passed, I thought, a whip-lash
Unbraiding in the sun -
When, stooping to secure it,
It wrinkled, and was gone.

</div>

Several of nature's people
I know, and they know me;
I feel for them a transport
Of cordiality;

But never met this fellow,
Attended or alone,
Without a tighter breathing,
And zero at the bone.
                    (Dickinson 1961: 328)

The analogies with the polite society are clearly implied in the language Dickinson uses. As is apparent from the results presented in Table 7. a smaller number of students recognized the metaphor in question than was the case in the previous two examples used by Hawthorne. Only fifty three percent were able to recognize which creature Dickinson is describing in the poem. Moreover, as the results in Table 8. show, the students in this case also did not understand the analogies Dickinson made between the snake and men in the social circles. Only one student gave the correct answer regarding the meaning of the metaphor of snake. The others actually transferred their knowledge of the snake as a symbol of evil to the analysis of this scene. This in fact prevented them to see that in this instance the snake is a metaphor for a suave gentleman and not the embodiment of fear and evil. Therefore we concluded that, as it could have been expected, the students understood better those metaphors that entailed conventional and prototypical elements in the metaphorical mapping, such as in the example where the snake stands for evil, demonic nature etc. These prototypical associations with the conceptual domain 'snake' are part of the Christian heritage that is common both to the speakers of Serbian and English, hence, the students did not have many difficulties in grasping the metaphors created by Nathaniel Hawthorne. On the other hand, when Emily Dickinson uses the same animal as the source domain to refer to a different target domain, i.e. 'a man' or, more specifically, 'a gentleman', she is in fact elaborating the source domain to recall the things that we

have forgotten, and now these peripheral aspects of our knowledge of snakes are used in this metaphorical mapping – a snake is an animal that is sleek and attractive, we are provoked by it, it fits perfectly in its surrounding, yet at the same time, it may pose a serious threat to those who are not careful enough. These elements are paralleled with a gentleman's sleek and elegant appearance, the fact that women are lured by and attracted to such men who are self-confident, powerful and dangerous at the same time. This original metaphor based on a common conceptual metaphor is something that makes poetic language unique and creative and at the same time quite difficult to comprehend.

Unlike the raven in Poe's poem, the bird in Dickinson's poem "A bird came down the walk" presents us with a positive image of a creature which is at home in nature. But precisely because here the bird is described as a creature with generic traits, it was more difficult for student to understand it metaphorically and to determine in what relation it stands to the poet.

359
A Bird, came down the Walk -
He did not know I saw -
He bit an Angle Worm in halves
And ate the fellow, raw,

And then, he drank a Dew
From a convenient Grass -
And then hopped sidewise to the Wall
To let a Beetle pass -

He glanced with rapid eyes,
That hurried all abroad -
They looked like frightened Beads, I thought,
He stirred his Velvet Head. -

Like one in danger, Cautious,
I offered him a Crumb,
And he unrolled his feathers,
And rowed him softer Home -

Than Oars divide the Ocean,
Too silver for a seam,
Or Butterflies, off Banks of Noon,
Leap, plashless as they swim.

(Dickinson 1961: 328)

Incorrect answers as to what the bird represents were given by seventy percent of the students since they stated that it is a symbol of evil (Table 9). Since there are absolutely no indications for such an interpretation of the poem, this can only be explained by the fact that they, just like in the previous poem with the snake, transferred the conclusions they drew on Poe's poem to Dickinson's. Similarly, only fifteen percent of them managed to understand in what relation the bird is to the poet (Table 10). Again, they failed to perceive metaphorical entailments related to the source domain, i.e. to see that the bird's behaviour, its timidity, but also gracefulness and sense of ease in nature correspond to that of the poet and that the bird here is a reflection of Dickinson's feelings.

More than in any other of the previous examples, in Walt Whitman's poem "Out of the Cradle Endlessly Rocking" (2009: 400-6), the poet identifies himself with the bird to the extent that it becomes a repository of his feelings.

Demon or bird! (said the boy's soul,)
Is it indeed toward your mate you sing? or is it really to me?
For I, that was a child, my tongue's use sleeping, now I
have heard you,
Now in a moment I know what I am for, I awake,
And already a thousand singers, a thousand songs, clearer,
louder and more sorrowful than yours,

A thousand warbling echoes have started to life within me, never to die.
O you singer solitary, singing by yourself, projecting me,
O solitary me listening, never more shall I cease perpetuating you,
Never more shall I escape, never more the reverberations,
Never more the cries of unsatisfied love be absent from me,
Never again leave me to be the peaceful child I was before what there in the night,
By the sea under the yellow and sagging moon,
The messenger there arous'd, the fire, the sweet hell within,
The unknown want, the destiny of me.

<div align="right">(Whitman 1999: 2001)</div>

There are signals in the poem which show to the reader the strength of this bond: the poet calls the bird his "sad brother", "singer solitary … projecting me" (Whitman 2009: 400-6). Despite these signals, only thirty percent of the students understood how the bird reflects the mood and behavior of the poet and in what way the bird and the poet are connected as can be seen from the results presented in Table 11. They did not recognize that in the poem the bird's song is the trigger for the poet, that it determines his vocation as a poet and that when he writes about the bird's feelings of sadness and loneliness, he is referring to himself, too. It is precisely this empathy for the bird that creates the connection between them. Only three students were able to say what the bird metaphorically represents (Table 12). The failure of the students to connect the elements of the source domain Whitman is using with the target domains prevented them from perceiving his metaphorical mapping, so that they were not able to see the fusion of these elements in the trio Whitman creates, which consists of the bird and the poet. This in turn made it impossible for them to fully understand the poem.

The analysis of the animal metaphors in excerpts from literary works within the cognitive framework offers an interesting insight in the way EFL students dealt with the metaphors they encountered. In the first place, it appears that for our students understanding met-

aphors in poetry required an additional mental effort when compared to understanding metaphors in fiction. Whenever the context surrounding a particular conceptual metaphor was too abstract or lacked a sufficient range of metaphorical entailments and signals that could somehow lead the students to grasp the metaphor, they failed to do so, even though the given metaphorical expression is the result of one of the most basic and deeply-rooted conceptual metaphors PEOPLE ARE ANIMALS.

Another problematic issue for our students regarding the linguistic manifestations of the conceptual metaphor PEOPLE ARE ANIMALS was the situation when a poet or a writer introduces an animal to metaphorically refer to himself/herself. The students usually did not have problems when they had to understand that a particular animal represents a person in the ontological sense, or an abstract concept, such as 'evil', 'death', etc. Still, when a writer uses an animal to refer to himself, a large number of students failed to notice this connection, even though they recognized the elements that should lead them to this conclusion. Namely, they knew that a raven is a metaphor for death, sorrow, and the like, yet, they failed to reach the next level in this process of understanding, i.e. to link the poet and the animal. This phenomenon is easily noticed with the other two poems in the test, i.e. when Dickinson and Whitman use birds to refer to themselves.

The results of our second case study lead us to the conclusion that however complicated the process of understanding metaphorical expressions might seem, it is certain that adequate and appropriate preparation may enhance the EFL students' ability to recognize and understand metaphors. In order to perceive a coherent system, or a systematic pattern behind the metaphors writers use, students should be introduced to the most important findings of conceptual theory of metaphor and metonymy, both in the theoretical and practical sense. Furthermore, encouraging them to read extensively and practice critical and analytical skills should definitely lead to better understanding of creative metaphors in poetry and fiction.

Tables

N. Hawthorne, *The Scarlet Letter*

1st task			
Correct answers		Incorrect answers	
22	73%	8	27%

Table 1.

2nd task			
Correct answers		Incorrect answers	
18	60%	12	40%

Table 2.

N. Hawthorne, "Young Goodman Brown"

3rd task			
Correct answers		Incorrect answers	
17	57%	13%	43%

Table 3.

4th task			
Correct answers		Incorrect answers	
17	57%	13%	43%

Table 4.

E. A. Poe, "The Raven"

5th task			
Correct answers		Incorrect answers	
15	50%	15	50%

Table 5.

6th task			
Correct answers		Incorrect answers	
18	60%	12	40%

Table 6.

E. Dickinson "A Narrow Fellow in the Grass"

7th task			
Correct answers		Incorrect answers	
16	53%	14	47%

Table 7.

8th task			
Correct answers		Incorrect answers	
1	3%	29	97%

Table 8.

E. Dickinson "A bird came down the walk"

9th task			
Correct answers		Incorrect answers	
9	30%	21	70%

Table 9.

10th task			
Correct answers		Incorrect answers	
5	17%	25	83%

Table 10.

W. Whitman "Out of the Cradle Endlessly Rocking"

11th task			
Correct answers		Incorrect answers	
9	30%	21	70%

Table 11.

12th task			
Correct answers		Incorrect answers	
3	10%	27	90%

Table 12.

5.3. case study 3: analyzing love metaphors

as Gibbs claims, "much of our conceptualization of experience is metaphorical, which both motivates and constrains the way we think creatively" (2002: 7). Thus, even in creative uses of language, i.e. poetry, conventional metaphorical mappings are used to depict abstract concepts in terms of some more concrete and familiar ones. These metaphorical mappings are "widely conventionalized in language as there are a great number of words and idiomatic expressions in the given language whose meanings depend upon the conceptual connection (Lakoff and Turner 1989: 51). As Kövecses (2006: 367) notes, conceptual metaphors can be placed on a scale of conventionality: some deeply entrenched and hence well known metaphors such as LOVE IS A JOURNEY can be found on the one end, and less conventional, or novel ones, such as LOVE IS A COLLABORATIVE WORK OF ART can be found at the other end of the scale. Unconventional metaphorical expressions are especially prevalent in poetry, as poets use different techniques to create new and original metaphorical expressions based on some conventional metaphors (cf. Lakoff and Turner 1989: 67-72). According to Kövecses (2002:6), the understanding of

one conceptual domain in terms of another conceptual domain implies that there is a set of systematic correspondences between the source and target domain. Sources for such conceptual metaphors tend to be grounded in everyday experience and more often than not derive from the embodied human condition. Love metaphors are in that sense no exception, since this emotion is universally conceptualized as a journey, nutrient, fire, magic, unity, and the like. Hence, it is believed (Lakoff and Turner 1989, Gibbs 2002) that the understanding of metaphorical expressions that are related to conceptual metaphors does not require a special faculty and it is not essentially different from the process of understanding literal meaning. Stockwell (2002: 108) states that understanding metaphors involves structuring and restructuring the target domain using the concepts transferred from the base or source domain.

The main aim of our third case study was to explore the way EFL students understand love metaphors in poetry and the lyrics of popular songs. Namely, although understanding metaphors is regarded as an automatic and largely unconscious process (Lakoff and Turner 1989: 3-5), we have noticed in our classes that EFL students have some difficulties in recognizing and understanding metaphors in poetry, even though they have a good command of English. Our results from the previous two case studies are in accordance with Littlemore findings that the ability of second language learners to use metaphors in language is still not seen as a core ability (2006: 269). Also, as much as researchers polarize in favor of a strictly cognitive or linguistic approach to metaphors, language learners need to operate both linguistically and conceptually (Littlemore 2006: 271). That is why, in our third case study, we wanted to determine the effect the context and degree of familiarity with a given metaphor have on recognition and understanding of metaphors and that is why we analyzed the students' understanding of the same love metaphors in different types of texts, i.e. poetry and lyrics of popular songs. Different types of discourse were used so as to check to what extent specific textual characteristics affect the process of understanding metaphors. Also, our aim was to see whether there is any correlation between the gender aspect and the students' age in metaphor com-

prehension, with regard to within-culture and individual differences in the conceptualization of love.

In order to apply the findings of cognitive linguistics to the analysis of literary texts, we have relied on cognitive poetics, a systematic theory of the mind in which literature is not merely peripheral but central to the understanding of human psychology. In relation to literary studies, Culler (1997: 61) distinguishes between hermeneutics, which aims at discovering new and better interpretation for literary texts and poetics, which starts with attested meaning or effects and asks how they are achieved (Szondi 1978:9). In that sense, cognitive poetics is concerned both with the literary text itself and with the text as a mode of understanding conceptual structures. Since cognitive linguistics aims at finding mechanisms on which language utterance is based as well as at discovering principles that enable feeling to motivate expression, the study of literary texts can help illuminate the way in which human language expresses and is motivated by the forms of the mind and feeling (Freeman 2009: 170).

Even if cognitive linguistics and poetics constitute natural allies in many ways, an interdisciplinary collaboration is by no means a straightforward enterprise, since it is notoriously hard to provide both rigorous empirical methods and powerful interpretive concepts to be applied in relevant research. One of the pertinent questions that should be addressed is how we can get from the various linguistic forms of metaphor in a literary text to the underlying conceptual structures that constitute the presumed cross-domain mappings. The most important concepts that these two disciplines share are the concepts of a context and script (cf. Stockwell 2002, Kövecses 2006), the concept of prototypes as well as conceptual metaphor and metonymy (cf. Stockwell 2002), which we have also used as key concepts in this study.

When it comes to metaphorical expressions in literary texts, or, to be specific, poetry, Gibbs (2002: 7) claims that poets do not create new conceptualizations of experience, but rather write about the metaphorical entailments of ordinary conceptual mappings in new ways. We decided to focus on love metaphors this time because, just like in the previous case study with animal metaphors, we want-

ed to focus upon a type of metaphor which is prevalent both in the language of literary works and everyday language. Certainly, love is a feeling that is common to all people and that is why it was described creatively in many works of art, particularly inspiring writers to come up with always new metaphors related to it. However, as Gibbs has pointed out, "many of the creative uses of language that talk about love and other difficult concepts are themselves based on a much smaller set of cognitive models that constrain the way individuals think about and express their experiences" (2002: 7). Within the cognitive poetic framework, it is emphasized that in order to grasp the aspects of literary value and the associated meaning, one has to be able "to have a clear view of the text and context, circumstances and uses, knowledge and beliefs" (Stockwell 2002: 7).

This wider context is equally important when we take into account metaphor variation, since metaphors vary not only cross-culturally, but also within cultures (Kövecses 2006: 165). Having this in mind, in our third case study, we were primarily interested in metaphor perception and variations that affect this perception, most notably the social dimension (gender and age) and stylistic dimensions that pertain to the medium or type of text in this case, especially because we thought that gender might be relevant when it comes to love metaphors. The broader cultural context supplies the speakers of a language with the relevant cultural model that is used as a reference point in the process of constructing the appropriate meaning of a metaphorical expression. Also, according to Kövecses (2006: 165), when it comes to metaphorical systems that cultures produce, they will be coherent not only with embodiment, but with culturally defined experience and styles. This coherence, on the other hand, equips the speakers of a language with a specific intuition that is related to the linguistic meaning of a given metaphorical expression.

Assuming that our second and fourth year students have a good command of English, having reached C1 level of the *Common European Framework of Reference for Languages* (Council of Europe 2001), set by the Council of Europe, we tested forty students at the English Department, Faculty of Philosophy, University of Novi Sad to determine their level of recognition and understanding of convention-

al and unconventional love metaphors in English in different texts. The first group consisted of twenty second-year students and in the second group there were twenty fourth-year students who agreed to participate in the study. In total, there were twenty three female and seventeen male students (eleven female and nine male students in the first and twelve female and eight male students in the second group). The test contained poems written by Emily Dickinson (429) and John Donne (*Batter My Heart*, *The Bait*), and two popular songs by U2 (*With or without you*) and Sting (*Fortress around your heart*). The choice of poems and lyrics was ruled by the metaphors in them and the length of poems/songs.

No time limit was set for the test, yet all the participants did it on average in thirty minutes. The test contained three types of questions: a) underlining a word / phrase that contained a metaphorical expression, b) circling the best option in a multiple choice task and c) providing an answer. The students' responses were marked either correct (1 point) or incorrect (0). For open ended questions, we determined a range of correct answers. The correct answers were based on the answers a group of ten native-speakers of English provided, after doing the same test. The agreement concerning the answers in this group was 93%, which we took as full. We calculated means and range for metaphors that were identified and explained, by the means of descriptive statistics based on percentage share within the structures of the categories in the questionnaire.

The questions in the test were given in order of difficulty, starting, of course, from the easiest one, to the most demanding one. For instance, in the first part of the test, the students were asked to underline the part of the text that contained metaphorical expressions, or to determine the source and the target domain of the given conceptual metaphor that was behind the given linguistic expression. To illustrate the tasks given in the test, we will use one example, the first stanza of Emily Dickinson's poem number 429, which we have also mentioned in the discussion on the stereotypical associations and metaphoric conceptualization:

429
The Moon is distant from the Sea –
And yet with Amber Hands –
She leads Him – docile as a Boy –
Along appointed Sands –
(Dickinson 1961: 205-6)

In the specific task related to this poem, the students had to underline the metaphors and decide what the Moon and the Sea stand for. In English, the grammatical gender ascribed to the moon is usually female, thus in renaissance poetry, for example, there are many metaphorical representations of the moon as a lady or a goddess.[18] Charles Best's "Sonnet of the Moon" is a case in point since it resembles Dickinson's in its description of the relationship between the moon and the ocean which the poet compares to that of a man and a woman.

Sonnet of the Moon
Look how the pale Queen of the silent night
doth cause the ocean to attend upon her,
and he, as long as she is in sight,
with his full tide is ready here to honor;

But when the silver waggon of the Moon
is mounted up so high he cannot follow,
the sea calls home his crystal waves to morn,
and with low ebb doth manifest his sorrow.

So you that are sovereign of my heart
have all my joys attending on your will,
when you return, their tide my heart doth fill.
So as you come and as you depart,
joys ebb and flow within my tender heart.
(Best 1608)

_____
[18] See also Ben Jonson's "Hymn to Diana" (1919) as a typical example of the Renaissance poetry treatment of the moon as a goddess.

However, Dickinson's poems is interesting for analysis precisely because she plays with these poetic and linguistic conventions, making the moon stand for a man and sea for a woman. Our students are cognizant of the notion of grammatical gender and conventions in renaissance poetry, but in order to understand correctly Dickinson's poem, they have to put aside their previous knowledge and approach the poem from a fresh perspective. We decided to use this example in our study because we wanted to see whether our students would be able to pay more attention to the context than to stereotypical metaphoric expressions

In the lyrics of popular songs, for example, U2's song *With or Without You*, from their album *The Joshua Tree* (1987), the students again had to underline the metaphors they found in the song, and in this particular stanza, to decide what the stone and thorn stand for, and how the author of the song perceives love. It has to be mentioned, however, that the students were not told in advance what the song was about.

With or Without You
See the stone set in your eyes
See the thorn twist in your side
I wait without you
sleight of hand and twist of fate
on a bed of nails she makes me wait
and I'm waiting for you
with or without you.

(U2 1987)

Firstly, the students did the tasks related to the examples taken from poetry, since they discussed other poems by the same authors that contained similar metaphors as part of their literature course, and in that way they could use their knowledge to solve these specific tasks. The overall context and knowledge they had about a particular poem / author were used as elements of the context that would make the task of understanding metaphors easier. Also, the students were given some additional questions that pertained to their individ-

ual perception of love, in order to establish the cultural model their perception of love is based on. It turned out that the female students were more explicit regarding the description of their concept of love than the male students. However, the fact that the female students mentioned more elements regarding their conceptualization did not affect significantly their understanding of love metaphors, judging by the results of this test. Both the immediate and wider context was taken into account, as well as extralinguistic knowledge that the students had about a particular concept. At the same time, the context was used as a building block to arrive at the appropriate meaning of a given metaphorical expression and also as a tool that the students used to arrive from the linguistic expressions to the underlying conceptual structures.

In most cases the students did not have problems with the recognition of metaphorical expressions in the most general sense. If we take for example the abovementioned poem by Emily Dickinson, most of the students underlined "The Moon" and "The Sea" as metaphorical expressions. However, when it came to relating these expressions to the sources they stand for, a number of students considered the targets as a pair and wrote "the couple / lovers", which was accepted as a correct answer. Still, many students were more precise and related these targets to the specific sources: a woman and a man, respectively, which was the answer we expected. The answers such as "the Moon represents God and the Sea represents man" and "The Moon represents a woman and the Sea a man" were considered incorrect.

The same applies to the examples taken from the popular songs used in the test. For instance, although the students were able to recognize that a metaphorical expression was used in a given song, they were not that successful in relating the source and the target entailed in the metaphorical mapping. Hence, the metaphors "stone" and "thorn" in the abovementioned example (*With or Without You*) were sometimes matched to general concepts or feelings such as "love" or "feeling". What we expected was to get answers that referred to specific negative emotions such as coldness, pain, and we accepted

answers that fitted that range, such as "cold", "reserved", "impassive", "restrained", "full of hatred".

All the given tasks contained several contextual clues that helped the students arrive at an appropriate interpretation. In addition to this, the students were familiar with the style typical of the particular poet, whose poems were used as the examples, since they were done in class, as well as with the style of the performers whose songs were given in the test. It is equally important to mention that the melody and the rhythm of the song played an important role in determining the overall meaning of the text. This type of knowledge provided an additional extralinguistic context that affected the process of understanding. The results we obtained in this research are given in the two tables at the end of this section.

As can be seen in the Table 1, in general, the students had some difficulties in recognizing and understanding both the conventional and unconventional metaphors they encountered in the selected poems. In that sense gender did not play an important role, since the results of the female and male students do not differ significantly. On the other hand, the results indicate that age did affect both the process of recognition and understanding, as fourth year students did better in the test than second year students.

When it comes to the recognition of conventional metaphors, the students' results are within the range of sixty three point five to seventy four percent, as opposed to the recognition of unconventional metaphors, where the results range from fifty seven to sixty five percent. However, the process of understanding was more demanding, as expected, and here we have the range of fifty three to sixty one percent in the case of conventional metaphors, and forty six to fifty percent in the case of understanding unconventional metaphors.

As can be seen in Table 2, students did much better in the test that checked their perception of the same metaphors in popular songs. In this case, it was also proved that gender did not have an impact on either recognition or understanding. Still, age does play a role in the whole process, judging by the results we got in this study.

In the tasks that focused on the students' recognition of conventional metaphors in popular songs, the students scored from

eighty two percent to ninety percent and in those that were based on the recognition of unconventional metaphors, they scored from seventy six percent to just over eighty point five percent. Again, even in the examples that contained the lyrics of popular songs, the most demanding tasks involved the understanding of metaphors, both conventional and unconventional ones. The students scored from sixty nine percent to eighty two percent in the case of conventional love metaphors and from fifty nine percent to sixty five percent in the case of unconventional ones.

The better results of the fourth year students can be explained by the fact that they had more theoretical and practical classes in the field of literary studies, hence, they were more equipped to analyze metaphors in a foreign language. In order to grasp linguistic metaphors they encounter in different types of discourse, students have to be trained to look for underlined conceptual mechanisms as well as to be trained to activate elements of their extralinguistic knowledge in order to understand the given metaphors fully. This finding is in line with our first and second case study (see also Izgarjan and Prodanović-Stankić 2008: 188), which show that automatic and unconscious understanding of metaphorical language cannot always be assumed with EFL students, rather requires both practical and theoretical training in this field.

The type of text and context affected metaphor comprehension considerably, since recognition and understanding of metaphorical expressions in popular songs, both conventional and unconventional, proved to be a less demanding task for the students. This can be explained by the fact that the students are more familiar with the lyrics of popular songs, having heard them more than once. Also, the overall context that indicates the atmosphere of the song, melody, and other elements of extra-linguistic knowledge the students posses in relation to a particular song make the whole process easier since the students have additional contextual clues that they can use in the process of understanding the given metaphorical expression. Unfortunately, this is not the case with poetry, which, more often than not, sounds a bit strange to the 21st century generations of stu-

dents, who are not used to reading such types of texts. This difference is clearly reflected in the results of our study.

The process of understanding was least demanding for EFL students in the examples where there was a conventional metaphor used, such as LOVE IS A JOURNEY, LOVE IS A BATTLE etc. In addition, the examples in which metaphors were elaborated or extended in a given poem/song proved to be much easier to recognize than the examples in which the source domain of the metaphorical mapping was present and the target left implicit. However, whenever a metaphorical expression was based on an unconventional and creative metaphorical mapping, the students were not able to find the correspondences and construct the appropriate meaning, which is in line with some previous research in this field (Glucksberg and Keysar 1990; 1993, Cacciari 1998, Izgarjan and Prodanović-Stankić 2008).

In conclusion, the results of our third case study indicate that regarding the social dimension, gender did not play a significant role either in recognition or understanding, as opposed to age. Practical and theoretical training as well as exposing students to more examples in which they can encounter metaphorical expressions in a foreign language seem to be crucial. This finding is in line with Littlemore's statement that the EFL students certainly need a specific metaphoric competence that consists of both the knowledge and ability to use and recognize metaphors (2006: 269). Furthermore, the stylistic dimension was more important as different text types and context clues had a positive impact on the whole process in the sense that they enabled the students to arrive at a more appropriate meaning. As the results of this study indicate, the synthesis of various elements, such as extra-linguistic knowledge, contextual clues, familiarity with a given poem affect the process of metaphor comprehension. The fusion of cognitive linguistics and literary theory in the form of cognitive poetics may be a valuable tool to relate literary meaning production to the principles of meaning construction in the fields that are easier to explore. The findings in these disciplines should undoubtedly be applied to language and literature studies at higher levels since theoretical and practical training in this field affects the EFL students' level of understanding metaphorical expressions.

To summarize the three empirical studies described in sections 5.1., 5.2. and this one, we will just focus on the most relevant aspects of these findings. First of all, these studies have proved (for example the results of the control groups) that the traditional approach towards analyzing metaphor in poetry and fiction does not enable students to look beyond single metaphorical expressions that can be found in a given text and try to find a system that can be used to process metaphors and understand the whole text fully.

It is clear that applying the cognitive approach to literature courses provides additional support to try to focus on the systematic network that exists between the form and meaning of a poem/text. This certainly leads to better understanding and an increased level of attainment for our EFL students. Also, this approach has a significant effect on raising both the metaphoric and intercultural awareness of the students, which is in line with Littlemore and Low's (2006: 269) claims about building metaphoric competence in language education.

Generally speaking, our students had more difficulties both with the recognition and understanding of metaphors that were less similar to the conventional form, either in cases in which the authors resorted to some creative technique to highlight less expected elements in the conceptual domain or when some culture specific elements were stressed, which also corroborates Littlemore's (2003) findings. As in Corrêa Ferreira's (2008) research, linguistic competence was not an issue in our studies, however, extralinguistic knowledge that is related to specific knowledge of the wider context in which a particular poem or novel was created played a significant role in the transfer of that knowledge to the construction of meaning relevant to the given metaphorical expressions. Hence, metaphors in more familiar texts (as for example in the lyrics of popular songs, discussed in the third case study) were least problematic to understand.

The main aim of all of these studies was, however, our aim to increase our students' awareness regarding metaphorical language and the role conceptual metaphors play in relating language, culture and meaning. This aim is further pursued in the next chapter that deals with the relationship of translation and metaphors on different levels.

Tables

Poetry		Female students		Male students	
		2nd year	4th year	2nd year	4th year
Recognition	Conventional metaphors	63.5%	72%	65%	74%
	Unconventional metaphors	57%	61%	60%	65%
Understanding	Conventional metaphors	53%	58%	55%	61%
	Unconventional metaphors	47%	50%	46%	49%

Table 1.   *Understanding of metaphors in poetry*

Popular songs		Female students		Male students	
		2nd year	4th year	2nd year	4th year
Recognition	Conventional metaphors	84.5%	90%	82%	89%
	Unconventional metaphors	75%	80.5%	76%	79%
Understanding	Conventional metaphors	69%	80%	70%	82%
	Unconventional metaphors	59%	65%	57%	64%

Table 2.   *Understanding of metaphors in popular songs*

6. Translation studies

6.1. Interdisciplinary approaches to translation

In the following chapter we will join metaphor, narration and translation and turn our attention to the way they are constructed. Since it is obviously impossible to narrow the discussion of metaphor in any of these fields to the confines of a single book, we decided to focus on the metaphor of translation because it gives us an insight into the functioning of a particular metaphor in literary texts and the challenges of translating metaphors. Moreover, it allows us to show particular examples not only of how different approaches to metaphor function, but also how different contexts and social categories such as gender, race, class and ethnicity function in literary texts. We will use the metaphor of translation in order to explore the ways metaphor can be analyzed from the perspectives of translation and literary studies while still using the larger framework of cognitive linguistics.

In the Afterword of their 2003 edition of *Metaphors We Live By*, Lakoff and Johnson discuss the impact of the conceptual metaphor theory on different branches of science twenty-five years since its inception. The list includes poetry, law, politics, psychology, physics, computer science, mathematics, and philosophy (2003: 268). However, although undoubtedly important as an attempt to apply metaphor theory to literary texts and thus integrate the fields of cognitive linguistics and literary studies, the analysis of Lakoff and Turner's book *More Than Cool Reason* (1989), as well as other works that followed in their footsteps, reveals that their approach is not integrative, in the sense that it stays only in the realm of cognitive science, focusing particularly on the extensions of conventional conceptual metaphors. Discussing the importance of narrative in human life, Peterson criticized Lakoff and Turner for failing to show how narrative features are connected to figural ones: "The strong emphasis on figural thinking among those who make the cognitive wager usual-

ly bypasses narrative modes of thinking" (2008: 24) He also stresses that "bridging narrative and figural accounts of cognition and literature" is one of "the most pressing issues in cognitive literary studies." (2008: 24) Similarly, according to Neumann, experiences, knowledge and memories that shape human life must be articulated and interpreted to make it meaningful and this largely happens through narration. "It is in narrating that we order experiences, shape intentions, imagine our futures and acquire our sense of communal historical being" (Neumann 2008: 54). The analysis of narratives and their relationship with culture provides an insight into "culturally sanctioned systems of ideas, beliefs, presuppositions, and convictions which constitute collective mentalities and identities" (Neumann and Nünning 2008: 9) While comparing different approaches to the construction of identity, Neumann and Nünning state that narratives are "fundamental modes of meaning- and identity-making", but also point out that metaphors have a higher degree of visuality and do not depend on the temporal sequence of events the way narratives do (2008: 10-11). It is through the examination of the broader cultural and narrative frameworks in which metaphors are embedded that we can gain better insight into their meaning. When Lakoff and Turner (1989) analyzed the poems of Emily Dickinson, as we mentioned above, to establish how she uses and extends the concepts of journey (life is a journey, death is the end of a journey), they did not take into account the larger context of her poetry and consider in what way the categories such as gender, race and class influenced her choice and usage of these metaphorical concepts. In that respect their approach resembles New Criticism which focused solely on the text, disregarding the historical context, the author's purpose and the reader's response. In contemporary literary studies this approach was abandoned as too essentialist precisely because it failed to allow for social categories, which are decisive factors shaping literary texts. We opted for a more interdisciplinary and holistic method of the analysis of metaphor. Metaphor of translation will be analyzed particularly in multicultural literature since it enables us to see how, in its broadest meaning of transfer of cultural codes, translation becomes a metaphor for writing about life, for construction of

a hybrid identity and creation of a space where different cultures enter into a dialogue. Metaphor of translation consequently, becomes part of the narrative strategies in multicultural literature as our analysis in the following chapter will show.

6.2. Metaphor as translation

returning to Aristotle's definition of metaphor we see at its centre the transfer of one species onto another, from the known onto the unknown. This transfer depends on the similarity between the two species. The Greek word *metaphora*, like Latin *translatio*, refers to both metaphor and translation, which points to the link between them. The functioning of both metaphor and translation presupposes the transformation of the unknown into the known, which takes place in the space between familiar and unfamiliar. Even such an early description of metaphor and its functioning as Aristotle's has as its basis the process that cognitive linguists termed mapping of source domain onto a target domain as is explained in the initial chapters of this book. Thus, Venuti states that "A translation is a linguistic 'zone of contact' between the foreign and translating cultures, but also within the latter." (2001: 477). Just like metaphor requires establishing correspondence between the source and target domain, translation transfers meaning from the source into the target language. For Evans, a translated text is sometimes perceived as a metaphor for the foreign text. She argues that translation is a form of adaptation in which the new metaphor is made to fit the original metaphor." (1998: 149) In that sense, "translation becomes piecing together of metaphors, in order to construct another entity which is also a metaphor: metaphor as a metaphor for translation." (Evans 1998: 149) It is thus obvious that translation functions as a useful metaphor for transfer and transformation because it reflects relations within a language and a community. Particularly in post-colonial and gender studies, the metaphor of translation transcends narrow, pragmatic meaning of translation linking it rather to social and cultural frameworks. Translation is not reduced to transfer of meaning from one language into another; instead it becomes a

means of building a community between cultures (Izgarjan 2008: 10). This allows us to focus on the political dimensions of translation as a choice between homogenizing and heterogenizing perceptions of culture. Evans states that "translation in this case involves not simply the ability to speak in a language other than one's own but the capacity to reshape one's thoughts and actions in accordance with accepted forms, a process that involves 'either affirmation or evasion of the social order.'" (1998: 149) Especially in the era of globalization, postcolonialism, mass migrations and neo-liberalism, "the word translation seems to have come full circle and reverted from its figurative literary meaning of locational disrupture; translation itself seems to have been translated back to its origin." (Bassnett and Trivedi 1999: 13)

6.3. The cognitive approach to metaphor translation

in order to distinguish between the translation of metaphor and the metaphor of translation we will first discuss the translation of metaphors within the cognitive linguistic framework. The cognitive approach to metaphor translation focuses on the notion of cognitive equivalence, assuming that metaphors can be translated from one language into another with a minimum degree of loss only in cases when there is similarity in cultural conceptualizations, (Maalej 2008: 76-77). Relying on Snell-Hornby's idea that "the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place" (1995: 14), Maalej concludes that the translator must understand the meaning of metaphors intralingually and then search for equivalences in the target language. He favours the cognitive approach since it does not look at metaphors as linguistic entities or rhetorical phenomena, but as cognitive constructs and requires the translator to understand how target language readers structure their experience. (2002: 3).

Many translation scholars (Dagut 1987; Snell-Hornby 1985; Tabakowska 1993; Fernández 2011) focused on metaphor translation

making it emblematic of the whole process of translation precisely because it captures the challenges translators face when they try to transfer culture-specific features of the source text into the target text. Following Dagut (1987), Maalej argues that the translatability of a source language metaphor does not depend on its "boldness" or "originality" but on "the extent to which the cultural experience and lexical matrices on which it draws are shared by speakers of the particular TL." (2008: 63) Consequently, he concludes that untranslatability of metaphor is due to the absence of the cultural reference of a source language metaphor in the target language, the cultural and lexical specifics of the source language, or simply compactness of lexical items. (2008: 63) On the other hand, de Kock rejects the notion of untranslatability arguing that "translation at some level, assumes that experience – if experience is the substrate of literature – is prior to, or at least adjacent to, or constitutive of, language (as language is arguably constitutive of experience)." (2009: 17) He concludes that even source and target languages which are quite different from each other, should be able "to express the substrate of experience, or re-create it, through translation, in translation's guise as a *mechanism* of transferring or recasting meaning from one language to another." (2009: 17)

Similarly, exploring contrasted views on metaphor translation, Fernández observes that despite its popularity in translation studies, metaphor continues to be "largely unmapped by translation theory" since it "presents a particularly searching test of the translator's ability" leading to an uneasy relationship between metaphor and translation. (2011: 262-3) She identifies three basic positions on metaphor translation: "(1) metaphors are untranslatable; (2) metaphors are fully translatable, just like any other translation issue and (3) metaphors are translatable but pose a considerable degree of inequivalence." (2011: 264) Here a distinction needs to be made between the translatability of metaphor and metaphor translation procedures (Fernández 2011: 263). As was previously mentioned, the translatability of metaphors depends on the degree of shared cultural experiences and semantic associations between the speakers of the source and target languages. Naturally, a number of variables influence the

metaphor translation procedures: "cultural references, communica-tive purpose, functional relevance, information burden, metaphor typology, context and context restrictions, degree of compatibility of the conceptual and formal structures of the languages involved, synchronic translation norms, foregrounding, degree of lexicaliza-tion of the metaphor, translator's competence, connotations, etc." (Fernández 2011: 264) There are also more external variables such as the translators' usage of the reference material, time pressure, post-translation revisions, the translator's mood and affections, and the client's terms. (Fernández 2011: 264-5) It is important to note, however, that these variables should be considered interdependent-ly, or as Martín states, there should not be a division into linguis-tic and extra-linguistic knowledge (2010: 155). Schäffner argues that "translation can make differences in conceptual metaphors explicit." (qtd. in Fernández 2011: 271) She identifies five cases of metaphor translation suggesting that in all of these cases the translator's role is more creative and relative than was previously assumed:

> (1) a conceptual metaphor is identical in the source and target text;
> (2) structural components of the base conceptu-al schema in the source text are replaced in the target text by expressions that make entailments and knowledge-based inferences explicit;
> (3) the target text metaphor is much more elab-orate;
> (4) source text and target text employ differ-ent metaphorical expressions (which can be brought under the same conceptual metaphor) and (5) the expression in the target text reflects a different aspect of the conceptual metaphor.
> (qtd. in Fernández 2011: 271)

In his analysis of the translation of a play from Tunisian into English, Maalej also cites five different approaches to metaphor translation:

(i) Keeping the same metaphorical image, i.e. translating it literally (as long as it sounds natural to target readers);
(ii) Changing it into a simile;
(iii) Substituting it by an equivalent metaphor in the target language;
(iv) Keeping the same metaphorical image, and adding an explanation making the ground of similarity explicit; and
(v) Translating it by a paraphrase" (2002: 4)

However, as he and other scholars have pointed out, the scheme does not provide instruction in which cases each rule should be applied. Maalej goes on to quote Snell-Hornby's opinion that the translation of a metaphor cannot be "decided by a set of abstract rules, but must depend on the structure and function of the particular metaphor within the context concerned." (2002: 4) Instead, he proposes the terms "unpacking" and "repacking" of metaphors and offers the following schema:

unpacking the source language/source culture 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,' and re-packing target language/target culture conceptual and linguistic counterparts according to the experiential practices of the target language/target culture. (2008: 65)

In his discussion of the possible translations of *Night's Talk*, written by the Tunisian playwright Taoufik Jebali, Maalej differentiates between translating for an audience and translating literally for the purposes of cognitive linguistic analysis of the ways "different languages conceptualize experience" (2008: 69). Literal translation in cases when the source language and target language do

not share "similar mapping condition" (SMC) are more likely to be unintelligible to a target language audience. In such cases "different mapping conditions" (DMC) should apply. He gives examples of structural metaphors which have been invented by the writer to portray cultural, political and economic conditions in Tunisia. For example the author uses the conceptual mapping *people are a commodity* in expressions "population with non-standard specification" and "fresh population still in its wrappings." Maalej quotes structural metaphors specific for Tunisian culture to show that colors cannot be translated literally. In the expression "Tunisians have black/white hearts", black stands for spite and intolerance and white for meekness and tolerance. In English, black connotes negatively, but does not mean to be spiteful, while white stands for purity. (2008: 69; 70; 74) On the basis of these cultural differences, Maalej examines possible obstacles in understanding literal translations of metaphors rising from the non-existence of target language cultural frames in the source language. His discussion includes important aspects of political agency of the play in question such as the economic divide between the extremely rich and the needy poor in Tunisia reflected in the above mentioned conceptual mapping PEOPLE ARE A COMMODITY as well as THINKING IS A DISEASE AND AN ILLEGAL ACTIVITY. However, he does not propose functional solutions to the problems in translation. Commenting on Maalej's schema, Fernández remarks that his discussion on translation is submitted to a traditional notion of a 'good' transfer based on non-literalness referring negatively to shifts in translation. (2011: 272-3) His analysis would certainly benefit from Rojo and Ibarretxte-Antuñano's perspective that the target conceptual world is enriched by novel metaphors (2013: 22). Hassan also shows that literal translation may be used to transfer the cultural-linguistic character, idioms and sensibility from the source language into the target language at the expense of fluency and immediate intelligibility. Such translations point to "the limits of translatability" by transferring "the rhetoricity of one language into another, reproducing not only sense but also such cultural-linguistic phenomena as etymological derivation; conventional, idiomatic, and proverbial

usage; and culturally embedded connotations of cognates and word associations." (2006: 755-6)

The issue of literal translation is closely related to the strategies of domestication and foreignization, which will be discussed in the next chapter. What is clearly obvious, however, in these different approaches to metaphor translation and the proposed schemes for it, is that the translation of metaphors is inextricably linked to the notion of culture on the levels of the source and target text and the translator, translation process and receptive audience. In the cognitive perspective on translation, given its distinction between conceptual metaphor and metonymy (as conceptual information) and lexical metaphors and metonymies (as linguistic structures particular to a language), all conceptual metaphors are translatable because the translator can find either an equivalent or alternative conceptual domain in the source and target texts (Rojo and Ibarretxe-Antuñano 2013: 22). Equally importantly, Martin (2010), following Lakoff and Johnson's experientialist view of culture, points out that culture is not a single category which all members of a community share. Rather, it consists of many dynamic *idiocultures* that belong to the speakers in that community. However, all of these idiocultures have a common basis of cognition and are subjected to the constant process of adaptation of people to their environments. (Martin 2010: 153).

In order to take into account varying degrees of influence of culture, as a communal and individual trait, we will focus on the metaphor of translation and translation of metaphors in multicultural texts because they offer an insight into the ways metaphor of translation becomes part of the poetics of the literary work. Cognitive poetics, cognitive translatology and cognitive literary criticism are based on the notion that we need more integrated approaches to the discussion of metaphor, including the issue of its translation. As Richardson and Steen remark: "[s]cattered attempts to forge links between literary studies and cognitive science, often in isolation from one another, are now being supplemented by more concerted and systematic efforts within an emergent field, broadly defined as cognitive literary criticism." (2002: 2). It has to be noted, though, that these attempts have largely been made on the part of cognitive

sciences and not reciprocated in literary studies. After conducting an extensive study into the state of the art of cognitive poetics, Freeman concludes that "with the exception of discussions of cognitive poetics and stylistics (Semino and Culpeper 2002), there have been no critical exchanges with existing literary theory, nor any indication that the Cognitive Linguistics approach is recognized within the field." (2007: 16) For that reason, we decided to anchor our study of metaphors in this part of the book in both cognitive linguistics/poetics and literary studies, comparing different ways of understanding poetics through the analysis of metaphor of translation in multicultural literature.

7. Translation as a metaphor

7.1. Poetics in translation and literary studies

In her influential book *Cognitive Linguistics and Poetics of Translation*, Elzbieta Tabakowska states that "equivalence in literary translation should be considered, and ultimately defined, in terms of poetics." (1993: 3) She bases her definition of poetics on Jakobson's ("a particular function of language, the way of structuring information within a text, and an integral part of linguistics") and argues that the poetics of translation should deal with equivalence on the level of text in order to ensure a holistic approach (1993: 3). This equivalence rests upon Jakobson's notion of a text's poetic value as "equivalence in difference," allowing Tabakowska to claim that "it is precisely at the point where the 'sameness' and the 'difference' meet that poetics imperceptibly melts into 'stylistics' so that for all practical purposes, the two become indistinguishable." (1993: 3) If style, or for that matter poetics, depends on the ways the authors express themselves (saying the same things differently), then the structural aspects of texts also belong to stylistics. "Within the CL [cognitive linguists'] framework 'sameness' pertains to the universal nature of human cognition, while 'difference' is the property of an infinite variety of products of cognitive processes." (Tabakowska 1993: 3-4) The job of linguistics and poetics is to describe and analyze a speaker's subjective choices (and motivations behind it) "of a given conceptualization out of the array of possibilities provided by linguistic conventions that are established for a particular language," which is "limited by the semantic content of particular situations, scenes, events, etc." (Tabakowska 1993: 17)

While, as can be seen above, the definition of poetics in cognitive linguistics focuses on conceptualizations and conventions pertaining to language, poetics in literary studies has to do with narrative strategies in a literary work which on the one hand make it

unique (i.e. characteristic of a particular writer), but on the other, allow its categorization in relation to literary periods, movements, genres etc. Here, the dialectics of sameness and difference can be again seen at work in relation to an individual writer's choice out of a plethora of universal narrative strategies which constitute his/her poetics. In that respect, poetics is no different from literary style, just like in Tabakowska's definition poetics overlaps with stylistics. According to Cuddon, style is

> The characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be lose of periodic), the shape of his paragraphs – indeed, of every conceivable aspect of his language and the way in which he uses it. (1998: 872)

Thus, poetics is not so much concerned with the descriptions of the features of a literary text, but with the motivation behind it, which closely links it with cognitive poetics as can be seen in Culler's (1998) definition. For him, it is "the attempt to account for literary effects by describing the conventions and reading operations that make them possible. [...] Poetics could be seen as part of an expanded rhetoric that studies the resources for linguistic acts of all kinds." (1997: 69-70) Childs and Fowler (2006) similarly acknowledge the influence of linguistics, particularly generative linguistics and Chomsky's linguistic competence on poetics which led to the development of the notion of literary competence. It is an ideal, rather than reality, but it implies that experienced readers of literary texts have "knowledge of the essential universal properties of literature" and "competence in particular genres" with which they are familiar (Childs and Fowler 2006: 180). However, a distinction should be made between poetics and hermeneutics. "Poetics starts with attested meanings or effects and asks how they are achieved. [...] Hermeneutics, on the other

hand, starts with texts and asks what they mean, seeking to discover new and better interpretations." (Culler 1997: 61) Taking into account different literary theories (Marxism, New Criticism, feminism, psychoanalysis, new historicism, post-colonial theory and gay and lesbian studies), Culler shows that, as versions of hermeneutics, they "give rise to particular types of interpretations in which texts are mapped into a target language." (1997: 64-5) Just like generative and cognitive linguistics shaped literary studies, poetics and hermeneutics (as understood in literary studies) had an important impact on translation studies. This is particularly evident in the concept of poetics of translation. In the next chapter, we will use the framework of translation and literary studies in order to examine narrative strategies of multicultural writers, which Simon describes as "poetics of translation" (1999: 70).

Lefevere proposed that "a certain approach to translation studies can make a significant contribution to literary theory as a whole and how translations, or, to use a more general term, refractions, play a very important part in the evolution of literatures. [...] Translations, texts produced on the borderline between two systems, provide an ideal introduction to a systems approach to literature." (2001: 233-34) Texts of multicultural writers are useful in this regard since they exist at a borderland, in a third space or zone of contact (to use the three most prevalent terms for it), which is created by the interaction of cultures, the power structures in them and the interplay of languages. They present obstacles to translation in the (un)willingness of the writers to translate themselves as members of ethnic minorities and/or women, but they simultaneously use the metaphor of translation to point to androgyny and hybridity as ways to transform themselves and insert their voices in the master discourse of the dominant culture. Gentzler points out that "new categories of thought are emerging, consuming, and internalizing the above system of metaphors and generating new ones, with highly creative results." (2012) The metaphor of translation that is especially useful to him is the one that perceives translation not as "importing a text from the outside, but rather drawing upon reserves and experiences from within each individual and one's own multicultural heritage."

(2012) In this context, translation is not a mechanical activity applied to a text, but the very living substance of both the source and target text, a living, malleable, formable matter. This is not "translation in the traditional sense, but rather another deeper form of translation, one that underlies the human in this postmodern, global age." (2012) If we apply Gentlzer's notion of the metaphor of translation to multicultural literature, we can say that both maintain tensions between languages and cultural tradition and heritage. That is why we will use multicultural texts to investigate the ways metaphor is used as an important device in the poetics of multicultural writers, particularly the metaphors of translation, transformation and border.

7.2. Multicultural literature and translation strategies

Multicultural literature has become increasingly popular in the past few decades. It is a result of postcolonialism, globalization and the rising speed of communication as well as mass media and greater mobility of people, which enables them to be in contact with different cultures and languages. Multicultural literature can be defined as a literature which combines at least two different languages and includes in its textual dynamics readers from different cultures (Dasenbrock 1987: 10). It fosters encounters of the dominant cultures with the marginalized ones which results in a mixture of their codes. The writers challenge the reader by strategically placing elements of cultures and languages of marginalized ethnic communities in the texts written in the language of the dominant community. The signals from different cultures encourage the readers to explore them and to become better acquainted with them, making the reading process richer and deeper. Multicultural literature thus inspires the readers to actively search for meaning and become part of the process of interpretation upon which the multicultural text rests (Izgarjan 2008: 7). Simon calls such effects of incorporation of the texts and intertexts from different languages poetics of translation. It brings to "realization an aesthetics of cultural pluralism in which the literary object is fragmented, in a manner analogous to the contemporary

social body." (1999: 70) The crucial insight that the poetics of translation offers us is that translation and literature at present have "more to do with discontinuity, friction and multiplicity than [...] with the creation of new commonalities. Culture no longer offers itself as a unifying force; language, nation, culture no longer line up as bounded and congruent realities" (Simon 1999: 71-72).

Both translation and multicultural literature depend on the notion that understanding between languages and cultures is possible and that in the process of translation both languages and cultures become transformed. "Today, an increasingly global situation of literary exchange means that there is a drive towards uniformity and leveling of difference, but there is also a counter-force of resistance working to produce original forms of the local." (Viswanatha and Simon 1999:163) Translations are an important part of this dynamics, they are at the same time the vehicle of global commonplace and "act as catalysts in the emergence of contestatory forms of writing. Translations provoke cultural change." (Viswanatha and Simon 1999:163). The goal of translation is not just the transmission of meaning from the source text into the target text; it is building of a community in both cultures through introduction of meaning of the target language into the source language (Brisset 2001: 343). Multicultural literature similarly creates zones of contact between cultures by bringing different languages together and allowing them to coexist in the text. Multicultural writers oppose the hegemonic view of culture as a closed system and rather insist on the heterogeneous nature of cultures and their interactions. Since both translators and multicultural writers act as intermediaries between cultures, it can be said that multicultural literature adopts translation strategies and transforms them into narrative strategies.

Cultural translation strategies can roughly be divided into two groups: domestication and foreignization strategies. Domestication strategy is target culture oriented in that it seeks to preserve the values of the target culture and adapt the source language and culture to it. The goal is to have a final product which does not appear to be a translation, but for all purposes resembles literary texts created in the target culture. This is especially apparent in the replace-

ment of cultural images from the source culture with images from the target culture. Translation that is the result of the domestication strategy is characterized by the familiarity it evokes in the reader. In comparison, foreignization strategy creates in the reader a sense of wonder, of strangeness, because it is primarily target culture oriented. Foreignization strategy resists the replacement of cultural images and instead preserves differences between the source and target cultures and languages. The parallel existence of the signals of the source culture and language in the target culture is precisely what makes foreignization strategies similar to multicultural literature. Translators who use foreignization strategies strive to engage cultures in a dialogue. In this translation zone, the cultural Other does not get erased, but remains visible even if its difference is expressed in the words of the target language (Berman 2001: 87). Dingwaney observes that "[such] modes of translating the 'Other' allow 'alien' languages (and ways of life) to interrogate, even radically disrupt the language (and a way of life) that the self inhabits by virtue of being embedded within it." (1995: 7). Although this may not displace the self from its regular environment, it may "allow the self to be 'powerfully affected' by, instead of merely affecting, the 'Other', to be transformed and rendered more open to the claims of other languages and cultures. This condition is eminently desirable, indeed necessary, for successful translation between and across cultures to take place." (Dingwaney 1995: 7).

Multicultural writers also try to avoid erasure of ethnic cultures by the dominant culture and it is only natural that they deal with the issue of cultural unification in the era of postcolonialism and globalization. Incorporation of the stories of the minority ethnic communities in the dominant culture and language makes the readers aware that multicultural works are not solely a product of the dominant culture and language, rather they arise from a cultural dialogue and translation. Thus, for example, American writers who belong to Asian American or Hispanic American communities navigate between two languages and cultures. They simultaneously disrupt the dominance of the English language and American culture and allow for the existence of different modes of expression. The fusion of lan-

guages and manifestations of the Other is reflected in the intrusion of Chinese or Spanish words in the English text (see Izgarjan 2008: 14). Aparicio describes such narrative strategies of Hispanic American writers as follows:

> What on the surface appears to be a praxis that signals cultural assimilation may be defined also as a subversive act: that of writing the Self using the tools of the Master and, in the process, transforming those signifiers with the cultural meanings, values, and ideologies of the subordinate sector. Subversive also in a literal sense (*sub-verso*, under the verse, under the word), the Hispanic and Caribbean subtexts that permeate Latino fiction and poetry are only present for those readers who can recognize the underlying textuality clothed in the language of the Other. (1994: 797)

Contemporary authors writing for intercultural audiences often use maps, footnotes, glossaries, embedded texts and appendices with historical information or provide introductions in order to enable better understanding of the cultural context of their work. Such strategies of post-colonial authors can also be seen in translation in cases when the source language and the target language have different mapping conditions. Thus, although there are differences between literary translation and post-colonial writing, "the transmission of elements from one culture to another across a cultural and/or linguistic gap is a central concern of both these types of intercultural writing and similar constraints on the process of relocation affect both types of texts." (Tymoczko 1999: 22) However, unlike writers, translators are constrained both in terms of the choice of the translated text, and transmission of features of the source into the target text. Even if the source text contains elements that may be problematic for the target audience, they have to be translated if the translation is to be "faithful" to the original. In contrast, postcolonial writers freely choose which elements of their culture they want to include in

their texts. (Tymoczko 1999: 21) It is precisely this choice which resembles foreignization and domestication. An author can favour "a fairly aggressive presentation of unfamiliar cultural elements," even though these differences can present obstacles to understanding for the audience. Another approach would entail "an assimilative presentation," which stresses likeness or universality, muting cultural differences and making them appear unimportant for the central interests of the text. "Similarly, linguistic features related to the source culture (such as dialect or unfamiliar lexical items) can be highlighted as defamiliarized elements in the text, or be domesticated in some way, or be circumvented altogether." (see Tymoczko 1999: 21)

The complex interplay of dominance between cultures has for a long time been in the focus of scholars who termed it in various ways: from Said's orientalization, Aparicio's tropicalization, Deleuze and Guattari's reterritorialization to familiarization, latinization, etc. (cf. Maier 1995: 24; Fombona 1995: 124; Miguela 1999: 4). The decision of the writers to predominantly use English in their works, but also to intersperse it with words from the languages which belong to their ethnic communities marks their postcolonial status as Bassnett and Trivedi show using Salman Rushdie as an example. Rushdie's physical displacement from his homeland made him feel that he has been de facto a translated man. "In his formation as a post-colonial writer, the fact of his having abandoned both his native language and his native location has played a crucial constitutive role. With his as with numerous other Third World writers, such translingual, translocational translation has been the necessary first step to becoming a post-colonial writer." (Bassnett and Trivedi 1999: 12) Relying on Niranjana's notion of translation as a state and "an overarching metaphor for the unequal power relationship which defines the condition of the colonized," Bassnett and Trivedi claim that Rushdie "has already translated himself into becoming an English-language writer, through a transformation of which signs are deliberately and transparently (or for most Western readers opaquely?) strewn all over his work in the form of Hindi/Urdu words and phrase." (Bassnett and Trivedi 1999: 12) Therefore, it can be concluded that narrative strategies that incorporate translation strategies become a

significant aspect of multicultural writers' poetics and, maybe even more importantly, their political agency. As Aparicio observes in the case of Hispanic American writers:

> By metaphorically displacing the ideal mono-lingual American reader and by producing texts whose poetic and cultural signifying require crosscultural competency, contemporary U.S. Latino and Latina writers are marginalizing and even potentially excluding the mono-lingual reader who has been glaringly positioned throughout history as the prototypical embodiment of cultural literacy. More important, they are concretizing the power of Latino and Latinas to write as agents of our own border cultures rather than having to compromise by suppressing our bicultural referentiality (1994: 800).

Gayatri Chakravorty Spivak uses the frame of postcolonial and feminist studies to highlight the political dimension of translation. As Simon observes, Spivak is on the one hand "sensitive to the political weight of language, and, in particular, the hegemonic position of English; on the other, she recognizes the need for translation that is grounded in feminist solidarity" (1996: 144). Writing against the essentializing notion of the Western woman, Spivak warned that if subjectivities of "Third World" women are not taken into account, then all translations start to sound the same, what she calls "with-it translates" (2001: 400). Discussing her own work on translating Indian women writers, Spivak emphasized the importance of providing the readers with the additional material which would open the world of the literary work not familiar to them. This naturally presupposes that the translator is not only fluent in the source language and target language, but more importantly deeply aware of "the history of the language, the history of the author's moment, [and] the history of the language-in-and-as-translation" (1993: 186) As was already mentioned, in this respect, these strategies resemble

the strategies of postcolonial writers, in the sense that establishment of a broader cultural context indicates the writer's and translator's agency as cultural mediators between the native communities and the audience. "Spivak's technique of including prefatory material and historical background – supplementary material in a Derridean sense – with the translated text is increasingly becoming an important technique used by postcolonial translators." (Gentzler 2001: 185)

Spivak's translation strategies demonstrate how a translator can be politically engaged in various fields, from feminism, postcolonial studies to social studies, since she pays attention to the categories of gender, race and class in her translation. In her work as the translator of Indian women's writing and renowned works of French structuralism, she raises "questions about representation, meaning, and translatability of 'original' cultures and texts. Both are aimed at providing an opening for new ways of conceiving and responding." (Gentzler 2001: 186) Her gendered translation demands that the translator engages with the rhetoricity of the original, a non-European woman's text. (1993: 181) Spivak's "concern with the shaping forces of race, class, and gender persistently refocuses critical attention onto the rhetorical – the specific circumstances of the enunciation of cultural explanations and the construction of 'addressers' and 'addressees.'" (Sipiora and Atwill 1990: 293) As such, it is useful both in the domain of translation studies and women's writing. If we apply Spivak's focus on the categories of race, gender and class to the analysis of the works of American multicultural women writers, we can see that they present obstacles to translation in their (un)willingness to translate themselves as women and members of ethnic minorities in the dominant discourse of patriarchy and imperialism. They make the readers experience what it means to struggle with the foreign text, to navigate among allegiances to different communities. The realization that they have to strike a balance between appropriation of and resistance to the dominant discourse results in a dilemma which is best embodied in the words of the two renowned feminist scholars. Adrianne Rich remarked: "this is the oppressor's language, yet I need it to speak to you." (1975: 47) Equally importantly, Audrie Lorde claimed that "the master's tools will never dismantle

the master's house." (1984: 1) However, as Lorde also pointed out, the survival lies in learning "how to take our differences and make them strengths." (1984: 2) Many American women writers (e.g. Allende, Cisneros, Jen, and Erdrich) use androgyny and transvestism as metaphors for translation in a broader sense of transcendence of social categories. This is not surprising since the body as a site of contestation, acceptance refusal and negotiation of different identities corresponds to the metaphor of the body and translation that were dominant during the Renaissance and colonial expansion as Hassan notes.

> Translation in service of conversion intersected with debates over the body that established the idea of fixed, dichotomous, and unchangeable gender identities, no longer subject to medieval conceptions that explained gender as a result of body heat and thus capable of sudden change. These medical debates were linked to the issue of colonialism, as the New World continued for some time to function as a space wherein undecided gender identities could continue in their ambiguity. The gendering of the colonial difference thus operates on a one-way notion of translation that resists contamination by the "other" despite the insufficiency of language to represent the "other" within the dominant order. (Hassan 2006: 15-16)

The fluidity and performative nature of gender allow the characters of American women writers to address various aspects of Othering in the American society dominated by patriarchy and white race. Their poetics of multicultural translation is aimed at the transfer of (un)familiar experience to the audience who is capable of understanding it by making a connection between universal and culture specific knowledge. Using Spivak's dilemma whether it is possible for a subaltern to speak in the discourse dominated by western culture, Hassan proposes that it depends not so much on fluent transla-

tion that domesticates the original, but on the strategic downplay of difference in the "interest of expedient political action." (2006: 759) He terms "translational literature" texts "that straddle two languages, at once foregrounding, performing, and problematizing the act of translation; they participate in the construction of cultural identities from that in-between space and raise many of the questions that preoccupy contemporary translation theory." (2006: 754) While emphasizing the role of translation in cross-cultural contact, these texts resist power differentials that perpetuate stereotypical cultural identities and use "translation as a central theme, metaphor, or structural principle." (Hassan 2006: 755). Hassan's definition of translational literature as literature which performs "acts of cultural translation in the original itself" (2006: 754) in many ways corresponds with our analysis of the translation strategies in multicultural text that will be presented in the following sections.

7.3. Code mixing as a narrative and translation strategy in multicultural literature

Multicultural literature depends in many ways on the active reading of the signals of the dominant and the marginalized culture. Even when the readers who understand only English read a multicultural text with embedded words from another language, they instinctively try to decipher these words and construct their meaning on the basis of the context in which they appear. Consequently, they consciously or subconsciously, enter into the process of translation which brings them closer to the meaning of the text in the language of the marginalized ethnic minority and its culture. Translation and multicultural literature accordingly both share the mechanisms of decoding and understanding of foreign languages and cultures. However, while in translation one language and content gets replaced by another, in multicultural literature they exist simultaneously. Translation in this multicultural context transcends its narrow meaning of transposing meaning from one language into another. Instead, it becomes a metaphor for transformation of cultures and

hybrid identity that emerges as a result of this process. We will use a lengthy excerpt from Sandra Cisneros' story "Tepeyac" (in which the narrator from the U.S. remembers childhood visits to her grandparents' home in Mexico) in order to show the ways Cisneros merges Spanish and English creating a third space from which the narrator, who has a hybrid Mexican-American identity, speaks. She skillfully intertwines words from both languages, contrasting the voice of the narrator as a child (represented by the simple counting game in the language she shares with her Mexican grandparents) and the grown-up narrator who in a flashback recounts her memories from an American perspective and laments on the passage of time:

> Green iron gates that arabesque and scroll like the initials of my name, familiar whine and clang, familiar lacework of ivy growing over and between except for one small clean square for the hand of the postman whose face I have never seen, up the twenty-two steps we count out loud together – *uno*, *dos*, *tres* – to the supper of *sopa de fideo* and *carne guisada* – *cuatro, cinco, seis* – the glass of *café con leche* – *siete, ocho, nueve* – shut the door against the mad parrot voice of the Abuela – *diez, once, doce* – fall asleep as we always do, with the television mumbling – *trece*, *catorce*, *quince* – the Abuelito snoring – *dieciséis, diecisiete, dieciocho* – the grandchild, the one who will leave soon for that borrowed country – *diecinueve, veinte, veintiuno* – the one who will not remember, the one he is least familiar with – *veintidós, veintitrés, veinticuatro* – years later when the house on La Fortuna, number 12, is sold, when the *tlapalería*, corner of Misterios and Cinco de Mayo, changes owners, when the courtyard gate of arabesques and scrolls is taken off its hinges and replaced with a corrugates sheet metal door instead, when the widow Márques and La Muñeca's mother

move away, when Abuelito falls asleep one last time – *veinticinco, veintiséis, veintisiete* – years afterward when I return to the shop on the corner of Misterios and Cinco de Mayo, repainted and redone as a pharmacy, to the basilica that is crumbling and closed, to the plaza photographers, the balloon vendors and shoeshine thrones, the women whose faces I do not recognize serving lunch in the wooden booths, to the house on La Fortuna, number 12, smaller and darker than when we lived there, with the rooms boarded shut and rented to strangers, the street suddenly dizzy with automobiles and diesel fumes, the house fronts scuffed and the gardens frayed, the children who played kickball all grown and moved away. (Cisneros 1992: 23)

In this excerpt it is obvious that code-mixing serves to point to the discrepancy between two worldviews embodied in the hybrid identity of the immigrant, who does not belong to either of them. The Spanish words, with a hypnotic effect, take the narrator back to the time when she was an integral part of Mexican society and knew its customs, before she moved to the States and lost touch with the Mexican part of her family and identity. For Mexicans, America is a "borrowed land" since it was forcibly taken away from Mexico during the American-Mexican war. The term also speaks of the temporal existence of Hispanic immigrants in America. Cisneros' description of the erosion of the family house and its final removal symbolizes the narrator's gradual assimilation into American society and disappearance of the old way of life. The whole story thus rests upon the metaphor of translation which reveals gaps and fissures between cultures as well as the daily struggle with translation of the people who belong to different cultures and exist in the space between them. Translation as a metaphor stands for a particular

kind of being, for the precarious balance between cultures and for mastering the art of navigation between different shores.

The decision of the readers to participate, together with the writer, in the process of translation, rests upon their willingness to become fully immersed in the multicultural text. It brings them closer to the experience of the members of the minority communities who simultaneously exist in the dominant and marginalized cultures and who have developed a hybrid identity. Most frequently the writers use code-mixing and code-switching to reflect this hybridity. Code-mixing happens when words or phrases in one language are inserted into utterances primarily created in another language. For example, Cisneros uses code mixing in the following sentence: "Madrecita de Dios. Thank you." (1992: 124). Code-switching happens when speakers alternate between two languages in longer utterances as in Cisneros' story "Little Miracles, Kept Promises," where prayers in Spanish alternate with those in English:

Cristo Negro,
Venimos desde muy lejos. Infinitas gracias, Señor. Gracias por
habernos escuchado.
Familia Armendáriz
G.
Matamoros, Tamps.
México

Jesus Christ, Please keep Deborah Abrego and Ralph
S. Urrea together forever.
Love,

Deborah Abrego
Sabinal, Texas
(Cisneros, 1991: 122)

Bell considers code-mixing and code-switching as typical phenomena in multilingual communities where different languages come into contact and the speakers switch, sometimes even not consciously, between them (1995: 51). Lipski maintains that "[i]

t is obvious that language switching in literature is not the result of confusion or inability to separate the languages, but rather stems from a conscious desire to juxtapose the two codes to achieve some particular literary effect, which in turn presumably reflects an inner drive that cannot find ready expression by remaining within a single language" (1982: 191-192). Hess also finds that "languages are not switched because of authorial bilingualism, but rather to fulfill artistic and literary function" (1996: 6). That is why multicultural literature often deals with the theme of exile and features characters who live on the border and maintain two sets of realities. The aim of narrative strategies in multicultural literature is to introduce the experience of the Other, to allow for the intrusion of the foreign content and blur the boundaries between the dominant and minority languages. As can be seen from the above example, the characters in the works of Sandra Cisneros are Hispanic Americans who alternate between their Mexican and American identity and whose hybridity is reflected in the language they use which is often called Spanglish and Tex-Mex. According to Corté-Conde and Boxer, "[t]he transitional space created due to culture clash can become one of the many identity markers of the individual. It is this fluidity that Cisneros displays in *Woman Hollering Creek* – the multiplicity of being through discourse" (139). This transitional space can be directly linked to the metaphor of translation since, like code-switching and code-mixing, it is also produced on borderlines between cultures. As such, the metaphor of translation becomes a part of a particular poetics of many multicultural writers and the analysis of their works should take into account this intersection of narration, culture and translation.

The metaphor of translation in the works of many multicultural writers thus reflects their own and their characters' reality since they come from communities where translation between languages as well as language mixture is the norm in everyday speech contexts (Lipski 1982: 192). Together with the metaphor of translation, code-mixing and code-switching are used by many multicultural authors as signifiers of their characters' search for their identity. The process of translation, and the parallel existence of the minority lan-

guages with English, enable the multicultural writers to conquer public space and influence the English speakers and the members of the dominant community to acknowledge other languages. Moreover, it encourages the members of the minority cultures (especially second generation immigrants) to preserve their language and culture (Torres 2007: 81). The fusion of the language of the dominant community with the language of the ethnic minority community reflects their ambivalent status in both communities. It is very important to note that multicultural writers do not use the words from minority languages arbitrarily in code-switching; rather, they become a part of the larger symbolical meaning of the work. Code-mixing gains particular significance in the works of ethnic minority authors and postcolonial writers since it goes against the essentialized perceptions of the categories of race and class. According to Leo de Kock, translation loses its innocence in post-colonial texts which utilize code-mixing, not just as part of their stylistics and narrative strategies, but also their political vision (2009: 20). Similarly, in the works of ethnic minority writers, we see political agency in their resistance to the mainstream culture which privileges white, middle-class male as the norm. Their challenging of the constructions of gender, race and class exposes "the discursive characters of these concepts as institutionalized expressions of the power relationships" upon which the symbolic order of the dominant culture rests (Köhler 2002: 15). As was mentioned above, in its metaphorical meaning, translation also carries with it political dimension of heterogeneous or homogenous approach to culture. It inevitably includes either evasion or affirmation of the social order (Evans 1998: 149) and can be construed as assimilation into the dominant culture or a subversive act of resistance to it. The metaphor of translation as a way to integrate cognitive poetics, literary and translation studies is particularly important in the analysis of postcolonial and multicultural texts since they also include notions of identity formation, acculturation, appropriation and hybridity as will be shown in the next section.

The translation of the works of ethnic and postcolonial writers problematizes the fact that their language is a unique mixture of the codes of two opposed systems of signification. It carries the burden

of experience of being made to express oneself in a language which is not only foreign, but more importantly, belongs to those who are the colonizers. As de Kock aptly perceives, "the core matter" of the postcolonial writing project has been "'translation' of experience, the mute difficulty of *that* project – recasting perceived and reimagined experience about others and otherness in a language other than that in which it arose – across different value systems, incommensurably divergent cultures, unevenly aligned epistemologies, opposing cosmologies and inconsistent worldviews" (2009: 17-18) Such writing projects privilege hybridity and cultural diversity. De Kock discusses the extremely challenging feat of the translation of Marlene van Niekerk's novel *Triomf*, [19] whose core narrative strategy is code-mixing of Afrikaans and English. Interestingly, in a fashion rather different from what we can find in the majority of postcolonial texts which use code-mixing, English in *Triomf* is used to assail the purity and dignity of Afrikaans. The status of Afrikaans as the language of the dominant group and the attack on it, as well as its pollution and degradation through code-mixing, is an obvious reference to racial and class stratification related to apartheid, which rests upon the very notion of cultural and racial "purity." (de Kock 2009: 24) The fact that *Triomf* is "peppered with explosive ruptures and assaults against the purity of Afrikaans" (de Kock 2009: 24), carried out in English, reflects often complicated political agenda of postcolonial texts which are saturated with layers of painful histories of oppression and suppression of native languages and cultures. Thus, in the novel, on the one hand, English is perceived by the Dutch characters as the language of the British invaders and ultimate winners of the Boer wars; and on the other, as a language used by the black population in South Africa. The translation of the novel from Afrikaans into English, the very language Marlene van Niekerk used to subvert the dominance of Afrikaans, represented a true challenge to the translator. De Kock claims that many considered the novel untranslatable

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[19] The name Triomf recalls historically the black suburb in Johannesburg which, as a centre for black politics and art, was destroyed during the apartheid and the black population was forcibly removed. It became populated with white Afrikaners and its old name Sophiatown was reinstated in 2006.

precisely due to the challenge of code-mixing it presents. "The calculated bastradisation of Afrikaans in the narration seemed impossible to 'translate', because, as it was, the original *Triomf*'s prose already consisted of a mish-mash of English and Afrikaans in a register that was surely sui generis – or so people thought." (2009: 23)

Due to this complexity of the original, de Kock produced two translations and provided an excellent example of the agency of the translator, something that is often ignored in translation studies. As Fernández remarks, "comparing cultures requires a lot of knowledge by the translator on the areas of conceptual and linguistic overlap and/or dissimilarity between cultures, but what is truly at stake is whether or not s/he decides to apply them and how, if at all." (2011: 268) De Kock's translations employ his knowledge about English and Afrikaans as well as the layers of historical tensions embodied in these languages. In the translation created for South African readership, English is continually ruptured by Afrikaans, in essence reversing the relation between these languages in the original, but preserving the same narrative strategy behind code-mixing. The result is a hybrid text and "thematically motivated" translation, which deliberately ruptures the purity of English as the dominant language. In the detailed explanation of his choices, it is clear that de Kock was aware of the political implication the translation would inevitably carry. He views his ability to "renovate the stuffy registers of 'proper' English" as a politically loaded act, "given the hegemonic role that English has played through the many decades of missionary imperialism and race-based segregation in the country's history" (2009: 25) He also knew that he needed to approach this task carefully since, although comparable, the histories of English-based and Afrikaans-based race coercion were not identical. Interestingly, de Kock used Homi Bhabha's definition of mimicry to describe the result of his translation, English interspersed with Afrikaans.

> The possibility existed to create, with both losses and gains in the translated work, a *hybrid*, bastardised translation that I could only hope would eventually, additively, create a similar feel to that of the original, despite the problem

that the English words and phrases already in the Afrikaans original served a transferred, or transformed, semantic function as *part of Afrikaans sentences*, giving them a different contextualisation and a new slant, and even though any simple substitutions or reversals in the Afrikaans-to-English ratios of expression would be difficult and never a case of mathematical exactitude. (de Kock 2009: 26)

In his articulation of the notion of mimicry, Bhabha (1994) relied on Jacques Lacan's notion of camouflage, something that is at the same time distinct from and similar with what it is supposed to represent, what is behind it. While Lacan connects it with human warfare, Bhabha links camouflage and mimicry to the tensions inherent to the process of colonialization. The colonizer wants to appropriate the Other, to "normalize" it by making it a resemblance, "almost the same but not quite."[20] However, precisely in this insistence of the inability of the colonized to become an identical copy of the colonizer, as well as the unwillingness of the colonizer to carry out the process of transformation to its full completion, lies the ambiguity and failure of mimicry. The colonizer can retain his power only if he produces colonial mimics who want to fulfill the ideal of the white race, but who are, by the very virtue of their racial, ethnic and cultural origin incapable of doing so. As Bhabha explains, "The success of colonial appropriation depends on a proliferation of inappropriate objects that ensure its strategic failure, so that mimicry is at once resemblance and menace." (1994: 123)

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[20] "[C]olonial mimicry is the desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. The authority of that mode of colonial discourse that I have called mimicry is therefore stricken by an indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power." (Bhabha, 1994: 122).

De Kock's usage of the notion of mimicry, as well as bastradization and hybridity, shows us how closely related postcolonial and translation studies are in their examination of the process of acculturation and identity formation and how useful the metaphor of translation is in their examination. Certainly, the metaphor of translation can be successfully connected to camouflage; the purpose of the translated text is to resemble as closely as possible the text that is behind it, the original. However, just like mimicry, translation at the same time embodies an appropriation and resistance and it can never become an identical copy of the original. It is useful here to turn to Ashcroft, Griffith and Tiffin's discussion of appropriation in postcolonial studies. For them, appropriation can relate both to the ways the dominant, imperial power incorporates the culture of the colonized and the ways the dominated, colonized culture appropriates the dominant language to resist the dominant power's control. However, probably the most significant aspect of appropriation is the ability of the colonized to incorporate their culture into the colonizer's language, to "express widely differing cultural experiences, and to interpolate these experiences into the dominant modes of representation to reach the widest possible audience." (2001: 19)

One of the most influential examples of appropriation of the dominant language and metaphors embedded in it can be found in Gloria Anzaldúa's *Borderlands/La Frontera*. She analyzed how first the conquistadors, and then the American settlers, appropriated indigenous religions and metaphors in order to colonize native communities. Through subversion, she appropriates patriarchal metaphors and reclaims the original meaning they had in native cultures and religious traditions. Particularly significant is the snake metaphor. While in the native, Nahuatl, culture the snake symbolized the power of the female, since it was directly connected to the goddess Coatlicue, in the western, Christian culture the snake symbolizes evil through its association with Satan. On the other hand, the image of the eagle consuming a snake, which became ubiquitous in Mexico after colonization, came to represent the defeat of the native people and eradication of their culture (Anzaldúa 1999: 27). Anzaldúa was well aware of the ability of metaphors to shape cultural frame-

works. As Aigner-Varoz observes, "Anzaldúa asserts in her text that because metaphor has the power to restructure the collective unconscious through both linguistic and visual means, it is therefore possible for her to alter the unconscious of the reading masses with her own metaphorical constructions." (2000: 47)

An important aspect of this appropriation is also code-mixing since Anzaldúa uses different dialects of English, Spanish and Nahuatl to express her border identity and its language. As she claims, "[t]here, at the juncture of cultures, languages cross-pollinate and are revitalized: they die and are reborn." (Anzaldúa 1999: 21)

> *Deslenguadas. Somos los del español deficienet*. We are your linguistic nightmare, your linguistic aberration, your linguistic *mestizaje*, the subject of your *burla*. Because we speak with tongues of fire we are culturally crucified. Racially, culturally and linguistically *somos huérfanos* – we speak an orphan tongue. (Anzaldúa 1999: 80)

Her project of appropriation of English and Spanish through incorporation of Nahuatl is similar to that of van Niekerk's and de Kock's who appropriate, reconfigure and revitalize Afrikaans and English. Just like the colonized people in South America and Africa appropriated the languages of the colonizers and reshaped them according to their needs, Niekerk transformed Afrikaans in order to portray to her audience the cultural and historical milieu of South Africa. A vital part of her poetics consists of the metaphor of translation, which reflects the hybrid identities of the citizens of South Africa as well as a mélange of its nine official languages. Leon de Kock in his translations captured this poetics by producing two texts which contain different degrees of code-mixing. As was mentioned above, the translation for the South African audience contains a significant number of Afrikaans words, relying on the fact that the readers are fully or at least partially fluent in it. In the translation aimed at a broader readership not familiar with Afrikaans and the history of South African Republic, de Kock painstakingly created a new brand of English, which rendered the poetics of the original through differ-

ent registers of English rather than through code-mixing with Afrikaans. As he observes: "The defamiliarisation effect, as I like to think of it, was going to have to be achieved *within* the registers of English after all, not outside of it. This meant quite deliberately wrenching English for unfamiliar ways of expressing the outlandish Afrikaans semantic efflux everywhere on the riotous, scabrous surface of the original text." (2009: 27) The end result was "a unique case of deliberately divergent translations: one an 'externally' hybrid translation, for the South African market, and the other, for the UK market, a text whose hybridity and defamiliarisation effects would have to be *internal* to the standard English [...] with a glossary for a select number of words which simply would not yield to any form of translation whatsoever." (2009: 28). Translations of *Triomf* became a vibrant metaphor for the new South Africa after apartheid which belongs to all its citizens.

De Kock's article on the painstaking task of creating these two translations is of immense value for all who examine translation in its many forms since it sheds light on the decisions a translator has to make and the political and cultural implications they might have. For him, the decision to produce two translations was as important as his decision not to translate the text spoken by the character Sonnyboy, who embodies the values of South Africa after the abolishment of apartheid.[21] In the translation produced for South African readership, Sonnyboy is allowed to speak in his ingenious mixture of dialects reflecting his hybridity. De Kock's refusal to translate Sonnyboy's code-mixing has to do with his impression that to do so would be a betrayal, not just of the character, but also of the emerging South African cultural identity. His translation relies heavily on the metahorical power of translation which includes the crossing of borders.

> The very fibres of Sonnyboy's speech have been formed by the necessities of border-crossings, taking body and mind across boundaries,

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[21] "If any character in *Triomf* is a 'true South African', it is Sonnyboy, culturally hybrid, linguistically diverse, street-smart and fully indigenised." (2009: 32)

into unsettling and strange territories, translating experience into new forms of speech in very different tongues and idioms, as the generational journey from country to city and vice versa is made, recasting both older and newer forms of experience in evolving vocabularies and tongues, resulting, in the end, in series of what one might call "interlanguages." [...] It should be easy to understand, in view of such a history, such an achievement, why rendering a passage like this in English was never going to be a simple matter of what is ordinarily understood as "translation". (2009: 32-3)

As the examples above show, there are various ways to treat translation as a metaphor embodied in the strategy of code-mixing within the multicultural text. Sometimes the authors choose to provide translations of the foreign words thus creating a sort of buffer zone or border zone in which the languages meet and the readers can notice their differences and similarities. It is paramount to preserve both the form and meaning of the original, in a sense that the translation strategies employed reflect the narrative strategies of the authors, i.e. that both the source and the target text share the same poetics. Sometimes the readers can guess the meaning of the foreign words on the basis of the context, even if their meaning is not directly provided. For example in Cisneros' story "Woman Hollering Creek," Spanish words "en el otro lado" referring to the U.S. are followed by an explanation "on the other side" (1999: 43) which clarifies their meaning and positions the U.S. opposite of Mexico.

The metaphor of translation necessary presupposes broadening of knowledge and appreciation of different cultures. That is why one of the primary concerns of the translators and multicultural authors who use code-mixing and code-switching should be to avoid making the text too exotic and imprison it forever in the realm of the Other. This demands a careful balance on the side of the translators and writers as to which words get explained in the footnotes and

which do not. Translators should be aware that, as Omole states, code switching is used for "cultural reference, for in-group appeal, addition of 'spice' through lexis which is untranslatable, for the hint of international dimension of sophistication, for local colour and for social stratification of characters" (qtd. in Hesse, 1996: 7). For these reasons they need to be preserved in the text, but the text should not be overcrowded with explanations of these codes. If the meaning of the words can be derived from the context, or if it is provided by literal translation, then there is no need to burden the text and reading with additional information. For example, in Cisneros' story "Woman Hollering Creek" she uses the word *arroyo*[22] *to refer to the creek near the narrator's house: "La Gritona. Such a funny name for such a lovely arroyo. But that's what they called the creek that run behind the house"* (46). *Cisneros points to the difference between Spanish and English, but the name of the creek also contains layers of meaning. The word arroyo* in Spanish reminds the narrator of the legend of La Llorona, a weeping woman who killed her children so that she would retain her lover who then abandoned her. She is cursed to constantly look for her children and weep for them. In the first part of the story, the narrator identifies with La Llorona since she subscribes to the patriarchal rules of the community, which demand of women to be subservient and to obey men so she allows her husband to physically and psychologically abuse her. It seems to her that the arroyo is whispering to her to be like that and that women can only cry out of pain and sadness. However, in the second part of the story, she revises the figure of La Llorona turning it into La Gritona,[23] crosses the sad arroyo and regains her freedom hollering not out of sadness and pain, but out of joy. Thus, preserving the Spanish word arroyo in Spanish and its specific meaning of the story is crucial for our understanding of the journey the narrator makes. In the opinion of Corté-Conde and Boxer, the loan-shifting has the function of "reminding the reader that there is a history here we need to perceive and understand" (145).

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[22] Creek in Spanish.

[23] La Llorona in Spanish means the woman who weeps. La Gritona means the woman who hollers.

Code-mixing makes visible the contrast between allegiances to two communities both on the text's surface (by enabling parallel existence of two languages), but also on the level of history, myths and traditions. This parallel existence of two cultural codes is apparent in Joy Kogawa's usage of code-mixing followed by translation in the novel *Obasan*, which portrays Japanese interment during the Second World War:

> 'NISEI,' I spelled, printing the word on the napkin. […] It means "second-generation." […] I explained that my grandparent, born in Japan, were Issei or first generation, while the children of Nissei were called Sansei or third generation. (Kogawa 1984: 7).

In other instances, the meaning of words which belong to minority languages is not transparent or inherent from the context and the words become insider codes understood only by the bilingual speakers who belong to both cultures depicted in the text. Maier calls this strategy, closely related to code-mixing, "withheld translation" (Maier 1995: 32), because the authors do not provide any translation of the words in the language different from the dominant language of the text. For instance, in her novel *Love Medicine* (1993), Louise Erdrich inserts words from Anishinaabe into the English text without providing a translation for them. Her withheld translation prevents a monolingual reading of the text and supports bilingualism and the use of Anishinaabe.

> Each labor I had been through had its word, a helping word, one I could use like an instruction to get me through. I searched my mind, let it play in the language. Perhaps because of Rushes Bear or because of the thought of Fleur, the word that finally came wasn't English, but out of childhood, out of memory, an old word I had forgotten the use of, *Babaumawaebigowin* (Erdrich 1993: 102).

Another Native American writer, Thomas King, similarly uses withheld translation to juxtapose epistemological and ontological worldviews of Native and Anglo-Americans. Each chapter in his novel *Green Grass, Running Water* presents a variation of the story about the beginning of the world subverting the notion that the Biblical story of genesis is the only truth. After the initial story about the dreaming Coyote, which establishes the traditional Native American trickster figure, and the following four attempts at storytelling which use conventional formulas (e.g. once upon a time), the story really begins with the invocation in Cherokee language:

"Gha!" said the Lone Ranger. "Higayv:ligé:i."
"That's better," said Hawkeye. "Tsane:hlanv́:hi."
"Listen," said Robinson Crusoe. "Hade:lohó:sgi."
"It is beginning," said Ishmael. "Dagvyá:dhv:dv:hní."
"It is begun well," said the Lone ranger.
"Tsada:hnó:nedí niga:v duyughodv: o: sdv." (King 1994: 12)

The fact that Cherokee words which are used to open storytelling in divining ceremonies (Siemerling 2005: 170) are spoken by the characters from the Anglo-American master narratives[24] parodies them and cancels the binary oppositions upon which they operate (see Runtić and Knežević 2013). In his reversal of the notion that only white men have the power to speak and create narrations that shape American identity, King relies on Native American tradition and oral storytelling, foregrounding the master narratives of different tribes which are positioned against the American ones. The insertion of Native American words into the English text and the refusal to translate them gives them validity and constitutes what

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[24] By using the characters from *Robinson Crusoe*, *Moby Dick*, *The Last of the Mohicans*, and *The Lone Ranger and Tonto*, King simultaneously parodies the Gospels (featuring these characters as evangelists) and the master narrative of conquest and subjugation of the native tribes embodied in the binary oppositions between the white characters (Crusoe, Ishmael, Hawkeye and Lone Ranger) and their native "Other" (Friday, Queequeg, Chingachgook and Tonto respectively). He also subverts the patriarchal binary oppositions between men and women through the introduction of the four female creators from the Native American tradition: First Woman, Changing Woman, Thought Woman and Old Woman.

Arnold Krupat termed "anti-imperial translation," referring to the practice of Native American writers to broaden English through the incorporation of Native American languages and concepts (1996: 32). Gentzler compares this concept with Venuti's foreignization (2001) and Siemerling's (2005) doubling of source and target cultural practice: "While the language of the Native American text may be English, the translation actually proceeds in the *opposite* direction, adapting and integrating Western forms into Amerindian narrative culture(s)." (Gentzler 2012: 38)

Thus, the purpose of code-mixing, apart from disrupting the dominance of one language and culture over the other, is to provide for the readers the experience of simultaneous existence in two languages, typical for immigrants or inhabitants of colonial or postcolonial societies. By having to grapple with the meaning of unfamiliar words, the readers are encouraged to imagine what it would be like to leave their native country and language and to be forced to adopt new ones, to struggle with a life in a new language. Many monolingual readers who belong to the dominant community are often unaware how insecure the members of the minority communities feel in the dominant society. Withheld translation which creates cognitive holes in the text provides a space for learning and the readers become better acquainted with different cultures and languages. The readers experience what Teleky calls "double consciousness of language" (2001: 8). In the next section we will discuss translation and narrative strategies (code-mixing, code-switching, literal translation and withheld translation) which appear in multicultural literature in order to show how all of these strategies contribute to the metaphor of translation. As was mentioned above, translation depends both on duality and sameness and in the strategies employed by the multicultural writers which will be examined next reflect their effort to achieve balance between these two opposites.

7.3.1. Code-mixing and literal translation

Code-mixing, as a narrative strategy in multicultural literature, is often combined with literal translation. While grammar mistakes

(misspelling, wrong use of articles, tenses, noun and verb forms etc.) pertain to the level of morphology and syntax, literal translations of metaphors, word play and proverbs reflects the characters' need to map the familiar domains from their native language into the less familiar one. Cognitive perspective enables us to see that, in most cases, literal translation encompasses notions particular to a culture (customs, food, rituals) when the conceptual mappings do not over-lap, pointing to the fundamental differences in the ontological and epistemological systems the cultures are based on. This strategy is especially poignant in post-colonial novels which seek to establish a distance between the colonizer's and the colonized languages. For example, in his seminal novel *Things Fall Apart*, which describes the Ibo community before and after colonization, Achebe masterfully uses code-mixing, withheld and literal translation to make a distinc-tion between the time when cultural and tribal identity of Ibo was still intact and the moment when it became hybrid, due to the pres-sure of the colonial forces.

> When a man says yes, his chi also says yes.
> (Achebe 20)
> Proverbs are the palm-oil with which words
> are eaten. (Achebe 4)
> He who brings kola, brings life. (Achebe 3)
> As the elders said, if a child washed his hands
> he could eat with kings. (Achebe 5)

With the literal translation of metaphors and Ibo proverbs, Achebe brings its tradition closer to his audience and refutes the ste-reotype of Ibo as primitive, barbarians who were devoid of culture as they, together with other African tribes, were often described by colonizers. He maintains that African writers who decide to write in English are not "unpatriotic smart alecks" who use the colonizer's language to attract bigger audience. Rather, they are "by-products of the same process that made the new nation states of Africa." (1975: 95) His most valuable argument is that African writers should not write in the English that is the same as the one spoken by native speakers. On the contrary, English, being a world language, should be submitted to changes. "The African writer should aim to use En-

glish in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an English which is at once universal and able to carry his peculiar experience." (1975: 100)

In *The Poisonwood Bible*, another novel which depicts the colonial and post-colonial period in Africa, Barbara Kingsolver combined code-mixing with literal translation in order to show how American missionaries appropriated Kikongo. Not bothering to learn its nuances, they make grave mistakes in their interpretations. Here literal translation and code-mixing expose at the same time the violence of appropriation and its failure in imposing the values of the colonizers on the native population. In a symbolic twist, reverend Price's mistranslation reveals that Christianity is actually a poison for the people of Kilanga.

> "TATA JESUS IS BÄNGALA!" declares the Reverend every Sunday at the end of his sermon. More and more, mistrusting his interpreters, he tries to speak in Kikongo. He throws back his head and shouts these words to the sky, while his lambs sit scratching themselves in wonder. *Bangala* means something precious and dear. But the way he pronounces it, it means the poisonwood tree. Praise the Lord, hallelujah, my friends! for Jesus will make you itch like nobody's business. (Kingsolver 1998: 312)

Literal translation is sometimes used to underscore the untranslatability of some concepts. For Amy Tan's Chinese narrators in the novel *The Joy Luck Club* the meaning of the syntagm joy luck is clear. It reminds them of the days under the Japanese occupation and Communist revolution in China when they were so desperate they needed something to help them survive and that is why they decided to meet and, for at least a short while, forget the chaos that reigned around them:

> So we decided to hold parties and pretend each week had become the new year. Each week we could forget past wrongs done to us. We weren't allowed to think a bad thought. We feasted, we laughed, we played games, lost and won, we told the best stories. And each week, we could hope to be lucky. That hope was our only joy. And that's how we came to call our little parties Joy Luck. (Tan 1989: 12)

However, after they immigrate to the U.S. it is difficult for them to translate the meaning of joy luck for their American born daughters. Although the words are in English, their daughters do not understand them since their cultural outlook is too different. The mothers who endured various hardships during the Second World War survived thanks to their ability to find joy in simple things. For them, that was their luck. The daughters who grew up in the United States as the privileged members of the Baby Boom generation cannot understand their mothers' stories about China. This cultural misunderstanding is further complicated by the fact that the mothers are not fluent in English and the daughters often cannot be bothered to make an effort to comprehend their meaning or to learn Chinese which their mothers speak fluently.

> They see daughters who grow impatient when their mothers talk in Chinese, who think they are stupid when they explain things in fractured English. They see that joy and luck do not mean the same to their daughters, that to these closed American-born minds, 'joy luck' is not a word, it does not exist. They see daughters who will bear grandchildren born without any connecting hope passed from generation to generation. (Tan 1989: 31)

In this instance, literal translation becomes a part of Tan's narrative strategy since it conveys to the readers not just the generation gap between the mothers and daughters in the novel, but also their cultural misunderstanding. In Tan's novels, the members of the

second generation sometimes admit that they are confused by their parents' language and culture to which they partially belong. Tan's character June Jing-mei, recalling her mother's words in Chinese, comments:

> She said the two soups were almost the same, *chabudwo*. Or maybe she said *butong*, not the same thing at all. It was one of those Chinese expressions that means the better half of mixed intentions. I can never remember things I didn't understand in the first place. (Tan 1989: 6)

Translation in the text of the novel functions as a metaphor of misunderstanding and problems in transmission of heritage as well as a metaphor of connection and communication across generations (Heung 1993: 597). Translation functions here as a metaphor for elasticity of languages and cultures. The way words and stories get recreated in the process of translation, reflects its impacts on the members of the communities in which it takes place. The fact that Tan decided to use code-mixing and literal translation in the title of her novel underscores the importance of the metaphor of translation in her novel.

7.3.2. Code-mixing and covert translation

Some multicultural writers use "broken" or "fractured" English to illustrate the struggle of their characters to speak English as the second language. This struggle can be seen in incorrect usage of structures, contexts of words and collocations. Although it is "broken," their English also testifies to their will to survive in the new environment and new language. It becomes a way for them to communicate with other people and, most importantly, with their children, who often consider English as their first language. Tan analyzed the usage of "broken" English in her seminal essay "Mother Tongue" (2003) and stated that as a child she was ashamed of her mother's "broken" English. In her opinion, it prevented both her mother and herself to advance in the American society. However, as a writer, Tan became conscious of its value to convey the language

and opinions of immigrants in her community so she decided to use it in her novels:

> I began to write stories using all the English-es I grew up with: the English I spoke to my mother, which for lack of a better term might be described as 'simple'; the English she used with me, which for lack of a better term might be described as 'broken'; my translation of her Chinese, which could certainly be described as 'watered down'; and what I imagined to be her translation of her Chinese if she could speak in perfect English, her internal language, and for that I sought to preserve the essence, but neither an English nor a Chinese structure. I wanted to capture what language ability tests can never reveal: her intent, her passion, her imagery, the rhythms of her speech and the nature of her thoughts. (Tan 2003: 278-279)

Code-switching and "broken" English are often combined with the strategy of covert translation. Namely, the characters who use "broken English" sometimes also speak in flawless English. The reader has to conclude on the basis of the context that this English mimics the characters' native tongue. While reading these parts of the text, the readers are meant to get an impression of the difference in the speech of the characters in the languages of the dominant and minority communities. Multicultural writers use various signals to alert the reader to covert translation. For example, Tan's Chinese characters from her novel *The Joy Luck Club* speak flawless English which is quite unlike their fractured English that the readers encounter in the parts of narration that belong to their daughters. In the same novel, Tan uses sentences such as "'I dreamt about Kweilin before I ever saw it', my mother began, speaking Chinese" (1989: 7) to turn the attention of the readers to her strategy. In the discussion of his translations of *Triumf*, de Kock also comments that his translation was meant to perform an act of illusionism:

> The Afrikanerisms and occasional untranslated words would serve both to rupture the English text, spicing in the thematic element of impurity, and they would make the text *feel* Afrikaans, too, which was critically important – I wanted readers to read *through* the English into an Afrikaans world, imagining that they were in fact reading Afrikaans, hearing Afrikaans and experiencing an 'Afrikaans' world. (2009: 26)

The purposes of both the writer Tan and the translator de Kock are similar, both want the readers to imagine, while reading English, that they are actually reading a different language, the language that is native to the characters who do not belong to the dominant group, which uses English. Covert translation is the closest translation gets to camouflage; it becomes a translucent layer of language through which the readers can glimpse the original language the characters "actually" speak. Leon de Kock describes this strategy as

> 'meta-translation' because it forces to the forefront an awareness of the double layer of implied voice in a translated text. When a character like Lambert speaks in a translator's English (target language), both the reader and the translator implicitly understand the character "actually" to be speaking Afrikaans (source language). (2009: 33)

Similarly in her comparison of the texts of African post-colonial writers and translators, Tymoczko concludes that "the culture or tradition of a post-colonial writer acts as a metatext which is rewritten – explicitly and implicitly, as both background and foreground – in the act of literary creation." (1999: 20-21) Because of that, in her opinion, the task of the translator resembles that of the post-colonial writer; "where one has a text, however, the other has the metatext of culture itself." (ibid) Certainly the terms meta-translation and me-

ta-texts focus on the artificiality of the language, both literary texts and translations "pretend" to be a language it is not. This artificiality also foregrounds discursive nature of narration (and translation).

Multicultural writers use covert translation in order to promote an understanding of different cultures. If the texts were written only in English, surely it would be an impoverished version of the rich multicultural nature of the communities the writers describe. It would also strengthen the dominance of the English language over minority languages. As it is, the words from the minority languages and depictions of the tradition and customs of the ethnic minorities serve as signals of the Other or as Lipski calls them "cultural/ethnic markers" (1982: 195). Due to this treatment, the members of the marginalized ethnic communities cease to be perceived as the Other. From marginalized objects, they become subjects and claim their voice. The multicultural writer functions as a translator and mediator between different worlds, making understanding them possible even if this is sometimes difficult. Multicultural reading which emerges is demanding and requires a higher degree of commitment on the side of the readers, but it is also enriching and exciting, it enables the readers to notice narrative strategies in the text, various degrees of translation and to think about the way languages function and the way people perceive them. This, in turn, changes their perception of reality of the dominant and minority communities.

Therefore it can be concluded that in multicultural literature the metaphor of translation reflects its potential for multiple interpretations. As was mentioned before, translation exists in a zone of contact between languages. What is created in this space is a fascinating mixture of languages of the dominant and minority cultures. It transcends the meaning of the translation process understood merely as an act of changing one set of codes with another. Rather, translation in its broadest, metaphorical sense, carries with it a possibility for learning for all those who are willing to make an effort to broaden their understanding of the source and target languages and cultures. This is particularly true on the level which is beyond the linguistic, where the translation of myths and legends and their recreation in different cultures happens. As Simon observers, translation

stops being an issue of "simply overturning cultural influences, of reversing the tide of influences, but of creating a new idiom through the encounter of languages and traditions." (1999: 63) The metaphor of translation enables us to examine power structures which are inevitably present in all works of literature and illuminates the ways social constructions such as gender, ethnicity and class shape translation process (as was shown in the examples above). Ultimately, the metaphor of translation, by carrying within it multiple points of reference, allows us, as scholars from different fields, to utilize various frames, from linguistics and literature to postcolonial and gender studies.

8. Concluding remarks

The role of metaphor in linguistics and literature and its recognition and understanding by language users is certainly a challenging and intriguing area of study that requires an interdisciplinary approach. This interdisciplinary character is achieved not just by combining theoretical and applied research as we tried to show in this book, but also by using a cognitive perspective to tackle these issues. In our case, the meeting ground that served as a basis for this book was reached by using the frameworks cognitive linguistics and cognitive poetics to try and answer the questions and dilemmas that we were facing in our work.

The starting point in this analysis was the position of foreign language learners and their perception of metaphors in the foreign language, in this case English. That metaphors are ubiquitous in language and thought is a fact that has been proved in many studies (Lakoff and Johnson 1980/2003, Lakoff and Turner 1989, Kövecses 2002). However, what still needs to be explored is how to raise non-native speakers' awareness of metaphors not just in poetry, the genre people prototypically associate metaphors with, but in fiction and other types of discourse as well. This issue is even more important when we interrelate it with meaning construction that is initiated by reading or translating any type of text, and in particular literary texts. Thus, once they overcome the language barrier, our students still need to focus on more subtle nuances of meaning that are implied by metaphors.

What we wanted to explore in this book was the issue of the extent to which the process of recognition and understanding of metaphors would be spontaneous and automatic and to what extent it would depend on other factors, such as extralinguistic knowledge, knowledge of specific cultural models, textual properties, etc Within the cognitive approach, it is claimed that there is a universal pattern in the structuring of abstract concepts, which facilitates metaphor comprehension in a foreign language in a similar way as it occurs in the mother language (Gibbs 1994). Much as this may be true, novel

and creative metaphors, that are found in literature or that need to be translated, are based on culture-specific elements that the writer resorts to and which might not be familiar to the language learner. Hence, in order to understand fully the given metaphorical expression, language learners cannot just rely on their linguistic competence, but they need to have a deeper insight into the shared cultural knowledge associated with the given language.

The results of case studies that we conducted and described in this book indicate that foreign learners need additional input to increase their metaphor competence. In the first place, theoretical and practical training in the most relevant aspects of CTMM can provide a much needed systematic approach to the whole process, which can have a beneficial effect on recognition and increase of metaphor awareness as well as on the complex process of understanding metaphors. This competence is even more necessary in examples in which writers/speakers play with deeply-rooted conventional metaphors in order to create novel and more thought-provoking instances of metaphorical expression in order to achieve a specific communicative or aesthetic function. Therefore, raising the students' awareness to the source and target domains, metaphorical entailments and correspondences in metaphorical mapping can influence their ability to recognize and understand even novel and creative metaphors in the foreign language. In that sense, literature can really help students get a better grasp of linguistic creativity and motivate them to focus both on the form and meaning of a literary work and at the same time enjoy its aesthetic aspects. Nevertheless, if we shift the perspective from the students to educators, it seems that collaboration between different disciplines that is motivated by finding solutions to some underlying problems and interdisciplinary approaches can fulfill the much needed gap that exists between various disciplines and result in both theoretical and practical solutions to a whole range of issues.

Clearly, the effects of this approach can be observed in translation studies, which was the main topic of the sixth and seventh chapter of this book. Hard as it is to deal with metaphors in a literary work in foreign language, things become even more complicated in the translation of metaphors. Translation, as the interface between

two (or more) languages, cultures and ways of thinking is another field where metaphors might prove to be a great challenge for the translator. In this context, there are several issues that are relevant, not just how to translate a metaphor in one or another language but also to consider the effect it is going to have in the target text. This is particularly evident in the intersection of several languages, as for example in multicultural discourse, in which even the concept of translation becomes a metaphor the writers use to create a specific meaning.

Just as we tried to raise our students' awareness regarding metaphors, we hope that this book will help towards raising the awareness of researchers and educators from different fields to the need to join their forces in collaborative projects to deal with numerous issues that were not covered in this book. Besides, as this field is still widely underresearched, particularly in Serbia, this book will hopefully serve as an incentive to guide others to explore the intricacies of metaphors.

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Reviews

Univerzitet u Novom Sadu
Filozofski fakultet
Predmet: recenzija knjige *Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective* prof. dr Aleksandre Izgarjan i doc. dr Diane Prodanović-Stankić

Knjiga *Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective* predstavlja plod dugogodišnjeg nastavnog iskustva profesorki Izgarjan i Prodanović-Stankić, kao i sintezu brojnih seminara, konferencija na kojima su učestvovale u regionu, EU i Sjedinjenim Američkim Državama, i objavljenih radova u nacionalnim i međunarodnim časopisima, u posljednjih deset godina Ova knjiga daje novu perspektivu na metaforu kroz fokus kognitivnih, translatoloških i književnih studija, i predstavlja značajan i inovativan pomak u odnosu na dosadašnja izučavanja metafore u pomenutim diskursima, smještajući pomenutu problematiku u jedan širi kontekst koji se nazire već iz sadražaja pomenute knjige, koja je sačinjena od šest ključnih poglavlja, koje autorke dalje segmentiraju u suptilnu analizu navedene problematike.

Ova knjiga koja, između ostalog, dobija na značaju i načinjenom posvetom – osmišljena je u cilju obilježavanja jednog značajnog jubileja za angliste u region a i šire, a to je šezdeset godina od osnivanja Filozofskog fakultet u Novom Sadu – čitaoca će nadahnuti i podstaknuti na dalja čitanja i istraživanja posebnom živošću i interakcijom koja se rađa između teorijskog teksta i primjera iz korpusa kognitivnog, trasnlatološkog i književnog, koji svjedoče o erudiciji autorki, i njihovoj vještini i umijeću da godinama sticano znanje na najbolji način utkaju u svoj tekst. U tome će kontekstu posebnu radost za proučavaoce anglo-američke književnosti predstavljati onaj dio ove knjige koji kroz izučavanje književnog diskursa daje primjere 'metaforske analize' – Alvarez, Sisneros, Kingsolver, Erdrik, samo su neka značajna imena čiji književni tekstovi bivaju uvedeni u ovu priču koja je o mapiranju metafore u različitim diskursima. U

kontekstu posljednjeg navedenog u ovoj kratkoj recenziji koja zbog ograničenog prostora tek ovlaš dodiruje sve vrijednosti ove knjige, neophodno je napomenuti da njen značaj u okvirima književnog korpusa jeste što uključuje i niz manje izučavanih, nekanonskih tekstova, i što ih smješta u širi društveni kontekst i doprinosi izgradnji sveobuhvatne slike pomenute književnosti, ukazujući na evolutivni put i genezu razvoja metafore, metafore u književnosti, metafore u anglo-američkoj književnosti.

Uzevši u obzir sve navedeno, kao i naučna dostignuća dr Izgarjan i dr Prodanović-Stankić, svesrdno preporučujem Vijeću Filozofskog fakulteta u Novom Sadu knjigu *Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective* za štampanje.

U Nikšiću, 24. septembra, 2015.

S poštovanjem,

prof. dr Aleksandra Nikčević-Batrićević
Filozofski fakultet Nikšić
Univerzitet Crne Gore

RECENZIJA
rukopisa knjige autora Aleksandre Izgarjan i Diane Prodanović Stankić *Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective*

Recenzirani rukopis predstavlja rezultate interdisciplinarnog proučavanja metafore u raznim tipovima diskursa, čiji je cilj ne samo da se metafore sagledaju iz različitih uglova već i da se načini korak ka određivanju faktora koji utiču na prepoznavanje i pravilno tumačenje i prevođenje metafora u raznim vrstama književnih i neknjiževnih tekstova. Kako autorke ističu u Predgovoru, naročita pažnja se posvećuje otkrivanju kulturnih obrazaca u kognitivnom pristupu proučavanju metafora, ne samo u književnosti već i u prevođenju.

Rukopis je ukupnog obima 165 strana A4 formata, organizovanih na sledeći način: *Sadržaj* (1-2); *Predgovor* (3-5); *Uvodna razmatranja* (6-9); *Kognitivna lingvistika nasnprot kognitivne poetike* (10-20); *Kognitivni pristupi prevođenju* (21-24); *Razumevanje pojmovnih metafora* (25-43); *Istraživanja u oblasti razumevanja metafora* (44-96); *Studije prevođenja* (97-106); *Prevod kao metafora* (107-145); *Zaključna razmatranja* (146-148); *Literatura* (149-165).

Ova se monografija bavi kognitivnom poetikom, kao spojem kognitivne lingvistike i književnih proučavanja, ali istovremeno se u njoj kognitivni pristup primenjuje i na prevođenje. Nakon prvog, uvodnog poglavlja, u kome se definiše tema i opseg knjige i iznose osnovni motivi za njen nastanak, u drugom poglavlju se daje pregled osnovnih pretpostavki kognitivne lingvistike i kognitivne poetike, uz poređenje ova dva teorijska okvira, iako je kognitivna poetika, kako ističe Stockwell (2002), *način razmišljanja o književnosti* pre nego teorijski okvir. Treće poglavlje nudi kratak opšti pregled kognitivnih pristupa prevođenju i ulozi metafore. Autorke ističu da su metafore sveprisutne u svim vrstama diskursa i da predstavljaju jednu od poteškoća u prevođenju. Međutim, otkrivanje osnova metaforičkog prenosa umnogome može doprineti u postizanju većeg stepena ekvivalencije između izvornog i ciljnog teksta.

U narednom, četvrtom poglavlju autorke se bave razumevanjem metafora. Nakon opisa i ilustracije metafora s tačke gledišta

teorije pojmovne metafore i metonimije (Barcelona 2000), ova se teorija primenjuje na studije književnosti. Autorke ovde naglašavaju da postoje i drugi kognitivni pristupi metaforama, kao što je npr. pojmovno slivanje ili pojmovna intergracija (Fauconnier and Turner 2002), koji su takođe izuzetno korisni za razumevanje različitih aspekata književnih dela poput referencije, koreferencije, itd. Ujedno, u ovom delu monografije se uvode i studije slučaja koje su opisane u petom, najobimnijem poglavlju ove knjige a čiji je cilj da se izuči u kojoj meri i na koji način studenti engleskog jezika kao stranog prepoznaju i razumeju pojmovnu metaforu u književnim tekstovima.

Tri studije slučaja detaljno su opisana u petom poglavlju. Glavna motivacija za ova tri istraživanja (ali i za čitavu ovu monografiju) jeste saznanje autorki da uprkos zavidnom nivou jezičkog (gramatičkog) znanja i znanja iz oblasti književnih pojmova i teorije književnosti studenti anglistike često imaju poteškoće u pogledu prepoznavanja i razumevanja književnih metafora. U tom smislu se ovde analiziraju različite pojmovne metafore (pre svega, metafore sa nazivima životinja i metafore ljubavi) u tekstovima različitih žanrova kako bi se identifikovali svi oni elementi koji mogu uticati na razumevanje metafora i kako bi se utičući na njih mogla podići svest studenata u pogledu prepoznavanja i tumačenja metafora.

Iduća dva poglavlja knjige predstavljaju način na koji se kognitivna lingvistika može integrisati sa književnom teorijom i prevođenjem. U šestom poglavlju fokus je mahom na prevođenju, tj. na metafori kao prevođenju, kao kulturnom obrascu i kulturnim obeležjima koje deli određena jezička zajednica. S druge strane, u sedmom poglavlju akcenat je na ideji da i samo prevođenje može postati svojevrsna metafora.U tom smislu se u preostalom delu monografije istražuje multikulturna književnost i strategije prevođenja kulture

Monografija *Approaches to Metaphor: Cognitive, Tramlation and Literature Studies Perspective* odlikuje se aktuelnošću teme (kognitivna poetika, kao književna nauka jos uvek je relativno nova), interdisciplinarnim pristupom pojmu metafora i veštim kombinovanjem jezičke i književne analize, te dobrim poznavanjem literature. Ovde opisana lstrazivanja svakako imaju i pedagoške implikacije, a najvrednijim delom monografije smatram poglavlje o prevođenju

kao metafori, u kojem se nude i smernice za uspešno prevođenje multikulturne književnosti.

Na osnovu svega rečenog, sa zadovoljstvom preporučujem da monografiia *Approaches to Metaphor: Cognitive, Translation ancl Literature Studies Perspective* autorki Aleksandre Izgarjan i Diane Prodanović Stankić bude prihvaćena za štampu.

U Novom Sadu, 23.9.2015.

S. Halupke - Riche

prof. dr Sabina Halupka-Rešetar Odsek za anglistiku
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RECENZIJA

rukopisa knjige autorki Aleksandre Izgarjan i Diane Prodanović Stankić

Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective

Rukopis monografije *Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective* predstavlja rezultat temeljitog istraživanja i dubokog poznavanja teorijskih postavki nekoliko oblasti koje, kompleksne same po sebi, kada se sagledaju u međusobnom prožimanju, predstavljaju značajan izazov za istraživanje, ali upravo zbog toga, kako pokazuje i ovaj rukopis, mogu ponuditi duboke uvide i značajno doprinijeti boljem razumijevanju predmeta izučavanja.

A predmet izučavanja u ovom rukopisu je metafora, koja, iako izučavana još u drevnoj Grčkoj, tokom posljednjih nekoliko decenija izaziva naročito interesovanje mnogih disciplina, od kojih su se autorke rukopisa fokusirale sa jedne strane na kognitivnu poetiku nastalu iz kognitivne lingvistike i književne analize, a sa druge na studije prevođenja koje se metaforom bave na više nivoa i iz više različitih, a međusobno isprepletenih aspekata.

Na 167 stranica teksta A4 formata nalazi se tekst koji je strukturiran na sljedeći način: *Sadržaj* (1-2); *Predgovor* (3-5); *Uvodna razmatranja* (6-9); *Kognitivna lingvistika nasuprot kognitivne poetike* (10-20); *Kognitivni pristupi prevođenju* (21- 24); *Razumevanje pojmovnih metafora* (25-43); *Istraživanja u oblasti razumevanja metafora* (44-96); *Studije prevođenja* (97-106); *Prevod kao metafora* (107-145); *Zaključna razmatranja* (146-148); *Literatura* (149-165).

Veoma jasnim stilom čak i neupućenog čitaoca ovaj rukopis uvodi u veoma složene koncepte, krećući od jednostavnijih i postepeno dodajući sve složenije, kako bi čitaoca na kraju doveo do nivoa na kome se sa metafora u tekstu i njihovog prevođenja prelazi na sagledavanje čitavog fenomena prevođenja kao metafore.

U poglavlju pod nazivom *Uvodna razmatranja* autorke definišu teme, pristupe, obim i ciljeve svog rukopisa. Za njim slijedi drugo poglavlje koje je posvećeno kognitivnoj lingvistici i kognitivnoj po-

etici, gdje se na osnovu veoma široke literature i brojnih izvora ove dvije oblasti definišu i stavljaju u međusobni odnos. Već u trećem poglavlju uvodi se i prevođenje, i to kroz kognitivne pristupe pojavi i procesu prevođenja koji se navode i ukratko opisuju, sa akcentom na to kako kognitivna lingvistika može pomoći u samom procesu prevođenja, kako metafora, tako i šire, naročito u pokušajima da se u prevođenju riješi jedno od vječnih pitanja - pitanje ekvivalencije ili zapravo iluzije da je ona moguća (Tabakowska1993; Snell- Hornby 2006).

Nakon što su uvele osnovne pojmove, terminologiju i pravce izučavanja metafore, autorke se u četvrtom poglavlju posvećuju upravo osnovnom predmetu svog rukopisa - konceptualnoj metafori. Dajući pregled različitih pristupa, autorke se fokusiraju naročito na konceptualnu teoriju metafore i metonimije (CTMM) i na konceptualno slivanje (Conceptual Blending), te čitaocu daju pregled primjene ovih pristupa u tumačenju književnog teksta. U ovom se poglavlju takođe obrađuju mehanizmi za identifikovanje metafora, a uvode se i studije slučaja koje su detaljno prikazane u poglavlju 5 koje je i centralni dio rukopisa.

Dajući pregled različitih pristupa razumijevanju metafore sa aspekta kognitivista i psiholingvista, te razumijevanju i ulozi metafore u književnosti, autorke nas u petom poglavlju, naime, uvode u svoje istraživanje razumijevanja metafore kod studenata engleskog jezika kao stranog, čiji je cilj bio da pokažu da li bi upoznavanje studenata sa postavkama kognitivne lingvistike koje se odnose na metafore pomogao studentima da bolje razumiju metafore i metaforičko izražavanje. Ispitujući svoje hipoteze sa grupama studenata autorke su došle do značajnih konkretnih rezultata koje nam u poglavlju 5 pregledno izlažu.

Iako bi i ovih pet poglavlja bilo sasvim dovoljno da ovaj rukopis preporuči za štampu, autorke su učinile još jedna korak i u poglavljima 6 i 7 podigli svoje analize na viši nivo. Naime, u poglavlju 6 autorke se bave metaforom kao prevođenjem, te kognitivnim pristupom prevođenju metafora, naročito njegovim kulturološkim aspektima, dok poglavlje 7 posvećuju prikazivanju prevođenja kao metafore. U njemu se, naime na temelju relevantnih pristupa

studija prevođenja autorke bave uspostavljanjem veza između procesa prevođenja i multikulturalne književnosti zaključujući da su i prevodioci i multi-kulturalni pisci posrednici između kultura, te da multikulturalna književnost poseže za prevodilačkim strategijama koje transformiše u narativne strategije.

Rukopisom monografije *Approaches to Metaphor: Cognitive, Translation and Literature Studies Perspective* Aleksandre Izgarjan i Diane Prodanović Stankić tako se na više različitih nivoa analiziraju odnosi kognitivne lingvistike, kognitivne poetike, izučavanja književnosti i studija prevođenja, a sve kroz metaforu koja je kao predmet ovog rukopisa izučavana iz perspektive svih ovih disciplina. Korišćenje izuzetno obimne literature koja je navedena na kraju rukopisa pokazuje ozbiljnost pristupa autorki, a uz sve navedeno, naročito vodi do zaključka da sa zadovoljstvom mogu da preporučim ovaj rukopis za objavljivanje.

U Podgorici, 28.09.2015. d

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