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The translation of Orientational metaphors in the Quran: A cognitive-based study

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Abstract

This paper aims to identify, compare and analyse conceptual orientational metaphors in the Quran and their translations. It attempts to find out the similarities and differences in the metaphorical conceptualization of space between English and Arabic. The paper discusses *upward* movement versus *downward* movement within the context of religion. The paper asserts the pervasiveness of metaphors in religious discourse. The verses of the research sample and their translations support the claim that orientational metaphors are generally regarded as universal due to the common cognitive basis shared between Arabic and English. The conceptual metaphor can generate a wide range of meanings, primarily in terms of binary oppositions. The researcher adopts the corpus-based approach suggested by Deignan (1999) and collected a number of metaphorical verses to construct the linguistic corpus for the study. The findings of the study reveal that Arabic and English share many conceptual metaphors and their surface linguistic realizations.

Keywords: Conceptual Metaphor, orientational metaphors, universal metaphors, source domain, target domain

1. Introduction

The view that metaphorical language is merely ornamental is now no longer accepted (Boyd, 1993). In their new cognitive theory of metaphors, Lakoff and Johnson (1980) have suggested that metaphors are not merely linguistic ornaments, but an expression of the structure of thought. They assume that conceptual thinking is generally metaphorically structured. Most linguists now see metaphors as important tools of cognition and communication, providing us with unfamiliar ways of conceptualizing familiar things, and familiar ways of conceptualizing unfamiliar things (Lakoff & Johnson, 1980). Metaphoric expressions are omnipresent in everyday language and whenever discourse revolves around non-concrete subjects, figurative expressions are bound to be used. Conceptual metaphors play a crucial role in the comprehension of experience. They are basic in the sense that they are conceptually indispensable (Lakoff & Turner, 1989, p. 56). They are integral to the speaker's way of conceiving experience. Corpus data have shown that metaphoric expressions do indeed constitute a very rich lexical resource (Deignan, 2005).

In conceptual metaphor theory, clusters of related linguistic metaphors are the realization of an underlying conceptual metaphor that systematically motivates them. The cognitive structure of a related source domain is exploited to understand a target domain and a web of systematic relationships between literal and metaphoric uses of the same words is generated. Motivation here implies that there is a single idea that explains a number of metaphorical expressions. A conceptual metaphor takes the form *A is B*, e.g. LIFE IS A JOURNEY (Lakoff & Johnson, 1980). This means that there are many metaphorical expressions or vehicles (e.g. *to be at a crossroads*, *to stray from the path*) in which one domain of experience (e.g. LIFE) is systematically conceptualized in terms of another (e.g. JOURNEYS). The conceptual metaphor represents the conceptual basis, idea or image that underlies a set of metaphors.

According to Fiumara (1995), one of the salient functions of metaphor is their ability to invite, direct, and control exploration of a

context in which new knowledge is implicit. It does not only activate connotation already present but inactive; it also introduces into its terms semantic features not previously available. Metaphor is not simply a “similarity-based process” but a “similarity-creating process” (Fiumara, 1995, p. 12).

Lakoff and Johnson (1980) identify three basic types of metaphor: *orientational metaphor*, *ontological metaphor*, and *structural metaphor*. Orientational metaphor is the extension of orientations such as IN/OUT, UP/DOWN, FRONT/BACK to non-spatial domains. Ontological metaphor is the conceptualization of emotions and abstract ideas as if they were things or entities as in "*We are working toward peace*", where peace is conceived of as an object or place. Structural metaphors take an item with rich structure in bodily experience as the source domain for understanding something else. For example, the structural metaphor PEOPLE ARE PLANTS underlies many metaphorical expressions, enabling us to refer to the growth of children as plants sprouting up, youth as a blossom, old age as a time of withering and fading (Lakoff, 1993). The three types of metaphor are not entirely discrete and often collaborate in a given expression.

2. The motivations for Universal Conceptual Metaphors

New linguistic approaches in different disciplines have provided new tools for contrastive analysis. Cognitive linguistics, pragmatics, discourse analysis have offered reliable theoretical frameworks and methodology that can be employed in cross-linguistic studies. One of the most interesting issues that the cognitive linguistic view of metaphor studies is the universality of some conceptual metaphors that occur across unrelated languages and cultures. Kövecses (2005, p. 38) suggests three possible causes: (1) it has happened by accident; (2) one language borrowed the metaphors from another; and (3) there is some universal motivation for the metaphors to emerge in these cultures. He opts for the third possibility, although the other factors cannot be ruled out completely either. There are metaphors that are at least near-universal and share generic-level structure. Moreover, he suggests that there are three primary motivations for the universality of conceptual

metaphors: (1) universal image-schemas, (2) universal human physiology, and (3) cultural models.

The research sample illustrates the first motivation in relation to UP/DOWN orientation. Universal image-schemas can motivate cross-linguistic conceptual metaphors. In discussing the experiential basis of conceptual metaphors, Kövecses (2005) mentions that conceptual metaphors are often based on physical and cultural connections between two kinds of experience and these connections amount to ICMs (*idealized cognitive models*) in the background (2005, p. 176). Cervel (2003) defines an *image-schema* as “a recurring pattern of experience which is abstract and topological in nature” (p. 42). She lists some features for image-schema:

- *Preconceptual*: It is therefore non-linguistic.
- *Non-propositional*: It is not expressed in an underlying language or thought.
- *Embodied*: It emerges from physical experience.
- *Structured*: It is organized as patterns or systems with a series of structural elements.
- *Abstract*: They arise from imagistic domains.

Some examples of image-schemas are PATH, NEAR-FAR, LINK, SCALE, VERTICALITY (Turner, 1987).

3. Metaphor translation in cognitive linguistics.

In recent years, Translation Studies has benefited much from the findings of cognitive linguistics. CMT has gradually found its application in translation studies (Schäffner, 2004; Al-Hasnawi 2007; Al-Harrasi, 2000). Valuable contributions came from cognitive linguists, particularly Zoltan Kövecses (2006). Kövecses (2006) concludes that metaphors combine cognitive and cultural aspects in one conceptual complex. Metaphor involves basically a semantic interaction of two cognitive domains according to modern cognitive linguistics. The traditional translation theory on metaphor has some clear flaws. First, it neglects transferring the semantic interaction of two cognitive fields, which Language reflects. CMT is exploited as an analytical framework to examine the translation of metaphor. It can provide invaluable insights into differences and similarities between

languages and cultures. Sometimes even small differences in the expression of a metaphor can point to much larger differences in culture.

According to Schäffner (2004), the cognitive-linguistic approach to metaphor translation deals with the question of translatability of metaphor from a new perspective. As Schäffner (2004, p.1258) argues translatability is linked to the level of resemblance or difference between the conceptual systems of the ST and TT. Translatability is no longer seen as a matter of individual metaphoric expressions. The idea of cognitive metaphor as a phenomenon governing human languages and cognition in general lends it a crucial role in translation studies. This revolutionary departure implies that a considerable part of conceptual and original metaphors is translatable and conceptually transferable, not because of the relative closeness of the SL and TL, but because basic human experiential concepts are shared. The Conceptual Metaphor Theory is exploited as an analytical framework for the translation of metaphor.

Mandelblit (1995) proposes the **Cognitive Translation Hypothesis**, which has two schemes of cognitive mapping conditions:

- a) *Similar Mapping Conditions* (SMC), based on similarities established between new and existing concepts and,
- b) *Different Mapping Conditions* (DMC), based on the differences established between new and existing concepts (Mandelblit, 1995, p. 492). He adds that the translator is "required to make a conceptual shift between the conceptual mapping systems of the source and target languages" (p. 493).

The mapping conditions are identical across different cultures in bodily experience. Therefore, it is very convenient for the translator to adopt the literal translation to keep the conceptual metaphors of the original text which reflects the cultural character of SL. The similarity of mapping structure enables target receptors to understand the cognition of the expressions of the same conceptual metaphors. The strategy of literal translation achieves the highest degree of cognitive equivalence. This method enables the TT readers to understand and appreciate the ST in the same cognitive manner of the ST readers.

The metaphorical mappings in SL do not exist in TL. A literal translation of SL will not trigger off the readers' cognition. So, the translator will transfer SL the conceptual metaphor as non-metaphorical expressions or substitute them with other conceptual metaphors that correspond to the TL readers' cognition. If the literal translation of conceptual metaphors in SL can also trigger off the TL readers' cognition, the translator is advised to follow this strategy to maintain the cognition of SL. It is clear that the similarity of conceptual metaphors in two languages provide convenience for metaphor translation.

4. Orientational Metaphors

According to Lakoff and Johnson (1980), Orientational Metaphors utilize the experiential basis of spatial orientations such as up-down, inside-outside, front-back, far-near, deep-shallow, and central-peripheral to structure many abstract concepts. They give a special orientation to a concept. Their choice is not arbitrary, but is based on our physical and cultural experiences (Lakoff & Johnson, 1980, p.645). Kövecses prefers to call them "coherence metaphors" because he argues that this type of metaphor makes target concepts "coherent in our conceptual system" (2010, p. 40). Lakoff and Johnson (1980) claim that Orientational Metaphors are largely universal since space is something basic to human experience and directly linked to universally shared perceptual faculties. Knowles & Moon (2006) argue that the upward 'movement' unlike 'downward' movement in different unrelated languages is seen as representing positive and negative evaluations respectively. Generally good things are up and bad things are down. They add that in metaphors associated with religious beliefs, Heaven is conceived in terms of UP and Hell is conceived in terms of DOWN (Knowles& Moon, 2006, p. 95). The imagery is too often lost in those translations that avoid translating literally both image-schemas and the conceptual metaphors that are based upon them.

For example, the conceptual metaphors HAPPY IS UP and SAD IS DOWN are transferred from our bodily experiences (Lakoff & Johnson, 2002, p.15). They arise from the fact that our bodies show our states of mind. When we are happy we walk upright with an erect

posture. On the other hand, when we are sad, our bodies show sadness through hanging heads and drooping postures (Gibbs, 2008, p. 202). Several conceptual metaphors viewing the concept of ‘*happiness*’ as an upward orientation are shared by many languages (Kövecses, 2000).

Orientational Metaphors are rich in their linguistic realizations. Lakoff and Johnson (1980, p.16) provide us with common examples that would fall under the verticality schema.

a) GOOD IS UP; BAD IS DOWN Things are looking *up*. We hit a *peak* last year, but it’s been *downhill* ever since. Things are at an all-time *low*. He does *high*-quality work. Things are looking *up*.

b) HAPPY IS UP; SAD IS DOWN I’m feeling *up*. My spirits *rose*. You’re in *high* spirits. I’m feeling *down*. I’m *depressed*. He’s really *low* these days. My spirits *sank*.

c) CONSCIOUS IS UP; UNCONCIOUS IS DOWN Wake *up*. He *fell* asleep. He *dropped* off to sleep. He’s *under* hypnosis. He *sank* into a coma.

d) HEALTH AND LIFE ARE UP; SICKNESS AND DEATH ARE DOWN. He’s at the *peak* of health. He’s in *top* shape. He *fell* ill. He’s *sinking* fast. He came *down* with the flu. His health is *declining*. drooping posture is associated with sadness and erect posture with happiness.

e) HAVING CONTROL OR FORCE IS UP; BEING SUBJECT TO CONTROL OR FORCE IS DOWN I have control *over* her. He’s at the *height* of his powers. He’s in a superior position. He ranks *above* me in strength. He is *under* my control. He *fell* from power. He is my social *inferior*.

f) VIRTUE IS UP; DEPRAVITY IS DOWN He is *high* minded. She has *high* standards. She is an *upstanding* citizen. That was a *low* trick. Don’t be *underhanded*. I wouldn’t *stoop* to that. That was a *low-down* thing to do.

Within religious discourse, the positive associations of the upward position can be attributed to the traditional belief that *Heaven*, with its pleasures, exists in the sky, as opposed to *Hell* that is located in a lower place, as in the *under-world*. A low location involves the subject’s inferiority with respect to other people or things. The verticality schema

establishes an important correlation between belief and spiritual advancement as moving upward as opposed to disbelief as a downward movement. McElhanon (2006, p. 40) presents some primary conceptual metaphors in religious language based upon the VERTICALITY image-schema realized with the oppositions HIGH vs. LOW, ABOVE vs. BELOW, UP vs. DOWN. He mentions the following realizations:

HEAVEN IS UP————— EARTH/SHEOL IS DOWN

HOLY IS UP/HIGH ————— EVIL IS DOWN

PRIDE/HONOR IS HIGH—————HUMILITY /CONTRITION IS LOW

Our analysis will focus solely on the UP-DOWN schema which is particularly relevant to our discussion. This schema maps abstractions conceptualized in terms of a vertical relationship (Croft & Cruse, 2004). The following verses illustrate numerous metaphorical entailments to show that an upward orientation usually goes together with a positive evaluation, whereas a downwards orientation indicates a negative evaluation (Kövecses 2002, p.36).

5. HIGH PLACE IS HIGH STATUS

The first five metaphors in the sample illustrate the conceptual metaphor HIGH PLACE IS GOOD STATUS. Evidently, it is a sub-mapping of the basic conceptual metaphor GOOD IS UP (Knowles & Moon, 2006). The conceptual domain of *quality* is conventionally structured and therefore understood in terms of the conceptual domain of *vertical elevation*. This is a clear illustration of the *embodied cognition* thesis in cognitive semantics. In other words, it reveals how surface semantic structures reflect underlying conceptual structure (Knowles & Moon, 2006). Kövecses (2002) explains the basic well-known significance of the body-based orientations, arguing that upward orientation tends to go together with positive evaluation, while downward with a negative one.

E.g.1: (58:11)

{يَرْفَعُ اللَّهُ الَّذِينَ آمَنُوا مِنْكُمْ وَالَّذِينَ أُوتُوا الْعِلْمَ دَرَجَاتٍ}

Transliteration: yarfa'ī llāhu lladhīna 'āmanū minkum wa-lladhīna 'ūtū l-'ilma darajātin

A. Yusuf: rise up God will rise up, to (suitable) ranks (and degrees), those of you who believe and who have been granted (mystic) Knowledge

A. Arberry: and God will raise up in rank those of you who believe and have been given knowledge. And God is aware of the things you do.

M. Abdel Haleem: God will raise up, by many degrees, those of you who believe and those who have been given knowledge.

E.g.2: (19:57) {وَرَفَعْنَاهُ مَكَانًا عَلِيًّا}

Transliteration: wa-rafa' nāhu makānan 'aliyyaⁿ

A.Yusuf : And We raised him to a lofty station.

A. Arberry: We raised him up to a high place.

M. Abdel Haleem: We raised him to a high position.

In e.g. 1 (58:11), the verb *yarfaai* 'يرفع' literally means to raise or elevate something to a high place (*Al-Mu'jam Al-Waseet*, 2004, p. 360), but it is used in the verse metaphorically to connote that God has exalted some of them above others in degrees of rank or station (Lane, 1968, vol. 3, p. 1121). According to Ashour (1997, vol.7, p. 335-36) rising in degrees connotes abstract preference, promotion and elevation. Those who are promoted by God are like those who go up a ladder. Thus, promotion and preference is rising up. Divergent virtues and good deeds which bring about God's selection of believers to be raised are like steps on a ladder. The metaphor is extended with the word 'درجة' which means a single stair or step of a series of stairs by which one ascends to the roof of a house (Lane, 1968, vol. 3, p. 876-869). It metaphorically signifies stages upwards and is used in relation to Paradise and means to cause someone to draw nearby degrees' progress or advance. A degree in progress refers metaphorically to promotion in rank or dignity or the abstract excellence and superiority over others (Ashour, 1997, vol. 27, p. 375). In cognitive terms, SPIRITUAL PROGRESS IS PHYSICAL RISING.

In e.g. 2 (19:57), the verb 'وَرَفَعْنَاهُ' is used in the metaphorical sense. The phrase 'مكانا عليا' is used metaphorically to connote that he was raised to sublime position among the prophets and was close to Allah in allusion to the knowledge with which he surpassed all his predecessors. According to most exegetes, the verse is metaphorical and that there is

no physical lifting (Ashour, 1997, vol. 16, p. 131). All the translators retained the SL metaphor.

The present verses communicate many metaphoric propositions. First, there is the generic-level conceptual metaphor GOOD IS UP/ BAD IS DOWN (Lakoff& Johnson,2003). The sub-mapping here is HIGH PLACE IS GOOD STATUS. The three translators prefer sticking to the ST metaphor to capture the force of the implications of the communicative clue. This is due to the similar mapping conditions in English. The words *rise*, *high* and *degrees* have comparably equivalent metaphorical connotations in English. The conceptual metaphor is retained semantically in the three translations. There is no contextual gap and no need to explicate the contextual implications because the metaphor is transparent and easily transferrable.

E.g.3: (94:4)

{وَرَفَعْنَا لَكَ ذِكْرَكَ}

Transliteration: wa-rafa‘ nā laka dhikrak^a

A. Yusuf: And raised high the esteem (in which) thou (art held)?

A. Arberry: Did We not **exalt thy fame?**

M. Abdel Haleem: and **raise your reputation high?**

In e.g. 3 (94:4), the verb *warafaana* 'ورفعنا' is used here with the abstract noun *thikraka* 'ذكرك'. Raising the name connotes exalting one's reputation and fame. A higher place is a higher position. This is because good manners and commendable traits in a man make him stand out far above the others as if he is standing on a higher place (Ashour, 1997, vol. 16, p. 131).

This verse is a realization of the conceptual metaphor SPIRITUAL DISTINCTION IS PHYSICAL HIGHNESS. Quran views a believer's advancement in faith in terms of upward motion to a high location. The three translators provide a direct translation of the SL metaphor. Physical highness alludes metaphorically to perfection, superiority and eminence whereas any tendency towards any defects and flaws is expressed in terms of leaning downwards.

E.g.4: (9:40) {وَجَعَلَ كَلِمَةَ الَّذِينَ كَفَرُوا السُّفْلَىٰ وَكَلِمَةَ اللَّهِ هِيَ الْعُلْيَا}

Transliteration: wa-ja‘ala kalimata lladhīna kafarū s-sufilā wa-kalimatu llāhi hiya l-‘ulyā.

A. Yusuf: and humbled to the depths the word of the Unbelievers. But the word of God is exalted to the heights:

A. Arberry: and He made the word of the unbelievers the lowest; and God's word is the uppermost; God is All-mighty, All-wise.

M. Abdel Haleem: and brought down the disbelievers' plan. God's plan is higher: God is almighty and wise.

E.g.5: (37:98) {فَأَرَادُوا بِهِ كَيْدًا فَجَعَلْنَاهُمُ الْأَسْفَلِينَ}

Transliteration: fa-'arādū bihī kaydan fa-ja'alnāhumu l-'asfalīn^a

A. Yusuf: (This failing), they then sought a stratagem against him, but We made them the ones most humiliated!

A. Arberry: They desired to outwit him; so We made them the lower ones.

M. Abdel Haleem: They wanted to harm him, but We humiliated them.

In e.g. 4 (9:40) and e.g. 5 (37:98), we have the opposite metaphor where the direction down is used metaphorically to connote being evil or bad. Down is the opposite of highness (*Al-Mu'jam Al-Waseet*, 2004, p. 434). It is the linguistic metaphorical antonym to the word 'رفع'. The metaphor in the two verses relates to the word 'أسفل' with its different derivatives. It literally means to become low, descend or sink downwards (Lane, 1968, vol. 4, p. 1374-75). It is widely used in the Quran to refer to a man who is low, base, vile or mean. The direction is used metaphorically to mean that they were made to be people of the fire or we have made them to go down to the fire (Ashour, 1997, vol. 5, p. 244). Moreover, it alludes metaphorically to being low, base, vile or mean.

Whereas Arberry retain the SL metaphor to ensure the creation of similar mapping conditions, Abdel Haleem and Yusuf have chosen the verb '*humiliated*' which does not have the wider connotations of the SL metaphor. The cognitive utilization of the UP/DOWN image schema is clearly evident in the verse.

6. DISBELIEF IS FALLING

The conceptual metaphor BAD IS DOWN is combined with Container Schema in the sample to generate the more specific mapping conceptual metaphor DISBELIEF IS FALLING& FAITH IS UP. This

is similar to the conceptual metaphor DOING EVIL IS FALLING (Lakoff, 2002, p.71).

E.g.6: (16:94) { وَلَا تَتَّخِذُوا أَيْمَانَكُمْ دَخَالًا بَيْنَكُمْ فَتَزِلَّ قَدَمٌ بَعْدَ ثُبُوتِهَا }

Transliteration: wa-lā tattakhidhū 'aymānakum dakhalan baynakum fa-tazilla qadamun ba'da thubūtihā

Yusuf: And take not your oaths, to practise deception between yourselves, with the result that someone's foot may slip after it was firmly planted

A. Arberry: Take not your oaths as mere mutual deceit, lest any foot should slip after it has stood firm

M. Abdel Haleem: Do not use your oaths to deceive each other lest any foot should slip after being firmly placed

According to Lane (1968, v.3, p.1242), the verb *زَلَّ* *zalla* means to slip or move away from a place because of something such as mud *زَلَّ عَنْ مَكَانِهِ*. It is metaphorically extended to imply a mistake in speech, judgment, opinion, or in religion. The noun *ثُبُوتٌ* *thubuwt* is derived from the verb *ثَبَّتَ* *thabata* which refers to something that continues, endures and remains stable, permanent, or constant. The noun *ثُبُوتٌ* implies continuance, permanence; soundness, validity, and sureness or truth (Lane 1968, v.1, p.329).

According to Ashour (1997, v.14, p.268) the verse warns believers against making their oaths a means of deception, breaking pledges and going back on them to make gains. It warns that the only result of such deception is weakening faith. The unintentional movement of feet and the physical unbalance that can lead to a fall or fracture is a metaphor of the disturbance, harm and disorder that result from deceptive oaths. A person who swears to deceive others face the danger of slipping from the path of Islam and knowledge of god. On the other side, walking firmly along a path with stable feet on ground metaphorically represents integrity and rectitude.

The conceptual basis of the verse combines many conceptual metaphors. The basic conceptual metaphor is BAD IS DOWN. The experiences of falling or slipping versus stable walking along a path motivate the metaphor. The coherence of the 'DOWN' and 'BAD'

domains is clear because such metaphors are intuitively supported by our physical experience: being down is always associated with physical and psychological harm. Falling implies an unpleasant experience. The prepositional phrase *بَعْدَ نُتُوتِهَا* is based on an important conceptual metaphor; FIRM BELIEF IS STABLE WALKING ALONG A PATH.

The metaphor is widely used in the Quran in many verses such as: (2:36) فَأَزَلَّهُمَا الشَّيْطَانُ عَنْهَا فَأَخْرَجَهُمَا مِمَّا كَانَا فِيهِ وَقُلْنَا اهْبِطُوا بَعْضُكُمْ لِبَعْضٍ عَدُوٌّ-

- *Then did Satan¹ make them slip from the (garden), and get them out of the state (of felicity) in which they had been. We said: "Get ye down, all (ye people²), with enmity between yourselves.*

(3:155) إِنَّ الَّذِينَ تَوَلَّوْا مِنْكُمْ يَوْمَ الْتَقَى الْجَمْعَانِ إِنَّمَا اسْتَزَلَّهُمُ الشَّيْطَانُ بِبَعْضِ مَا كَسَبُوا -

Surely those of them who turned their backs on the day when the two armies met (at Uhud) did so because Satan made them slip because of some of their lapses.

(٢:٢٠٩) فَإِنْ زَلَلْتُمْ مِنْ بَعْدِ مَا جَاءَتْكُمْ الْبَيِّنَاتُ فَاعْلَمُوا أَنَّ اللَّهَ عَزِيزٌ حَكِيمٌ) -

If ye backslide after the clear (Signs) have come to you, then know that God is Exalted in Power, Wise

Any act of disobedience or violation of God's commands is seen as deviation from the way of God and following the footsteps of Satan. It is clear that this highly frequent bodily experience has metaphorical projections that help us perceive the abstract concepts of deviation and potential danger.

The three translators adopt for a direct translation to retain the metaphor as communicative clue. To reach complete interpretive resemblance *similar mapping conditions* are retained. The image of *slipping foot* in English is comparably a cognitive equivalent to the ST expression *تَزَلَّ قَدَمٌ*. The meaning is communicated effectively because the same cognitive assumptions are shared between the TT and ST readers. The three translations capture the explicatures and allow readers to retrieve most of the implicatures of the ST.

Verse 7: (3:103)

{وَكُنْتُمْ عَلَى شَفَا حُفْرَةٍ مِنَ النَّارِ فَأَنْقَذَكُمْ مِنْهَا}

Transliteration: wa-kuntum 'alā shafā ḥufratin mina n-nāri fa-'anqadhakum minhā

Yusuf: and ye were on the brink of the pit of Fire, and He saved you from it

A. Arberry: You were upon the brink of a pit of Fire, and He delivered you from it

M. Abdel Haleem: you were about to fall into a pit of Fire and He saved you from it

According to Lane (1968, v.4, p. 1570) the word شَفَا refers to the brink or edge, of anything, e.g. شَفَا الْبَيْرُ (the brink of the well). It is also used to imply extremity, e.g. هُوَ عَلَى شَفَا الْهَلَاكِ (He is on the brink of destruction). The word حُفْرَةٌ refers to what is dug, excavated, hollowed out, or cleared out in the ground (Lane, 1968, v.2, p. 601).

The verse reminds Muslims how Islam radically transformed their lives. It saved them from the fire they were about to fall in. According to Ashour (1997, v.4, p.32), the verse evokes their social state before Islam when their city was rife with tribal feuds and incessant warfare. They were on the brink of total ruin. So, fire arouses a mental image of the rampant hatred and enmity. Fire is chosen to describe such a state because it one of the most fatal and destructive forces. Alternatively, the pit of fire can also stand for the state of spiritual ignorance and disbelief they were entangled in before the God's guidance can saved them.

In the present verse the image schema of downward movement is employed to conceptualize an abstract state of disbelief or social dissensions. Conceptual metaphor employs imagistic reasoning to vividly describe how God's bond stretched out to them to save them when they were about to fall into an abyss. It is clear that people tend to talk about various degrees of status in terms of vertical position. Spatial changes in physical position have salient metaphoric entailments (Lakoff, 1987). This tendency is cross-linguistic. In both Arabic and English, an upward movement correlates with positive meanings as in the following expressions رأس -- مرموق المكانة- رفيع القدر -علا- يرتقي درجة whereas downward movement has negative associations متدني الجودة -الحياة الدنيا- الدرك الأسفل-يهبط دركة القبيلة. The same is true in English which abounds in expressions such as *high-end, high class, upgrade, upright, uppermost, low-end, lowly, downcast, and fallen, fall from grace, drop*

and *downgrade*. Believers from different faiths and cultures make use of vertical movement of height and depth to depict life in Heaven and Hell. Social relationships can be described in English as *falling apart*. The dichotomy between virtue and vice is often perceived in terms of up and down.

The verse realizes the conceptual metaphor DANGER IS PHYSICAL FALLING as the state of social disorder or disbelief is construed as an imminent danger of falling into a hole to imply perdition and ruin. Bodily experiences are the basis for the emergence of this conceptual metaphor since an upright body posture signifies safety and onward progress whereas downward position is physically related to sickness and sadness. An important metaphoric entailment is ISLAM IS MATERIAL RESCUE which is like a bond stretched out to save them from falling into a pit of fire. A corollary conceptual metaphor is SOCIAL DISSENTION/DISBELIEF IS FALLING INTO AN ABYSS. Others verses corroborate the intertextual value-laden metaphoric associations of downward direction:

وَمَنْ يُشْرِكْ بِاللَّهِ فَكَأَنَّمَا خَرَّ مِنَ السَّمَاءِ فَتَخْطَفُهُ الطَّيْرُ أَوْ تَهْوِي بِهِ الرِّيحُ فِي مَكَانٍ سَحِيقٍ -
(22:31)

-If anyone assigns partners to God, is as if he had fallen from heaven and been snatched up by birds, or the wind had swooped (like a bird on its prey) and thrown him into a far- distant place.

وَمِنْهُمْ مَّنْ يَقُولُ ائْذِنْ لِي وَلَا تَفْتِنِّي أَلَا فِي الْفِتْنَةِ سَقَطُوا -

And of them is he who says, "Give me permission (i.e., permission to be excused from fighting) and do not tempt me." Verily they have already fallen down into temptation

The logic of the upward /downward schema associates the former with spiritual progress as opposed to Spiritual regression. Believers advance from a low place to a high one, whereas disbelievers miss the way, stumble or fall.

An implicit generic level conceptual metaphor is ACTION IS MOTION. The condition of tribal rivalries prevailing among pre-Islam Arabs is perceived in terms of motion towards an unfavorable destination.

Direct translation is preferred by the three translators to reproduce similar mapping conditions by keeping the same communicative clues of conceptual metaphor. While Yusuf and Arberry opt for keeping the full metaphorical phrase شَفَا حُفْرَةَ مِّنَ النَّارِ, Abdel-Haleem explicates the implications of the word شَفَا and replaces it with the phrase *about to fall* to ensure an easier understanding of the passage by reducing the processing cost. It is clear that this explication is unwarranted because the word *brink* شفا is used in both languages with comparable metaphoric implications. Yusuf's and Arberry's translations achieve complete resemblance and keep the rich implicatures and aesthetic effects of the verse.

Verse 8 (22:11) { وَمِنَ النَّاسِ مَن يَعْبُدُ اللَّهَ عَلَى حَرْفٍ مَّا أَصَابَهُ خَيْرٌ اطْمَأَنَّ بِهِ وَإِنْ أَصَابَتْهُ فِتْنَةٌ انْقَلَبَ عَلَى وَجْهِهِ }

Transliteration: wa-mina n-nāsi man ya'budu llāha 'alā ḥarfin fa-'in 'aṣābahū khayrun 'iṭma'anna bihī wa-'in 'aṣābathu fitnatun-i nqalaba 'alā wajhihī

Yusuf: There are among men some who serve God, as it were, on the verge:1 if good befalls them, they are, therewith, well content; but if a trial comes to them, they turn on their faces

A. Arberry: And among men there is such a one as serves God upon the very edge -- if good befalls him he is at rest in it, but if a trial befalls him he turns completely over;

M. Abdel Haleem: There are also some who serve God with unsteady faith: if something good comes their way, they are satisfied, but if they are tested, they revert to their old ways, losing both this world and the next– that is the clearest loss

The word حَرْفٍ refers to the edge or border of a road whether it is flat or high like the ridge of a mountain (Lane, 1968, v.2, p. 550).

According to Ashour (1997, v.17, p.210-211) the verse refers to some people whose conversion to Islam is not motivated by genuine conviction. They would accept the faith if they enjoy material benefits and their lives go well. However, if they are afflicted with any hardships or loss they would go back and take a totally different stance of Islam. The metaphor describes the state of doubt and reluctance to

embrace faith in terms of a person walking on the brink of a mountain and is about to slip down and fall into the depths of an abyss. According to Al-Alusi (1994) the metaphor describes a person in a fluctuating state in terms of someone in the outskirts of the army; if sure of victory and spoil, he stands firm, and otherwise he flees. In other words, he stands on the boundary line between two belief and disbelief to join the winning side.

The present verse is based on the conceptual metaphor BAD IS DOWN. The spatial orientation *down* is cognitively associated with something negative such as sadness, failure and illness, whereas the position *up* denotes positive things such as happiness, success, good health, control and power. The conceptual sub-mappings in the verse include RELUCTANCE IS UNSTABLE WALK, whereas CONFIDANCE IS MOVING AHEAD. Metaphoric expressions realizing these conceptual metaphors include *step back, surefooted, get off/on the right/wrong foot, have a foot in both camps and wrong-foot*. Arabic also have similar expression of comparable frequency such as

يثبت أقدامه/يتراجع خطوة /يقدم رجل ويؤخر أخرى /قدم راسخة

The physical condition of feet stands for the abstract attitudes and stances. Fortescue (2001) that there are cross-linguistic similarities and universal tendencies that are fundamentally organized by conceptual metonymies. This is related to the conceptual metaphor PERSISTING IS REMAINING ERECT (Grady, 1997, p.274). In the Quran, the same connotations are echoed in the verse:

(67:22) أفمن يمشي مكبا على وجهه أهدى أمن يمشي سويا على صراط مستقيم

Another important sub-mapping is GETTING NEAR TO AN OUTER POINT IS APPROACHING A DANGER. Both Arabic and English have many metaphorical expressions realizing these conceptual metaphors, such as *the verge of despair/ the brink of a nervous breakdown/ the edge of a catastrophe*. شفير الهاوية / حافة السقوط / شفا الهلاك

An implicit generic level conceptual metaphor is ACTION IS MOTION. The state of unsteady movement is employed to conceptualize the state of wavering worship. Such a person is liable to fall at the slightest push in as much as a skeptical person can change his position and turn away completely at any slight misfortune. The

abstract psychological state of reluctance is perceived as a physical state of imbalance.

An important implied proposition is that ATTAINING FAITH IS ASCENSION because it requires effort, whereas DISBELIEF IS FALLING which is a rapid and irreversible process.

In English, a moral transgression is commonly referred to as a *fall from grace*. This metaphorical mapping could lead to the perception of power and moral standing as precarious states that are hard to achieve and easy to lose (Rozin & Royzman, 2001). The spatial orientation of movement UP is thus associated with the idea that the human has to climb in some form to reach spirituality. This would contrast with negative conceptualisations of DOWN, which is associated with concepts such as hell, and so on

Aberry and Yusuf opt for direct translation to achieve complete interpretive resemblance between the ST and TT. They retain the same communicative clue of conceptual metaphor to reproduce similar mapping conditions. This allows TT readers to appreciate the rich implicatures and aesthetic effects of the verse. On the other hand, Abdel-Haleem prefers indirect translation by choosing to explicate the metaphor with the phrase *unsteady faith* to reduce the processing cost and interpretive burden. Aberry's and Yusuf's translations make better sense because they utilize the mutual cross-linguistic cognitive environment. Abdel-Haleem's translation sacrifices the metaphorical force of the verse and fail to convey the some of the implicatures of the verse.

Verse 9 (9:49) {وَمِنْهُمْ مَّنْ يَقُولُ اِنَّنِي اَنَا فِي الْفِتْنَةِ سَقَطُوا وَإِنَّ جَهَنَّمَ لَمُحِيطَةٌ بِالْكَافِرِينَ}

Transliteration: wa-minhum man yaqūlu 'dhan lī wa-lā taftinnī 'a-lā fī l-fitnati saqaṭū wa-'inna jahannama la-muḥīṭatun bi-l-kāfirīn

Yusuf: Among them is (many) a man who says: “Grant me exemption and draw me not¹ into trial.” Have they not fallen into trial already? and indeed Hell surrounds the Unbelievers (on all sides).

A. Arberry: Some of them there are that say, 'Give me leave and do not tempt me.' Have not such men fallen into temptation? And surely Gehenna encompasses the unbelievers.

M. Abdel Haleem: Some of them said, 'Give me permission to stay at home: do not trouble me.' They are already in trouble: Hell will engulf the disbelievers.

Lexical Analysis

The verb سَقَطَ *saqata* means falling or dropping down or from a higher to a lower place (Lane, 1968, v.4, p. 1380). The noun فِتْنَةٌ *fitna* originally refers to burning with fire to separate, or distinguish, the bad from the good. It implies a state of trial, punishment, or affliction whereby some good or evil quality is put to the test (Lane, 1968, v.6, p. 2335). It also refers to temptation, seduction, desires and lusts whereby one is tried. In some contexts, it refers specifically to war, conflict and sedition among people of different opinions.

According to Ashour (1997, v.10, p. 220) the verse refers to some hypocrites who fabricated false excuses to seek exemption from participation in the Battle of Tabuk. One of them told the prophet that he has much passion for women and feared that if he went to fight he might fall prey to temptation of beautiful women. Quran informs them that they had already fallen into the greater sin of disobedience which is a real ordeal not false like their excuses.

The conceptual metaphor BAD IS DOWN provides a clear ground for the conceptualization of sins and acts of disobedience as physical falling. The current verse portrays a scene in which disbelief is shown like falling into an abyss in which the tempted fall, and behind them stands hell ready to engulf them. This gives rise to the conceptual metaphor BAD EXPERIENCE IS FALLING DOWN because it is rapid and irreversible. Many of our experiences are structured in terms of the generic conceptual metaphor GOOD IS UP; BAD IS DOWN which generates many other conceptual metaphors such as HAPPY IS UP; SAD IS DOWN; CONSCIOUS IS UP; UNCONSCIOUS IS DOWN; HEALTH AND LIFE ARE UP; SICKNESS AND DEATH ARE DOWN (Lakoff & Johnson, 1980). In the same vein, FAITH IS UP; DISBELIEF IS DOWN. A related conceptual metaphor is

FAITH IS PHYSICAL STABILITY; DISBELIEF IS PHYSICAL INSTABILITY. The following verse echoes the same conceptual metaphors;

أَقْمَنُ يَمْشِي مُكْبًا عَلَى وَجْهِهِ أَهْدَىٰ أَمَّنْ يَمْشِي سَوِيًّا عَلَىٰ صِرَاطٍ مُسْتَقِيمٍ (67:22)

The fact that DOWN is typically related to the earth, whereas UP is related to heavens lends this conceptual metaphor a distinctive significance in religious discourse and forms the experiential basis of the conceptual metaphor. In English a loss of moral standing is likely to be perceived as a *fall* as in the phrase *fall from grace*.

Whereas Arberry and Yusuf opt for direct translation to achieve complete interpretive resemblance between the ST and TT, Abdel-Haleem prefers the indirect translation approach by choosing to explicate the metaphor with the phrase *in trouble* to reduce the processing cost and interpretive burden. Arberry and Yusuf retain the same communicative clue of conceptual metaphor with the metaphorical phrase *fallen into temptation/trial* respectively to reproduce similar mapping conditions. This allows TT readers to appreciate the rich implicatures and aesthetic effects of the verse. Arberry's and Yusuf's translations make better sense because they utilize the mutual cross-linguistic cognitive environment. Abdel-Haleem's translation sacrifices the metaphorical force of the verse and fail to convey the some of the implicatures of the verse.

Verse 10 (9:109) {أَفَمَنْ أَسَّسَ بُنْيَانَهُ عَلَىٰ تَقْوَىٰ مِنَ اللَّهِ وَرِضْوَانٍ خَيْرٌ أَمْ مَنْ أَسَّسَ بُنْيَانَهُ عَلَىٰ شَفَا جُرُفٍ هَارٍ فَانْهَارَ بِهِ فِي نَارِ جَهَنَّمَ}

Transliteration: 'a-fa-man 'assasa bunyānahū 'alā taqwā mina llāhi wa-riḍwānin khayrun 'am man 'assasa bunyānahū 'alā shafā jurufin hārin fanhāra bihī fī nāri jahanamma

Yusuf: Which then is best? - he that layeth his foundation on piety to God and His good pleasure? - or he that layeth his foundation on an undermined sandcliff^l ready to crumble to pieces? and it doth crumble to pieces with him, into the fire of Hell.

A. Arberry: Why, is he better who founded his building upon the fear of God and His good pleasure, or he who founded his building upon the

brink of a crumbling bank that has tumbled with him into the fire of Gehenna?

M. Abdel Haleem: Which is better, the person who founds his building on consciousness of God and desire for His good pleasure, or the person who founds his building on the brink of a crumbling precipice that will tumble down into the Fire of Hell, taking him with it?

According to Lane (1968, v.4, p. 1570) the word *شَفَا* *shafa'* refers to the brink or edge, of anything, e.g. شَفَا الْبَيْتِ (the brink of the well). The word *جُرُفٍ* *jurufin* refers to the side of a river bank or valley which is continuously hollowed out by the torrents of water, so that it remains uncompact or weak (Lane, 1968, v.2, p. 412). The adjective *هَارٍ* *ha'rin* is derived from the verb *يَهْوِرُ* *yahour* which means to pull a building down into pieces to demolish it. A building that falls in ruins, tumbles to pieces or collapses is described as *هَارٍ* (Lane, 1968, v.8, p. 2906)

According to Ashour (1997) the verse describes the hypocrites' attempt to build a mosque with the aim of provoking dissensions and discord in the Muslim community. The verse condemns it through the use of a powerful similitude and comparison with the mosque built by the true believers. The motives of the two founders are compared metaphorically (1997, v.11, p. 33). The true believers who build their life on piety and sincerity are like those who base their structure on firm and solid foundation. On the other hand, the hypocrites whose motives are deception, lying and disbelief are like people who base their structure on a shifting sand cliff on the brink of an abyss, already undermined and corroded by flowing water. Although the surface seems solid, any building there would be inherently unstable and would collapse instantly. The metaphor implies that the scheming of the hypocrites and the unbelievers will be useless.

The present verse is an instantiation of the conceptual metaphor BAD IS DOWN. It combines other subtle conceptual metaphors; such as BELIEF IS A STABLE STRUCTURE; DISBELIEF IS AN INSTABLE STRUCTURE. The conceptual metaphor draws here a very vivid picture of the disbelievers whose life is based on falsehood and deception. It is like a building constructed on the river bank rendered hollow by water and hence lacks foundation and strength. The

abstract spiritual stability and equilibrium is perceived as a stable building with unshakable foundation of rock, which is piety and God-consciousness. Hence, PIETY/SINCERITY IS A STABLE FOUNDATION.

The cognitive utilization of the structure/building image schema is widespread in religious discourse. For example, the mandatory ritual duties in Islam are referred to in a famous prophetic saying as the *pillars of Islam*. Such a metaphor can be perceived as a sub-mapping of the conceptual metaphor CREATING AN ABSTRACT COMPLEX SYSTEM IS BUILDING (Kövecses, 2002, p. 131) where the conceptual target domain of belief is construed in terms of images of construction. Similar images appear in (3:103) and (22:11) which are already covered in the conceptual analysis.

وَمِنَ النَّاسِ مَن يَعْبُدُ اللَّهَ عَلَى حَرْفٍ (22:11)

وَكُنْتُمْ عَلَى شَفَا حُفْرَةٍ مِّنَ النَّارِ فَأَنْقَذَكُم مِّنْهَا (3:103)

The conceptual metaphor BEING IN A BAD SITUATION IS BEING DOWN is one of the most consistent propositions on the relation between abstract concepts and different spatial dimensions. This suggests that we structure reality by using an implicit metaphorical relation in which the affective abstract concepts of “good” and “bad” are spatially represented as “up” and “down”, respectively (Murphy, 2006).

Direct translation is adopted by the three translators to reproduce similar mapping conditions by keeping the ST conceptual metaphor with all its lexical elaborations. The direct approach is appreciated for its conformity with the ST's metaphor and because it ensures arousing the readers' interest to explore the rich implicature of the metaphor. The concept of stable building as a sign of stable spiritual or psychological state or form belief is cross-linguistic and therefore a complete interpretive resemblance is achieved. “Although the structural complexity of the stimulus costs more processing effort, the benefits of this stimulus will outweigh the increase in the processing effort.” (Gutt, 2001). The phrase *أَسَسَ بُنْيَانَهُ* 'as:asa bunyanahuw has been rendered as *layeth his foundation, founded his building, and founds his building* by Yusuf, Arberry and Abdel-Haleem respectively. The phrase *شَفَا حَرْفٍ*

فَأَنْهَارٍ هَارٍ *fafa' jurufin ha'rinm fa'nha'ra* has been rendered as *undermined sandcliff^d ready to crumble, the brink of a crumbling bank that has tumbled, the brink of a crumbling precipice that will tumble down* by Yusuf, Arberry and Abdel-Haleem respectively. All of the provided translations bring out the implicit nuances and help the TT readers to capture and retrieve most of the implicatures of the ST text. The historical background related to the reason of the revelation is not explicitly stated by the translators. One of the important principles of direct translation is that it relies in the audience to supply the contextual information necessary to understand the verse.

7. Conclusion

On the basis of all the sample verses, we can plausibly conclude that we tend to conceptualize mental attitudes and evaluate abstract notions in terms of metaphors that are spatially oriented. The physical space domain is a rich source of images which are metaphorically extended to express abstract experiences. The research demonstrates that identifying the mappings between the source and target domains for a conceptual metaphor allows for both a greater understanding of the conceptual basis of metaphors, and more effective language translation. In sum, in this paper we have shown that the Orientational Metaphors are employed in Arabic and English with expressions which are cognitively equivalent.

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