TRANSLATION OF METAPHORS INTO PERSIAN IN THE SUBTITLING OF AMERICAN MOVIES

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ABSTRACT

The topic of the present thesis is '*Translation of Metaphors into Persian in the Subtitling of American Movies*'. Here, the notion of '*metaphor*' is restricted to orientational metaphors which are among the three basic types of metaphors presented by Lakoff and Johnson (1980) in their Contemporary Theory of Metaphor (CTM). On the other hand, the term '*subtitling*' is bound to interlingual subtitling which is defined by Karamitroglou (2000) as the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added into the images of the original product, usually at the bottom of the screen. Therefore, this is an investigation about the interlingual subtitling of the English orientational metaphors in Persian. The required data for this study has been extracted from ten original American action movies. The researcher has extracted the English orientational metaphors from the movies under this study based on the definition provided for this particular type of metaphor in the CTM. In the next step, the English metaphors are interpreted based on the basic patterns of orientational metaphors by Lakoff and Johnson (1980). The background model of this thesis is the cognitive model of Al-Hasnawi (2007) for the translation of the SL metaphor to the TL. The collected orientational metaphors are grouped under three schemes, which are presented in Al-Hasnawi's model, to classify them as universal and culture-specific and to translate them into Persian by the strategies which are presented for each scheme in this model. After the discussion of findings, the researcher noticed that a considerable number of the extracted data belonged to a group which was not accounted for in the model of Al-Hasnawi; therefore, he suggested another scheme and its relevant strategy for inclusion among the ones presented by A-Hasnawi. The findings of this thesis

determine the basic patterns of mapping conditions for the orientational metaphors under this study based on the CTM. In the meantime, it is clearly shown that the three schemes and their relevant strategies presented by Al-Hasnawi (2007) are effective in the classification of the extracted English metaphors and their translation to Persian. Moreover, the researcher's recommended scheme and its relevant strategy for the translation of metaphors from English to Persian prove to be quite applicable in classifying and subtitling the collected orientational metaphors in this thesis.

ABSTRAK

Tajukkajian dalam tesis ini adalah 'Terjemahan metafora ke bahasa Parsi dalam sarikata filem-filem Amerika. Konsep metafora dalam kajian ini adalah tertumpu kepada Metafora Orientational yang merupakan antara tiga jenis asas metafora seperti yang diutarakan oleh Lakoff dan Johnson (1980) dalam Teori Kontemporari Metafora (CTM). Manakala istilah 'sarikata' dalam kajian ini terikat untuk sarikata interlingual yang ditakrifkan oleh Karamitroglou (2000) sebagai terjemahan lisan (atau bertulis) daripada teks sumberaudiovisual kepada teks sasaran bertulis yang ditambah dengan imej ke dalam produk asalyang terletak di bahagian bawah skrin. Justeru, kajian ini adalah berkaitan dengan sarikata interlingual daripada Metafora Orientational Bahasa Inggeris dalam bahasa Parsi. Data yang diperlukan untuk kajian ini telah dikeluarkan daripada sepuluh filem-filem aksi yang berasal dari Amerika. Penyelidik mengumpul MetaforaOrientational Inggeris dalam kajian ini berdasarkan definisi yang diutarakan oleh CTM itu. Seterusnya, metafora Inggeris ditafsirkan berdasarkan corak asas MetaforaOrientational oleh Lakoff dan Johnson (1980). Ia berlatarbelakangkan model kognitif Al-Hasnawi (2007) untuk terjemahan metafora daripada bahasa sumber kepada bahasa sasaran. Metafora orientational yang telah dikategorikan, dikumpulkan di bawah tiga kategori seperti yang dibentangkan dalam model Al-Hasnawi untuk diklasifikasikan sebagai universal dan kebudayaan yang khusus (culture-specific). Seterusnya menterjemahkanya ke dalam bahasa Parsi berdasarkan strategi yang diutarakan oleh setiap skim dalam model ini. Selepas membincangkan dapatan kajian, penyelidik mendapati sejumlah besar data yang dianalisis tergolong dalam kumpulan yang tidak

dipertimbangkan oleh model Al-Hasnawi. Oleh yang demikian, beliau mencadangkan satu lagi kategori yang berkaitan seperti yang dibentangkan oleh A-Hasnawi. Hasil kajianini menentukan corak asas pemetaan untuk metafora orientational adalah berdasarkan CTM. Dalam masa yang sama, ia jelas menunjukkan bahawa ketiga-tiga skimdan strategi – strategi berkaitan yang disampaikan oleh Al-Hasnawi (2007) adalah berkesan dalam pengkelasan dan terjemahan metafora English yang terpilih bagi bahasa Parsi. Selain itu, skim yang dicadangkan dan strategi yang relevan untuk terjemahan metafora dari bahasa Inggeris ke bahasa Parsi membuktikan ia boleh digunapakai dalam mengklasifikasikan dan meletakkan sarikata ke atas sekumpulan metafora orientational dari Bahasa Inggeris ke Parsi.

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ABBREVIATIONS

AVT	Audiovisual Translation
CR	Culture-bound Reference
CTM	Contemporary Theory of Metaphor
e.g.	for example
i.e.	that is
SC	Source Culture
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TT	Target Text
TV	Television

PHONETIC SYMBOLS OF THE PERSIAN LANGUAGE

a	/dar/
ā	/bād/
e	/del/
i	/zir/
o	/bord/
u	/pul/
ow	/owj/
ǰ	/ǰān/
č	/čatr/
š	/šab/
x	/xoš/
ž	/žest/
q	/qol/
v	/vaqt/
h	/harf/
k	/kārd/
g	/gol/
s	/samar/
r	/raft/
z	/zarf/
d	/dar/
l	/lab/
m	/mard/

n /nān/

y /yek/

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The title of this study is '*Translation of Metaphors into Persian in the Subtitling of American Movies*'. Here, the concept of subtitling refers to **interlingual subtitling** from English to Persian which means the translation of American English movie dialogues into the written Persian subtitles. The focus of this research is on the subtitling of American English metaphors to Persian. The notion of metaphor is also restricted to **orientational metaphors**. As we will see later, in their well-known book '*Metaphors We Live By*' and on the basis of their Conceptual Metaphor Theory (CMT), George Lakoff and Mark Johnson (1980) divide conceptual metaphors into three categories, namely, structural, ontological and orientational metaphors. Lakoff and Johnson (1980) considered orientational metaphors as universal. That is to say, orientational metaphors are common in most sub-cultures which drive from one mother culture. In the meantime, Ali R. Al-Hasnawi (2007) has categorized metaphors into three schemes based on which the first two schemes belong to universal metaphors and the third scheme belongs to culture-specific metaphors. Despite the importance of orientational metaphors in the ordinary use of language, the researcher could not find any comprehensive academic paper which focuses on the interpretation, classification and translation of English orientational metaphors in Persian. Therefore, he considered this particular type of metaphor as the main focus of his study to shed light on the interpretation, classification and translation of

English orientational metaphors into Persian and on the basis of the cognitive model of Al-Hasnawi (section 1.4.4) for the translation of metaphors. Meanwhile, this is done in order to restrict the topic of this thesis and to provide a suitable ground to have an in-depth investigation of the interlingual subtitling of orientational metaphors.

The required data for this study has been collected from ten original American action movies. After 10 years of teaching the translation of different genres of American movies into Persian, the researcher figured out that this genre was quite a richer source of orientational metaphors compared to others. Moreover, the selected 10 movies for the present study were considered from among 160 American action movies to ensure that they can best provide the preliminary data for the purposes of this thesis. On the other hand, the rare academic investigations by other Persian scholars in the field of interlingual subtitling from English to Persian has convinced the researcher to study this particular type of translation (which has its own particular features and constraints) more comprehensively.

Cinema films are among the most appealing kinds of cultural products in Iran. Most Iranian movie fans are deeply interested in American movies as an outstanding type of foreign films. Distribution of such movies among Iranians is usually made in two ways: authorized and unauthorized. American movies are regarded as authorized only if they are verified by responsible governmental organizations. The process of verification of an American movie includes the censorship of scenes which are against Iranian cultural values and religious beliefs. After this process, the verified American movies will be given the permission to be broadcasted on the national television of Iran (IRIB), cinemas, or to be distributed in video clubs all over the country. Moreover, Iran is among the

dubbing countries, and this means the common way of translating foreign movies for TV, cinema, or video clubs is dubbing. Therefore, dubbing receives governmental supports and great sums of money are devoted to the dubbing companies not only by the governmental institutions but by private sector as well.

In addition to the above ways of distributing authorized American movies, **original** American cinema films are also available for Iranian movie fans on the internet; however, these uncensored movies (due to some of their scenes which are against the moral values of the Islamic community of Iran) are regarded as illegal by the government. The common way for the translation of the original American movies in Iran is subtitling. The reason behind choosing subtitling as the proper form of translating the original movies is the low cost of subtitling which is usually on the subtitler who receives no support from the governmental organizations. The subtitlers of these movies are usually anonymous due to the illegalness of the distribution of original American movies.

The lack of a suitable organizational structure which is ruled by scientific standards influences the quality of the presented Persian subtitles by Persian translators. This is so visible that sometimes a superficial comparison between the original English dialogues and their corresponding Persian subtitles reveals the existing shortcomings which are often rooted in the lack of experience in subtitling as an interdependent branch of translation with its own specific standards, constraints, and parameters as well as the subtitlers' poor knowledge of English and/or Persian. Such shortcomings are even more glaring when the subject at hand is the subtitling of English metaphors (with their unique complexities and features) into Persian.

The present study is an investigation about the translation of original American movies into Persian and because the only way of translating original American movies in Iran is subtitling the researcher considers this branch of translation as the focus of his thesis.

1.2 The Persian language

According to the New Encyclopedia Britannica (1998, p. 309), Persian Language, also known as Farsi, is the most widely spoken member of the Iranian branch of the Indo-Iranian languages, a subfamily of the Indo-European languages. It is the language of Iran (formerly known as Persia) and is also spoken in Afghanistan, Tajikistan, and some other countries which were historically under the influence of Persia. The name 'Persian' derives from the province of Pārs (modern Fārs) in southwestern Iran.

Three phases may be distinguished in the development of Persian: Old, Middle, and Modern. Old Persian is recorded in the southwest in cuneiform inscriptions of the kings of the Achaemenid dynasty (550–330 BCE) particularly Darius I. Written Old Persian had a highly inflected grammar, with eight cases. Each declension was subject to both gender (masculine, feminine, neuter) and number (singular, dual, plural).

The transition from Old to Middle Persian began before the 4th century. The language of the Sassanid Empire (224-651 AD) was Middle Persian, often erroneously called Pahlavi from about the 9th century onwards. Middle Persian had a simpler grammar compared to Old Persian and was usually written in an ambiguous script with multivalent letters adopted from Aramaic; it declined after the Arab conquest in the 7th century.

The native name of Middle Persian was *Pārsig* or *Pārsik* which means 'of Pārs'. It was after the name of the ethnic group of the southwest and referred to as pārsā in Old Persian and Fārs in New Persian. This is the origin of the name *Fārsi* as it is used today. After the collapse of the Sassanid Empire, *Pārsik* was applied exclusively to Persian that was written in Arabic script.

Modern Persian had developed from the 8th century onward. It is an extension of a standard language that had considerable elements of both Old and Middle Persian with additional influences from other Iranian languages. Written in Perso-Arabic script (an expanded version of Arabic script), it has been the official and cultural language of Persia since it first appeared. Its grammar is simpler than that of Middle Persian, and it has absorbed a vast number of Arabic vocabularies.

The history of Modern Persian, which is divided into early, classical and contemporary, extends across 1000–1200 years. New Persian was born in Bactria through the adaptation of the spoken form of Sassanid Middle Persian court language called Dari. The cradle of the Persian literary renaissance is laid in the Greater Khorasan region of Afghanistan.

The language spread from the 11th century on and was the medium through which Central Asian Turks became familiar with Islam. Due to its simple morphological structure, modern Persian was widely used as a lingua franca till 19th century.

According to the Encyclopedia Americana (1991, p. 752), Persian was widely used as a second language on the Indian subcontinent for five centuries until the British

colonization. It also became the exclusive official language during the Mongol empire. Indo-Aryan languages, particularly Urdu, still use words borrowed from Persian.

Since the 19th century, Russian, French, English and many other languages have lent technical vocabularies to Persian which has greatly developed during years.

1.3 English and American English

According to the Encyclopedia Americana (1991, pp. 417-426), the English language belongs to the West Germanic branch of the Indo-European languages. It is the chief medium of communication of people in the United Kingdom, the United States, Canada, Australia, New Zealand, South Africa, and numerous other countries. It is the official language of the European Union and is widely understood and spoken in more parts of the world than any other language and by more people than any other language except Chinese and Spanish. It is also widely used in many commonwealth countries, the UN and many other world organizations.

During the 5th Century AD, three Germanic tribes, i.e. Saxons, Angles, and Jutes came to the British Isles from various parts of northwest Germany as well as Denmark. These tribes were belligerent and thrust out most of the original, Celtic-speaking inhabitants from England into Scotland, Wales, and Cornwall. Through the years, the Saxons, Angles and Jutes mixed their different Germanic dialects. This group of dialects forms what linguists refer to as Old English or Anglo-Saxon. The

word 'English' was 'Englisc' in Old English. It comes from the name of the Angles who named their land of origin 'Engle'.

In addition, many English words have been derived from Latin which was the language of the church and intellectuals. After the invasion of Vikings in the 8th and 9th centuries and the Norman Conquest of England in the 11th century, the Old Norse affected English greatly giving rise to Middle English. The Great Vowel Shift in the 15th century is one of the events that caused the emergence of Modern English which dates back to 1550, and when the United Kingdom colonized some countries, English was used as the lingua franca of the colonies of the British Empire. In the post-colonial period, some of the newly established countries that had several native languages chose to continue using English as the lingua franca for political reasons. As a result of the growth of the British Empire, English was adopted in North America, India, Africa, Australia and many other regions. The growing economic and cultural influence of the US and its status as a global superpower since World War II have significantly accelerated the language's spread across the planet. Modern English is the dominant language as the international language of communications, science, information technology, business, seafaring, aviation, entertainment, radio and diplomacy.

The English vocabulary has increased greatly in more than 1500 years of development. The most nearly complete dictionary of the language, the Oxford English Dictionary contains more than 250,000 words. The English vocabulary is more extensive than that of any other language in the world.

According to the New Encyclopedia Britannica (1998, pp. 500-5001), after Britain embarked on colonizing other nations from 16th century, English became the main language in the United States, Canada, Australia and New Zealand. The US's growing economic and cultural influence and its political power since World War II have speeded up the language spread across the world. It also surpassed French as the dominant language of diplomacy during the last half of the 19th century.

The increasing growth of English has led to the reduction of native linguistic diversity in many parts of the world. On the other hand, the natural internal variety of English together with its creoles and pidgins has created new distinct languages from English over time.

1.4 Some Preliminary Concepts

Translation of Metaphors into Persian in the Subtitling of American Movies (as the title of this thesis) is a technical issue which has its roots in two interdependent domains; i.e. interlingual subtitling and orientational metaphors. In other word, the present thesis is an investigation to show how English orientational metaphors are defined and interpreted in the CTM (section 1.4.3) and classified and subtitled in Persian based on the cognitive model of Al-Hasnawi (section 1.4.4). Therefore, this thesis needs to start with some preliminary concepts about these two domains to lay the ground for a better understanding of the subsequent discussions.

1.4.1 Preliminary Concepts about Subtitling

1.4.1.1 Audiovisual Translation

Fotios Karamitroglou (2000) has defined Audiovisual Translation (AVT) as "the translation of recorded audiovisual material" (p. 2). According to him, the concept of recordedness underlines the fact that there is a difference between the translation of recorded film products and the simultaneous subtitling or revoicing which should be regarded as a type of interpretation. AVT is also known as screen translation or film translation (ibid). Screen translation stresses the location of the medium where the translation product appears (e.g. television, cinema or video screen). Accordingly, the translation of websites which can be viewed on computer monitors is also considered as a type of screen translation. Film translation, on the other hand, is a restricted term, according to some researchers, who limit the term 'film' to full-length feature films, namely, movies and sometimes only cinema movies. Hence, the concept of film does not include series, sports programs and documentaries. In AVT, the audio and visual aspects of communication are focused on (ibid). Unlike books, radio, telephone and sign language which only use one semiotic channel, audiovisual communication benefits simultaneously from both the acoustic channel through air vibrations and the visual channel through light waves (Dirk Delabastita, 1989).

1.4.1.2 Translation Theory and AVT

The consideration of AVT as a subfield of Translation Studies may raise a number of questions. Billy O'shea (1996, p.240) distinguished between AVT and (written) literary translation as the main objective of general translation theory because of a set of

limitations which are caused by the audio-visual nature of the target and original products. These limitations are: a) temporal constraints in revoicing, b) spatio-temporal constraints in subtitling, c) the accompanying visual source culture elements in both revoicing and subtitling, d) the accompanying aural source-language elements in subtitling, e) the lip-sync imperative in dubbing, f) the cross semiotic nature of subtitling, and g) the inability of backtracking (with the exception of video) in both subtitling and revoicing.

These parameters may result in the consideration of audiovisual translation as "adaptation" rather than "translation" (Delabastita, 1989, p. 195). What makes translation vs. adaptation a problematic issue is not merely the property of audiovisual translation; in fact, quite a few translated or adapted texts have raised the same issue within the field of literary translation (ibid). What plays a pivotal role in this case is the attitude we choose in defining the term 'translation'. Considering the definition of translation presented by Gideon Toury (1985) as "any target-language utterance which is presented or regarded as such within the target culture, on whatever grounds" (p.20), we can freely include AVT as a part of translation studies. To clarify this attitude, Karamitroglou (2000) identifies four reasons that justify the acceptance of AVT as a part of Translation Studies. Firstly, audiovisual translation and written translation have much more in common than one might think. Most audiovisual translations are done based on movie scripts and sometimes the translator does not have any access to the film itself. Secondly, studies in audiovisual translation have shown connections between the various audiovisual language transfer methods and general translation studies which include areas such as subtitling and 'overt translation' (p. 11). Thirdly, audiovisual translation resulted from the

same motivation that guided literary translation: the need to remove the communication barriers created by linguistic fragmentation. Finally, finding a similar string of factors that function within audiovisual translation is also the task of audiovisual translation theory, like finding the hierarchy of factors (constraints and parameters) which function in translation processes, procedures and products which make up a major task for the Translation Theory (Itamar Even-Zohar & Gideon Toury, 1981, p. ix).

1.4.1.3 Branches of AVT

Quite a number of various taxonomies have been presented for AVT among which the one by Georg-Michael Luyken (1991) is known as one of the most outstanding ones. His suggested subfields for AVT are: a) lip-sync dubbing, b) voice-over/narration, and c) free-commentary (Luyken, 1991, p. 40).

Gambier (1994) has also presented the following branches for AVT: a) subtitling, b) simultaneous subtitling, c) dubbing, d) interpreting (pre-recorded and consecutive), e) voice-over, f) narration, g) commentary, h) multilingual broadcast, i) surtitles and supratitles/supertitles, and j) simultaneous translation (p. 277).

1.4.1.3.1 Subtitling

Subtitling can be defined as "the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen" (Karamitroglou, 2000, p. 5). It can be 'intralingual' or 'interlingual'. In intralingual subtitling, the SL and the TL are the

same; while, the SL and the TL are two different languages in interlingual subtitling (Henrik Gottlieb, 1994a).

Subtitles can be 'open' or 'closed'. In an open subtitle, the target text constitutes a physical part of the translated film and transmitted in addition to the film sound and image; while, in a closed subtitle the target text is stored in a digital/teletext format which is transmitted in a separately coded channel in the discretion of the viewers (Luyken, 1991).

Subtitles are different from 'displays' which are "fragments of text recorded by camera, letters, newspapers, headlines, banners etc." (Gottlieb, 1994a, p. 107) or 'captions' which are "pieces of textual information usually inserted by the programme maker to identify names, places or dates relevant to the story line" (Luyken, 1991, p. 31).

1.4.1.4 The Constraints of Subtitling

Time and space are jointly known as the two main technical constraints in film subtitling, no matter what terminology may be used by different scholars to describe these constraints. Time constraint refers to the duration of time that a subtitle can be viewed on screen. It also has a lot to do with the reading speed of the film audience. Tony Buzan (2006) believed that the average reading speed of an ordinary person is between 200 to 240 English words per minute which is largely dependent on the material. It means that the reading ability of an ordinary person is between 3.33 to 4 English words per second. According to Luyken (1991), "the average reading speed is generally considered to be between 150 and 180 words per minute" (pp. 43-44) which means 2.5 to 3 words per

second. The difference between these two views may be rooted in the fact that the research by Buzan (2006) was conducted about reading printed materials while the one by Luyken (1991) focused on screen reading. Michael Nielsen (1996) has also investigated the speed between reading from computer screens and reading on paper. He concluded that the reading speed from computer screen is about 25 percent slower than reading on paper. Although this research was done about the reading speed from computer screens, its results can also be applied to cinema and TV screen due to their common features.

The space constraint, on the other hand, refers to the space on the screen where a subtitle appears. On this basis, every subtitle contains one or two lines, with a maximum of 32 to 40 characters in each (Gottlieb, 1998). However, Luyken (1991) maintained that if the first line contains a single word or name, a third line can also be considered for the subtitle. One important point about time and space constraints is that they are interrelated and influence each other in terms of efficiency in communicating messages in the film and their subsequent impact on viewers.

In addition to time and space, other researchers consider more problematic features in subtitling which cover issues such as synchronization of the subtitles with the image (Ivan Goran Kovačič, 1998) and the difference between the speed of reading subtitles and that of the spoken language (Barbara Schowarz, 2003) which may lead to summarizing the dialogues or the omission of some parts of what is said on screen. In this regard, Zoe de Linde and Neil Kay (1999) believed that almost half of the film dialogues will be omitted in the subtitles.

1.4.1.5 The Parameters of Subtitling Metaphors

The variety of the existing strategies for subtitling will not give complete freedom to translators to choose from among them. In fact, any idea of choosing among the strategies of translation (particularly in the area of culture) is strongly bound to the informative and the emotive role of the metaphor (in our case) in the SL and the TL cultures. Jan Pedersen (2005) has gathered and presented seven parameters based on which subtitlers can decide what strategy to use in the translation of culture-bound elements (e.g. metaphors). It should be noted that these seemingly independent parameters are highly interrelated and may combine to assist or impede the translator in subtitling. Pedersen's parameters are as follows:

a) **Transculturality:** it refers to involving, or combining elements of more than one culture. It is rooted in shared interests and common values across cultural and national borders. Therefore, people across the world have access to the Culture-bound References (CRs) which no longer are culture-bound. Ritva Leppihalme (1994) suggests three levels for transculturality: **Transcultural Reference** as a CR that is not specific to the Source Culture (SC) and is understandable for both the Source Text (ST) and the Target Text (TT) audience due to their shared cultural knowledge. **Monocultural Reference** as a CR that is specific to a particular culture and less recognizable for the TT audience compared to the ST audience due to their different cultural knowledge. The CR at this level may lead to a translation crisis point. And **Microcultural Reference** which refers to the unique culture of a small group of people within a limited geographical area. A Microcultural CR belongs to the Source culture; yet, it is not a part of the shared cultural knowledge of either the ST or the TT audience since it is too specialized or too local.

Therefore, one can only infer the meaning of a CR at this level based on the context or co-text.

b) **Extratextuality**: the term 'Extratextual' means relating to, or being something outside a text and 'Extratextuality' underlines the fact that whether the CR exists outside the source text or not. If it does, the next question is if it is 'text external' or 'text internal'. Transcultural CR, Monocultural CR and Microcultural CR are text external. In contrast, if the CR is created for a particular text, it is text internal. A text-internal CR never causes a translation crisis since the translator can find all the information he requires right in the text itself.

c) **Centrality of Reference**: this parameter functions at macro and micro levels. If the reference is central to the macro level, it will have a major role in the film and should be translated carefully. But if it exists at a micro level, based on its importance, it can be approached in two ways: one can leave out the CR, if it has a marginal role at the micro level. Nevertheless, if it has a key role, the interventional strategies should be adopted for the translation.

d) **Intersemiotic Redundancy**: it occurs when there is a redundancy between channels. For example, when both visual and auditory channels convey almost the same information, the spoken word can be regarded as redundant. Since subtitles are a part of polysemiotic texts which include the non-verbal visual channel (i.e. picture), the non-verbal audio channel (i.e. music and sound effect), the verbal audio channel (i.e. the dialogue), and the verbal visual channel (i.e. signs and captions), intersemiotic

redundancy is more likely to occur in them and the subtitler has more choices while translating the ST into the TT.

e) **Co-text**: it is defined as the linguistic or verbal environment surrounding a specific word or phrase. It is the most immediate manifestation of context in discourse. In brief, if there is redundant information in different parts of the Co-text, the subtitler does not need to translate all parts.

f) **Media-specific Constraints**: they are related to converting verbal dialogues into written texts, i.e. subtitles. This may lead to the change in the language style.

g) **Paratextual Considerations**: to ensure the success of a translation, translators must read and interpret each and every one of the textual and Paratextual elements. Paratext refers to meanings that are alluded to, above or beyond the printed text. Paratextual Considerations are concerned with the information about the texts, e.g. the purposes for which the subtitling is done. Before undertaking any translation task, one should answer questions related to the Paratextual Considerations. The answers to these questions are often found outside the text; i.e., subtitlers, the internet, guidelines, broadcasters, subtitling companies, TV-guides and the like.

1.4.1.6 The History of Subtitling

The invention of film was in the late 1800s and cinema was established in 1895 (Yves Gambier, 2003). However, it was after the creation of silent films that great efforts were made to transfer the actors'/actresses' dialogues to the viewers. The first attempts to serve this purpose were in 1903 in the form of what is now conventionally called 'insert titles'

or 'intertitles' (Jan Ivarson, 1995a) which refer to the replacement shots in some parts of the film that include some verbal information in the original language. For example, if an American silent movie was shown in France and contained a series of intertitles in English, they would be reshot in French (John Minchinton, 1993). "In 1909, 'intertitles' became an indispensable part of the film and were photographed and printed on the film-strip" (Ivarsson, 1995a, p. 294).

The development of film subtitle translation began after 1929 when the first sound films found an international audience (Gottlieb, 1998). It was at this time when people in different countries around the world became interested in understanding the meaning of the original movie dialogues. Ivarsson (1995a) explains the rise and evolution of subtitles on cinema-films as follows:

> The first attempts were made in the US to produce 'subtitles' (in the current sense of the word), as optically inserted negative frames of text printed on blank frames (as black letters) and projected on the film negative; a positive print of the whole film containing the inserted subtitles would transform the colour of the letters from black to white ... . The chemical method of inserting subtitles by bleaching the emulsion of the film strips in the shape of the desired letter-sequence/text, frame by frame - invented in Hungary a couple of years later and immediately taken over by the French and the Swedes - was what boosted the implementation of subtitles since it was cheaper and quicker if multiple copies of subtitled films were to be made. All these methods (still applicable today) are used for the production of subtitles on cinema-films. The latest technology - since 1988 - for

cinema subtitling involves the use of laser to bleach the emulsion of the film in the desired letter-sequence/text (p. 295).

According to Ivarsson (2001), subtitles were initially placed on the distribution copies of the movies; not the original negative. Countries like France, Sweden, Hungry and Norway were leading in using innovative techniques to develop subtitles for films. Soon some technicians tried to invent new techniques for developing subtitles and in 1909 the optical method replaced the manual projection of slides with printed texts on the screen. In this method a frame with the title was kept fixed and "the film negative and the positive print strip were fed forward and exposed. Later on this process became automatic. Exposed 'blank' frames were inserted between the title frames and the titles were fed forward by means of a counter to ensure that the subtitles were the right length and came in the right place" (ibid).

One of the drawbacks of an optical method was that the original negative had to be copied with a considerable increase in the noise level of the film. In order to prepare a large number of copies, the title can be photographed onto another film of the same length as the original with the in and out cue frames synchronized with the sound. Then the negative and the roll with the titles were copied concurrently. In 1930, another new method was developed by a Norwegian inventor called Leif Eriksen who stamped titles onto the images on the filmstrip. The titles were typesets printed on paper and photographed to produce very small letterpress type plates for each subtitle – the height of each letter was only about 0.8mm (Ivarsson 2001). In 1953, Turchanyi, another inventor from Hungry devised a method in which "the plates were heated to a sufficiently high temperature to melt away the emulsion on the film without the need for a softening

bath" (ibid.). Both these processes, however, were difficult to control and the results were often not what they expected since the letters were blurred and difficult to read. Therefore it seemed necessary to look for another technique. In 1932, Hruska, an inventor from Budapest took action and improved the technique for stamping titles directly on the film copies. An extremely thin layer of paraffin or wax was applied to the emulsion side of the finished film copy. The printing plates were inserted into a kind of printing press into which each plate was fed and heated to a temperature of almost 100° C, and one by one they were pressed against the paraffin layer at the bottom of the frame which corresponded to the beginning of the dialogue line (Gregory J. Downey, 2008). The paraffin under the letters melted and was displaced, exposing the emulsion. This process was repeated with all the frames on which this subtitle was to appear, corresponding to the duration of the dialogue. The same process was used throughout the film (Ivarsson, 2001).Then the film was placed in a bleach bathtub in which the emulsion was absorbed in the liquid and only the transparent nitrate or acetate film was left. The etching fluid and paraffin were then washed down. This process resulted in white letters on the screen which were clear and easily readable, although the edges were sometimes slightly uneven. Soon this process was also automated by a counter. The chemical process was the cheapest method when less than ten copies of a film were to be subtitled (Ivarsson, 2001). The chemical and optical methods are still used in numerous countries, although the plate making process has been modernized.

Today, computers are used as a means of creating titles which can be 'time coded' and 'simulated' on a videocassette for editing purposes.

Employing laser for the purpose of inserting subtitles is the latest development in this realm. In this process, lasers are used to burn away or vaporise the emulsion, thus making typesetting and plates are unnecessary. Laser subtitling is a technique which was developed by Denis Auboyer in Paris and by Titra-Film in Paris and Brussels and has been commercially successful since 1988 (Ivarsson, 2001). This method of subtitling needs expensive equipments; however, it is cheaper than the chemical process. The time code technique replaced the manual way of feeding the titles into the film images. When a tape is time coded, a 'clock' is recorded alongside each frame in the form 10:41:32.06, hours: minutes: seconds: and frames. When the recording is played, the signal is read and the time code information is picked up and used by the subtitling equipment. It can be displayed in or outside the image. Soon developments in technology enabled subtitle providers to install subtitling systems on their PCs. This made the subtitling operation easier and less expensive, allowing them to put the subtitles in the appropriate place in the program.

Regardless of the history of subtitling, the number of academic researches which has been focused on subtitling (compared to other branches of translation) is scant. This is mainly because subtitling as an academic filed of research does not have a long history. Gambier (2003) has claimed that "despite its history, film subtitle translation did not attract much attention as a topic for research before 1995" (p. 171), therefore "subtitling has been under systematic investigation for a rather short time" (Gambier & Gottlieb, 2001, p. xvii).

1.4.2 Preliminary Concepts about Metaphor

In the traditional perspective, metaphor is a trope where one thing is spoken of as if it is another thing (Aristotle, 1965). On this basis, metaphor is the permanent feature of language. The ability to understand and produce metaphor is the characteristic of mature linguistic competence so that metaphors are used in intelligence tests or to evaluate creativity. Metaphor is basically used to state the experiences and concepts where literal language does not seem to be sufficient for their expression. Therefore, it happens to increase the range of articulation in language. Metaphor refers to a novel and at the same time amazing use in language. Ron Asher (1994) believed that "whether occupied with metaphors, novel or commonplace, theorists of language and of cognition have come to recognize that no understanding of language and linguistic capacities is complete without an adequate account of metaphor" (p. 2452).

1.4.2.1 Definition of Metaphor

The term 'metaphor' has its roots in the Greek word *metaphora* derived from *meta* which means 'over', and *pherein* meaning 'to carry' (Terence Hawkes, 1972). It stands for "a particular set of linguistic processes whereby characteristics of one object are 'carried over' to another object, so that the second object is spoken of as if it were the first" (ibid, p. 1).

The earliest definition of metaphor was presented by Aristotle (quoted by Ivor Armstrong Richards, 1965) as "a shift carrying over a word from its normal use to a new one" (p. 89). This definition is so broad that it can contain other figures of speech such as *allegory*

which refers to "a story, play, poem picture or other works in which the characters and events represent particular qualities or ideas, related to morality, religion or politics: *City of God*" (Cambridge Advanced Learner's Dictionary, 2003, p. 31), *synecdoche* which is "a figure of speech by which a more inclusive term is used for a less inclusive term or vice versa: *head* for *cattle* or *the law* for a *policeman*" (The American Heritage Dictionary, 1979, p.1305), *metonymy* which refers to "a figure of speech in which an idea is evoked or named by means of a term designating more associated notion: *the sword* and *sex* are metonymical designations for *military career* and *woman kind* in the example *he abandoned the sword and sex together*" (The American Heritage Dictionary, 1979, p. 826), and the like. Some of the definitions of metaphor which are provided by different dictionaries are as follows:

The Oxford Advanced Learner's Dictionary (2000, p. 803) defines metaphor as "a word to describe somebody or something else, in order to show that the two things have the same qualities and to make the description more powerful".

The American heritage Dictionary (1979, p. 825) defines metaphor as "a figure of speech in which a term is transferred from the object it ordinarily designates to an object it may designate only by implicit comparison or analogy".

The Dictionary of English Language (1978, p. 1232) defines metaphor as "the application of a word to an ufe to which, in its original import, it cannot be put: *He bridles his anger*".

The Cambridge Advanced Learner's Dictionary (2003, p. 781) defines metaphor as "an expression which describes a person or object in a literary way by referring to something

that is considered to posses similar characteristics to the person or object you are trying to describe".

Collin's Cobuild Advanced Learner's English Dictionary (2006, p. 901) defines metaphor as "an imaginative way of describing something else which is the same in a particular way".

In brief, the traditional school considers metaphor as a figure of speech which belongs to rhetoric. It helps us to use a word, which denotes a certain meaning, figuratively to refer to another meaning. This is basically done through a likeness or analogy between two things.

The reliable definition of metaphor for this thesis which is based on the Contemporary Theory of Metaphor (CTM) is "a device to understand the target domain experience on the basis of a familiar one in the source domain" (Lakoff and Johnson, 1980, p.20).

1.4.2.2 Structure of Metaphor

In the view of Richards (1936), metaphor has two parts: i.e. the **tenor** and the **vehicle**. In *'All the world is a stage, and all the men and women merely players'*, *'the world'* and *'men and women'* are respectively the tenor and the vehicle.

Mildred L. Larson (1984) considers metaphor as a figure of speech which is based on comparison. Accordingly, he states that metaphor is a grammatical form which presents two propositions in its semantic structure. Each proposition includes a topic and a comment about that topic. In *'John is tall'*, *'John'* is the topic and *'is tall'* is the comment. The relation between two propositions is the comparison which can be

detected in the comments of two propositions. Comments may be alike or identical. In *'John is a beam pole'*, the two propositions in the semantic structure are *'John is tall'* and *'A beam pole is tall'*. Here, the topic of the first proposition is compared with the topic of the second. The comments are identical. The topic in the second proposition is often called the image. The point of similarity exists in the comments.

According to Larson (1984, pp. 447-448) a metaphor comprises four constituents: a) **Topic** as the subject to which attributes are ascribed; i.e. the thing that is being talked about or, as Larson states it, is the first proposition (non-figurative), b) **Image** which is the object whose attributes are borrowed and ascribed to the topic or as Larson puts it, it is "the topic of the second proposition (figurative); namely, what it is being compared with", c) **Point of similarity** that is the common ground found in the comments of both propositions involved or the comment of the EVENT proposition which has the image as the topic, and d) **Non-figurative equivalent**: when the proposition containing the topic is an EVENT proposition, the COMMENT is the non-figurative equivalent. Therefore, the propositions in *'The moon is blood'* are *'The moon is red'* and *'Blood is red'*. Here, the topic is *the moon*, the image is *blood* and the point of similarity is *being red* (ibid, p. 447). In *'the righteous judge will give you the crown of life'*, the metaphor includes a sentence which encodes an event proposition. Hence, four parts can be discovered in the followings:

(The officials) give (the victorious athlete) a crown.

(God), who judges righteously, will give you (eternal life).

The topic is *'God'* who judges righteously. The image is *'officials'*. The point of similarity is *'to receive a reward for doing well'*. And the non-figurative meaning is *'will give you eternal life'* (ibid, 448)

Larson (1984) believes that what is helpful in analyzing metaphors is to write down the propositions which make a vital role in the comparison. He also maintained that an adequate translation is only possible when topic, image, point of similarity and non-figurative meaning (in case of Event Propositions) have been clearly discovered.

Peter Newmark (1988a) has also considered the following parts in the structure of a metaphor:

a) Object (as the item which is explained by the metaphor)

b) Image (as the item in terms of which the object is explained)

c) Sense (which refers to Richard's 'tenor')

d) Metaphor (as the word/s taken from the image)

e) Metonym (as a one-word image which replaces the object, and may later turn into a dead metaphor, e.g. the *'fin'* of a motorcycle). However, in many cases, a metonym is 'figurative' but not metaphorical, since the image distinguishes an outstanding feature of the object. It may also be a synecdoche (e.g., *'the seven seas'* is *'the whole world'*) which needs the translator to clarify it within the text (p. 85).

1.4.2.3 Purpose of Metaphor

The most important rhetorical function of metaphor is to stimulate imagination, to arouse feelings and to prompt action (George Elliot, 1984). Metaphors are applied to beautify the ordinary language and to increase the effect of language use. Metaphors highlight a particular feature of a phenomenon while leaving out other aspects. For example, in *'Life is a stage'* we merely look at life as *a stage* regardless of its other features like sorrow, pain and the like.

Newmark (1988a) believed that the major function of metaphor is to explain an entity, event or quality in a more comprehensive, concise, and complex way compared to what can be done by the implication of literal language. According to Newmark (1988a), the process of describing an entity or object in terms of another seems to be emotive and controversial, since it seems as if somebody is telling a lie. The main reason is that a point of similarity between two entities is set up without clearly mentioning the similarity. For example in *'He is a pig'*, it is not quite clear that what feature of *pig* (gluttony, filth or the like) is considered for reference. That is why they are likely to be imprecise if not inaccurate. He claims that "all emotive expressions root in metaphors, being mainly figurative language tempered by psychological terms. If metaphor is used for the purpose of coloring language (rather than sharpening it in order to describe the life of the world or the mind more accurately), it cannot be taken all that seriously" (p. 106).

1.4.2.4 Types of Metaphors

Metaphors have been taxonomized by different scholars in different ways. Two taxonomies (which are among the most creditable classifications of metaphors) presented by Max Black (1962a) and Peter Newmark (1988a) are described below.

Black (1962a) classified metaphors into three categories; namely, 'extinct', 'dormant' and 'active'. An **extinct metaphor** is the one whose etymology, genuine or fancied, proposes a metaphor beyond resuscitation; in other words, its metaphorical nature cannot be recovered ('*a muscle*' as '*a little mouse*' or *'jerk'* in *'Paul is a jerk'*). It is hard to revive extinct metaphors because they are highly idiomatized. A **dormant metaphor** can be usefully restored and its metaphoric dimension may be reactivated in a suitable context ('*obligation*' as '*involving in some kind of bondage*' and *'He is fuming'*). An **active metaphor**is perceived to be, actively metaphoric. These types of metaphors are cognitively processed as metaphors (e.g., *'Tom is a thumb'*) (p. 25)

In the meantime, Black (1962a) has also distinguished between two types of active metaphors; namely, 'emphatic' and 'resonant' based on two criteria of 'emphasis' (how necessary a metaphor is to a text) and 'resonance' (how deep and loud a metaphor is to a text). Accordingly, an **emphatic metaphor** is the one whose producer will not allow any variation upon or substitute for the words used (e.g., *'All the world is a stage'*), and a**resonant metaphor** is the one which supports a high degree of implicative elaboration (e.g., *'Man is a wolf'*) (p.26).

Newmark (1988a, pp. 106-112) has considered the following six types of metaphors in his suggested taxonomy: a) **Dead metaphors** whose images are highly unmarked and

that is why people are hardly conscious of them. They often include the universal terms of space and time, the main parts of the body, general ecological features and main human activities such as *top*, *bottom*, *foot*, *mouth*, *arm*, and *space*(e.g. '*at the mouth of the river'*). b) **Cliché metaphor** refers to a phrase or word that has lost its original effectiveness or power from overuse (e.g. '*Long time, no see'*). A cliché metaphor usually consists of two types of stereotyped combinations: figurative adjective plus literal noun (simplex metaphor) as in '*filthy lucre'*; or figurative verb plus figurative noun (complex metaphor) as in '*explore all avenues'*, '*leave no stone unturned'*, and '*stick out a mile'*. c) **Stock or standard metaphor** is "an established metaphor, not deadened by overuse and in an informal context is an efficient way and concise method of covering a physical and/or mental situation both referentially and pragmatically" (p. 108). Examples are '*Keep the pot boiling'* and '*He plays second fiddle'*. d) **Adapted metaphor** usually includes metaphors which have been adapted into a new context by its user or personalized to some extent (e.g., '*almost carrying coals to Newcastle'*). e)**Recent metaphors** involve a metaphorical neologism that has become generally and rapidly used in the source language (e.g., '*pissed'* as '*drunk'*, '*fuzz'* as '*police'*, '*spastic'* as '*stupid'*, '*skin'* as '*bankrupt'*, and '*greenback'* as '*note'*). f) **Original metaphors** are created by the SL writer or speaker and are often used to emphasize particular personal points. Examples of this type of metaphor are: '*let's weight the night of a village, the slumber of a gazelle'*, '*I can hear the clear sound of solitude, opening and closing its window'*, and '*where the Norweyen banners flout the sky, and fan our people cold'*.

The interested classification of metaphor in this study is the one presented by Lakoff and Johnson (1980) in their Contemporary Theory of Metaphor. According to their attitude, metaphors are classified under the following three heads:

a) **Structural metaphors** which are the largest group of the three types of comparison, requiring us to transfer one basic domain of experience to another known familiar basic domain (e.g., *'Argument is war'*).

b) **Ontological metaphors** which are the most abstract and powerful type of conceptual metaphors. They relate physical objects to abstract emotions, ideas, events, and activities. The general patterns of ontological metaphors are ABSTRACTS ARE THINGS (e.g. *'This theory explains everything'*) and EVENTS, ACTIONS, ACTIVITIES AND STATES ARE CONTAINER (e.g. *'There was a lot of good running in the race'*).

c) **Orientational metaphors** which structure the entire system of concepts with respect to each constituting concept. They are referred to as "orientational metaphors" since they mainly arise from spatial orientations such as up-down, inside-outside, front-back, far-near, deep-shallow, and central-peripheral. The metaphorical function of these spatial orientations results from the fact that we have such spatial bodies and the way they function is the same as their function in our actual physical environment. Orientational metaphors give a concept a spatial orientation. For example, in the English culture it is said that *'Happy is **up**'* because of the English expressions such as *'I'm feeling **up** today'*.

1.4.2.5 How to Interpret Metaphors

Larson (1984) argues that rendering a word-for-word translation of metaphors in the target language may lead to a partial or complete misunderstanding on the part of readers. Then he puts forward seven reasons to demonstrate that the translation of metaphors is not always an easy task and a word-for-word translation of metaphors would not be satisfactory. First, the source language metaphor might be unknown and unfamiliar in the target language. For example, *'I washed my clothes snow white'* might not make sense to people living in some parts of the South Pacific because they may have no idea about snow; instead, the images in *'seashell white'* or *'bone white'* are more comprehensible for these people. Second, the lack of clarity in the topic of a metaphor may lead to some problems for the TL readers. In *'The tide turned against the government'*, for example, the topic, public opinion, is implied and therefore would be vague and problematic for readers. Third, sometimes the point of similarity is unclear and can cause some problems. For instance, in a sentence like *'He is a pig'*, the point of similarity is vague since in different cultures *'a pig'* has various connotations such as being dirty, gluttonous, stubborn, etc. Fourth, when the point of similarity is understood in two cultures in two completely different ways, more problems may arise. For example a sentence like '*John is a rock*' may have different meanings in different cultures: *'He is still'*, *'He can't talk'*, *'He is always there'* or *'He is very strong'*. Consequently, the literal translation of *'John is a rock'* without identifying the point of similarity will be ambiguous in the target language. Fifth, comparing the **topic** and the **image** in the target language may be performed in a different way. For example, in the source language metaphor *'There was a storm in the national parliament yesterday'*, the word *'storm'* may have never been used in the target language to speak of a heated debate. In order to translate this metaphor in

the target language, we may need to replace the image of the source language metaphor (a storm) with a known corresponding image for the target language readers (e.g., *'fire'* to refer to *'a heated debate'*). Sixth, languages differ in how they create metaphors and how often they use them. If necessary, some languages are capable of creating new metaphors; however, one should first be certain that the newly-made metaphor will be practical in the target language. It is also worth-noting that there are other languages which lack such a capability and direct translation of the source language metaphors into such languages may lead to ambiguity and vagueness. And seventh, in languages which frequently use metaphors, most images have already had exact and specific metaphorical meanings. Thus, using an image in a different way in the source language may cause a misunderstanding due to its difference with the conventional common image in the target language. For example, the literal translation of *'John is a rock'* (when it means *'He is severe'* in the source language and *'He has hard muscles'* in the target language) will merely result in a misunderstanding (Larson, 1984, pp. 250-252).

1.4.2.6 How to Translate Metaphors

Metaphors have always been the focus of translation experts and linguists due to the common problems they raise in interpretation and translation. Larson (1984) has presented five methods for translating metaphors: a) the metaphor may be kept if the target language allows; i.e., if it sounds natural and is comprehendible for the target language readers, b) a metaphor may be translated as a simile by adding *like* or *as*, c) the image in the source language is replaced with an equivalent target language image, d) the metaphor may be kept and the meaning explained, that is, the translator can add the topic

and/or point of similarity, and e) the metaphorical imagery is deleted and its meaning is merely given (p. 254).

Newmark (1988a) has also presented a set of strategies for the translation of metaphors. His recommended strategies include five of Larson's strategies and two additional ones.

1. Reproducing the same image in the TL

2. Reproducing the image in the SL with a standard TL image which does not clash with the TL culture

3. Translation of metaphor by simile, retaining the image

4. Translation of metaphor by simile plus sense, or occasionally metaphor plus sense.

5. Conversion of metaphor to sense

6. Deletion (if the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component).

7. Translation of metaphor by the same metaphor combined with sense (the addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood) (p. 107)

1.4.3 Metaphors from a Cognitive Perspective

Lakoff and Johnson's (1980) definition of metaphor superseded Aristotle's and others'. On the basis of their attitude which was later known as the Contemporary Theory of

Metaphor (CTM), they claimed that metaphors structure certain areas of our life and help us to manage our experience. They stated that the essence of metaphor is to understand and experience one kind of thing in terms of another. Lakoff and Johnson have argued that metaphors are omnipresent in everyday life, not just in language, but in thought and action.

They have mainly focused on language since people communicate by means of language and communication is a conceptual system under which people think and act. People draw on conceptualization to structure their abstract experiences in a complex way through making them more understandable by comparing them to the things which are more familiar and tangible.

Lakoff and Johnson (1980) have identified three basic types of metaphor; namely, structural, ontological and orientational metaphors. Because the focus of the present thesis is on orientational metaphors, a closer look at this particular type is presented below.

1.4.3.1 Orientational metaphors

Lakoff and Johnson (1980) believed that orientational metaphors give concepts a spatial orientation; i.e., concepts are spatially related to each other. These metaphoric representations are based on our experiences of the physical space we have. We sometimes associate abstract ideas that do not *really* have a location with a particular place in space. In this way, certain abstract ideas are linked to others. Examples are:

HAPPY IS UP; SAD IS DOWN; MIND IS UP; EMOTION IS DOWN; MORE IS UP; LESS IS DOWN, and etc.

Lakoff and Johnson (1980), for example, see the physical state in the fact that someone who is sad may be hunched and if a person feels happy, the posture will shift to a more upright position. Another possibility is that Heaven which represents happiness is high above us but Hell which implies misery and wretchedness is below us. More examples are:

a) *I am in a **high** mood.*

b) *I am **down**.*

c) *to liven things **up***

d) *I am in **low** spirits.* (ibid, p. 16)

Other examples are *MIND IS UP* and *EMOTION IS DOWN*. It is explained that inside the human body, the mind is in the brain (i.e., in the head), but emotions are said to come from the heart. Accordingly, the head is above the heart and thus 'up' as it comes in the following example:

a) *The discussion **went down** to the emotional level, but I **brought** it **up** again to the rational level.*

Still there are other examples like *MORE IS UP* and *LESS IS DOWN*. The basis for this is the assumption that adding something means growing as in:

a) ***high** rates*

b) ***high** debates*

c) ***big** money*

d) ***rising** numbers*

e) *falling* numbers (ibid, p. 17)

1.4.4 Ali R. Al-Hasnawi's Cognitive Model for the Translation of Metaphors

From a cognitive view and according to Nili Madelblit (1995), translation of metaphors is in direct connection with the two aspects of **mapping condition** and **lexical implementation**. Mapping condition has to do with the way that speakers of a language use to conceptualize the world and its realities based on their culture and beliefs. And lexical implementation involves the words that speakers use to express their conceptualization of realities with. Accordingly, Al-Hasnawi (2007) considered the following three schemes for the classification of metaphors to indicate the hardship of the translation of a metaphor based on its universality or culture-specificness:

a) Metaphors of similar mapping conditions and similar lexical implementations

Metaphors of this scheme which have similar conceptual domain in different cultures are regarded as universal. To clarify this scheme let's consider the following example between English and Persian:

English phrase: from the bottom of my heart (Meaning: doing something *eagerly*)

The equivalent Persian phrase: از ته قلبم

Transcription of the Persian phrase: /?az tahe qalbam/

Back translation of the Persian phrase: from the bottom of my heart

As is shown, the English metaphor and its Persian counterpart are rather similarly mapped and lexicalized.

b) Metaphors of similar mapping conditions but partially different lexical implementations

In this scheme, the SL metaphor (English) and the TL metaphor (Persian) belong to a similar conceptual domain; however, their lexical representations are partially different. Example:

English sentence: Walls have ears (Meaning: *Someone may hear us*)

The equivalent Persian sentence:دیوار موش داره موش گوش داره.

Transcription of the Persian sentence: /divār muš dāre muš guš dāre/

Back translation of the Persian sentence: Wall has a mouse and the mouse has ears.

c) Metaphors of different mapping conditions and different lexical implementations

Metaphors of this category are culture-bound in the SL and are mapped into different domains in the TL.

Example:

English Sentence: GO fry an egg. (Meaning: *Go away and leave me alone*)

The equivalent Persian Sentence: برو کشکت رو بساب.

Transcription of the Persian sentence: /boro kašket ro besāb/

Back translation of the Persian sentence: Go and grind your dried whey.

Since the cognitive model presented by Al-Hasnawi (2007) for the translation of metaphors is considered as the background theory of this thesis, it will be discussed in more details in chapter two.

This model has been lately focused by different Persian scholars as the back ground model for the translation of metaphors from English to Persian. The researches which were done on the basis of this model by Iranian scholars are also listed and discussed in section 2.7.

1.4.5 Interlingual Subtitling as a Form of Foreignization

Edward Burnett Tylor (1871) defined the concept of culture as "that complex whole, which includes knowledge, belief, art, morals, law, customs, and their capabilities and habits acquired by the man as a member of society" (p. 4). In the meantime, Lakoff and Johnson (1980) believe that "a culture may be thought of as providing among other things, a pool of available metaphors for making sense of reality … To live by a metaphor is to have your reality structured by that metaphor and to base your perceptions and actions upon that structuring of reality" (p. 12). Accordingly, metaphors are rooted in the culture of a nation and reflect their social beliefs and values. Therefore, the translation of metaphors from one language to another (e.g. form English to Persian) which are used to conceptualize reality in almost different ways is not an easy task. In order to recognize the extent of this difficulty, we just need to consider that the two cultures enjoy different traditions, life conditions, symbols, and methods of representing the experience.

Therefore, it can be concluded that metaphors are almost culture-specific and every culture conceptualizes the world in its own way by the application of its own metaphors.

Subtitling is a form of translation where the translator (in his decision-making) is always moving between two opposite directions (namely, domestication and foreignization). Therefore, it is necessary to present the definition of these two vital terms. Lawrence Venuti (1995) defined domestication as "translating in a transparent, fluent, invisible style in order to minimize the foreignness of the target text" (p. 66). Domestication, therefore, replaces the SL and the SC features with their equivalences in the Target Language (TL) and the Target Culture (TC) in a way that the target audience can understand the translated text with ease and without any sense of foreignness. In other words, it entails the dominance of the Source Language (SL) as well as the Source Culture (SC) over the TL and the TC. Venuti (1998) has maintained that:

> Translation is often with suspicion because it inevitably domesticates foreign text, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies. This process of inspection operates at every stage in the production, circulation, and reception of the translation. It is initiated by the very choice of a foreign text to translate, always an exclusion of other foreign texts and literatures, which answers to particular domestic interests. It continues most forcefully in the development of a translation strategy that rewrites the foreign text in domestic dialects and discourses, always a choice of certain domestic values to the exclusion of others. And it is further complicated by the diverse forms in which the translation is published, reviewed, read, and taught, producing

cultural and political effects that vary with different institutional contexts and social positions (p. 67).

Basil Hatim and Ian Mason (1997) believe that "the dominant trend towards domestication in translating from American English over the last three decades has had a normalizing and neutralizing effect, depriving source text producers of their voice and re-expressing foreign cultural values in terms of what is familiar (and therefore unchallenging) to the dominant culture" (p. 145).Therefore, according to Venuti (1998) and Hatim and Mason (1997), domestication is tied up with a loss in translation with regard to the ST culture.

On the other hand, Venuti (1998) described foreignization as "sending the reader abroad" (p. 69). This approach to translation is founded on highlighting the sense of 'otherness' in the SL to the target audience. The translated text is not expected to be the exact version of the original (unlike that of domestication). It tries to give the target audience an opportunity to appreciate the SL and the SC by highlighting the foreign features in the ST. In other words, foreignization dispels any domination of the TT over the ST.

Due to the co-occurrence of the film dialogues in the SL and their subtitles in the TL, the viewers who are familiar with both the SL and the TL can compare the translation with its source dialogues. Therefore, interlingual subtitling of films should benefit from the features of foreignization so as to be considered as creditable on the part of the TL viewers. On the contrary in dubbing where the translation substitutes the original film dialogues, domestication is the proper approach for translators to make the best impression on the TL viewers.

1.5 Statement of the Problem

The main problems under the investigation of this study are: a) lack of an academic investigation about the interpretation of English orientational metaphors in Persian, b) lack of an academic investigation to determine the practicality of the cognitive model presented by Al-Hasnawi (2007) for the interlingual subtitling (as a particular type of translation with its unique features and restrictions) of English orientational metaphors to Persian, c) lack of an academic investigation to examine the appropriateness of the schemes and strategies (presented by Al-Hasnawi) for the interlingual subtitling of English orientational metaphors in Persian, and d) lack of an academic investigation to show the frequency and percentage of the schemes (presented by Al-Hasnawi) to which metaphors belong (to see the extent of universal and culture-specific orientational metaphors in English and Persian) and the strategies used to subtitle English orientational metaphors into Persian in the movies under this study.

Despite the importance of the subtitling of English orientational metaphors into Persian, the researcher could not find any related comprehensive academic investigations in this field; however, there were few separate papers about orientational metaphors and interlingual subtitling.

Translation of American English orientational metaphors into Persian may give rise to serious problems for subtitlers because they need to transfer the informative and emotive units which belong to the American culture and may not necessarily exist in the Persian culture or may be regarded as unsuitable or uncommon for Iranian viewers.

The interested theory of the present study is the Contemporary Theory of Metaphor (CTM) presented by Lakoff and Johnson (1980). Here, the researcher tried to apply the achievements of the cognitive approach on the interpretation of the extracted English orientational metaphors. Additionally, the cognitive model presented by Al-Hasnawi (2007) for the translation of metaphors from the Source Language (SL) to the Target Language (TL) is considered as the background model of this thesis for the translation of the orientaional metaphors from English to Persian. In the meantime, the present thesis tries to shed light on the possible shortcomings of this model and recommends ways to manage them.

1.6 Objectives of This Study

On the basis of what has been stated above, the objectives of this thesis are as follows:

1. to investigate the schemes (presented by Al-Hasnawi in his cognitive model, 2007) to which the English orientational metaphors identified from the movies under this study and their Persian equivalents belong;

2. to investigate the strategies presented by Al-Hasnawi (2007) for the translation of the extracted English orientational metaphors of this study to Persian at each scheme;

3. to determine the effectiveness of the schemes of the cognitive model presented by Al-Hasnawi (2007) in the categorization of the extracted English orientational metaphors as well as the effectiveness of the strategies provided in this model for the interlingual subtitling of English orientational metaphors in Persian; and

4. to present the frequency and percentage of the schemes to which the extracted orientational metaphors of this thesis belong and the strategies applied to translate the collected metaphors of this thesis into Persian.

1.7 The Research Questions

The research questions of this thesis are as follows:

1. Based on Al-Hasnawi's cognitive model (2007) of metaphors, how appropriate are the schemes recommended for the classification of the English orientational metaphors identified from the American movie dialogues and their equivalents in Persian?

2. Based on Al-Hasnawi's cognitive model (2007), how appropriate are the strategies recommended for the subtitling of the English orientational metaphors into Persian?

3. How effective is Al-Hasnawi's cognitive model for the classification and subtitling of English orientational metaphors into Persian?

4. What are the types, frequencies and percentages of the schemes to which metaphors belong and strategies which are used in the subtitling of the movies under this study?

1.8 Limitations of the Study

This study is an investigation into the translation of English orientational metaphors in the (interlingual) subtitling of American English movies to Persian.

The main concern of this study is interlingual subtitling which is defined as "the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen" (Karamitroglou, 2000, p. 5).

The cognitive model based on which the present thesis is conducted is the one presented by Al-Hasnawi (2007) as the model which is lately focused by Iranian scholars (see the papers which are done on the basis of this model in section 2.7). His cognitive model for the translation of metaphors is proposed for the ordinary written form of translation which involves domestication. But here, the researcher is using Al-Hasnawi's model for the interlingual subtitling that is based on foreignization and has its own unique features and restrictions.

The required English data for this study were extracted from ten original American movies which include: *Con Air, Face Off, Kill Bill 1, Kill Bill 2, Lock Up, No Country for Old Men, Punisher 1, Sin City, Speed,* and *The One* (see Appendix B for the synopsis of the movies).

One reason behind choosing these movies from among the wide range of accessible ones is the high frequency and diversity of the applied English orientational metaphors. The genre of the movies under this study is *action*. A ten-year experience of teaching the translation of movies at university convinced the researcher that action movies (among other genres) are quite a richer source of orientational metaphors. In the mean time, the above-mentioned movies have been selected from among 160 American action movies to ensure they can provide the preliminary data for the purposes of this thesis in a more

appropriate way. Moreover, they are among the most well-known American English movies. According to Robert Morgan (2001; quoted by Hossein Barzegar 2010), there is a definite link between a movie and its subtitles in a way that the subtitling of the better films is much easier than the ordinary ones.

The equivalent Persian translations for the extracted English orientational metaphors are selected from the three books which have been formerly published by the researcher (see section 3.2 for the title of the books).

Here, the SL refers to English and the TL refers to Persian. In other words, this study only investigates the English original texts of the American English movies as well as their corresponding Persian subtitles.

The present thesis interprets its extracted metaphors in the light of the Cognitive Theory of Metaphor (Lakoff and Johnson, 1980). In the mean time, the background cognitive model of this thesis for the classification and translation of its extracted English orientational metaphors to Persian is the one presented by Al-Hasnawi (2007).

1.9 Significance of the Study

The reasons behind the importance of this study are as follows:

1) It is most probably the first academic study with regard to the interlingual subtitling of American English orientational metaphors to Persian. After searching the libraries and internet for four years, the researcher could not find any considerable studies about the interlingual subtitling of English orientaional metaphors in Persian. However, the very

same search reveals distinct cases of investigations in subtitling, metaphor (in general term), the ordinary written translation of metaphors, the translation of metaphors in poetry, and the subtitling of metaphors in languages other than Persian.

2) It is most likely the first academic study which uses the cognitive model of Al-Hasnawi (2007) for the translation of metaphors in the subtitling of the English orientational metaphors to Persian.

3) It is most probably the first academic investigation which determines the effectiveness of the cognitive model of Al-Hasnawi in an interlingual subtitling context where English is the SL and Persian is the TL.

4) This thesis is significant both theoretically and practically. From the theoretical point, it enhances the effectiveness of the cognitive model of Al-Hasnawi by recommending one more scheme and its relevant strategy for the classification and translation metaphors from English to Persian. At the same time, it provides a practical list of examples to illustrate how English orientational metaphors are interpreted (based on the CTM), classified and subtitled to Persian (based on the cognitive model of Al-Hasnawi and the additional scheme and its relevant strategy recommended by the researcher).

1.10 Definition of Terms

The definitions of some key terms as used in this study are as follow:

1.10.1 Subtitling: Here, subtitling refers to interlingual subtitling which is defined as the translation of the spoken (or written) source text of an audiovisual product into a written

target text which is added onto the images of the original product, usually at the bottom of the screen (Karamitroglou, 2000, p.5).

1.10.2 Metaphor: In this study (based on the Contemporary Theory of Metaphor),metaphor is defined as a device to understand the target domain experience on the basis of a familiar one in the source domain (Lakoff and Johnson, 1980, p.20).

1.10.3 Orientational Metaphor: An orientational metaphor is a metaphor in which concepts are spatially related to each other. Spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment (Lakoff & Johnson, 1980, p.14).

1.10.4 Foreignisation: Venuti (1995) defines foreignization as "sending the reader abroad" (p. 69). This approach to translation is founded on highlighting the sense of 'otherness' in the SL to the target audience. In other words, it tries to give the target audience an opportunity to appreciate the SL and the SC by highlighting the foreign features in the ST.

1.10.5 Cognitive Approach: The term cognitive approach refers to perceiving and knowing, and seeks to understand mental processes such as perceiving, thinking, remembering, understanding language, and learning (Stillings, Weisler, Chase, Feinstein, Garfield, & Rissland, 1995).

CHAPTER TWO

REVIEW OF LITERATURE

2.1 Introduction

Chapter Two is divided into five sections. The first section is devoted to some of the guidelines of subtitling among the European countries. These guidelines will provide a better insight into the nature of interlingual subtitling as the focus of this thesis. The second section is about the history of the past studies on metaphor which offers a better understanding of the different theories of metaphors. Section three provides a critical discussion on the most outstanding theories of metaphor and presents the Contemporary Theory of Metaphor (CTM) as the interested theory of this study. In the fourth section, two of the most creditable cognitive models for translating the SL metaphors to the TL are introduced and discussed. The fifth section is devoted to the past studies by other Persian researchers about orientational metaphors and interlingual subtitling.

2.2 Guidelines for the Production and Layout of Subtitles

European countries try to obtain a certain unified framework for subtitling in the mass media to overcome the existing linguistic obstacles among their nations; hence, they would rather describe and categorize the present conventions for subtitling than to make new ones. In line with this objective, Fotios Karamitroglou (1998) has gathered and presented a series of guidelines for the production and layout of subtitles. These guidelines provide an insight into the features and constrains of interlingual subtitling as

a particular form of translation. Below are a few numbers of these guidelines which serve the purposes of this thesis (see the complete list of the guidelines in Appendix A).

a) A maximum of two lines of subtitles should be presented at the bottom of the screen at a time to ensure that no more than 2/12 of the screen image is covered by subtitles.

b) Each subtitle line can contain up to 35 characters. This enables the accommodation of an acceptable part of the translated spoken text and decreases the need for original text reduction or omission.

c) The maximum time for a full two-line subtitle with 14-16 words to remain on the screen is about 5 ½ seconds. This time is reduced in 3 ½ seconds for a full single-line subtitle and 1 ½ seconds for a single-word subtitle to remain on the screen. Moreover, Buzan (2006) believed that the average reading speed of an ordinary person is between 200 to 240 English words per minute. Luyken (1991), accordingly, has also believed that the reading ability of an ordinary person is between 3.33 to 4 English words per second.

d) Subtitles should not be inserted concurrently in connection with the utterance but 1/4 seconds later.

e) Subtitles should not remain on the image for more than two seconds after the end of the utterance, even though no other utterance is made within these two seconds.

f) Only two sentences are allowed on the same subtitle, no matter whether they communicate the utterances of the same speaker (monologue) or different speakers (dialogue). However, Luyken (1991) maintained that if the first line contains a single word or name, a third line can also be considered for the subtitle.

g) Any decision about the omission or inclusion of pieces of information should depend on the relative role they play in the comprehension and the appreciation of the whole target film. There is no need for the subtitler to translate everything (even if it is possible).

2.3 Metaphor through History

The study of the history of metaphor can give us a better insight into the current attitudes and theories of metaphor. The investigations on metaphors trace back to the ancient times in Greek and continue to the present day. What comes below is a set of the most influential attitudes regarding metaphor throughout history.

2.3.1 The Classical View

The ancient Greeks (quoted by Hawkes, 1972) believed that language is the most distinctive feature of man because it can be used to define him. Aristotle classified the art of language into three distinctive categories; namely, logic, rhetoric and poetic. In the light of this taxonomy, he emphasized in the distinction between the language of poetry and that of logic and rhetoric. In his view, this distinction is largely a matter of metaphor. He believed that the connection of poetry to metaphor is essentially due to its nature in processing 'imitation'. That means metaphors state things in an indirect imaginary way. This feature of indirectness is the nature of poetry. For example, '*she is all states, and all princes, I*' indirectly refers to the speaker's belief that he and his lover are richer than all states, kingdoms, and rulers in the world because of the love that they share. Meanwhile, the objectives of logic and rhetoric are correspondingly '*clarity*' and '*persuasion*', and

although they use metaphor occasionally for definite effects, their regular medium is prose and the structures of regular speech.

Aristotle (1965, pp. 23-25) defined the term 'metaphor' as the application of a name which belongs to one thing to refer to another thing. On the basis of this definition, he distinguished between four types of metaphors as follow:

1. from the genus (general) to the species (specific) (as in *'Here lies my ship'*: *'lying'* is a genus, *'lying at anchor'* is a species).

2. from the species to the genus (as in *'Ten thousand good deeds'*: a specific number, used instead of the genus *'many'*).

3. from one species to another (as in *'Draining off the life with the bronze'*, *'draining off'* is used in place of *'severing'*. Both are species of *'taking away'*).

4. a matter of analogy (as in *'Man is a wolf'*)

From the above types, 1 to 3 can be referred to as simple metaphors, while 4 is a complex metaphor since it involves the use of analogy.

Cicero (1942, p. 45) has regarded metaphor as a short form of simile which is contracted into one word. This word takes a location (which does not belong to it) in a way that it is its own position. If it is identifiable it gives pleasure; otherwise (in case of bearing no similarity) it is rejected.

In Horace's view (1965, p. 37), the role of metaphor is to reveal relationships that are harmonious and 'true to life' rather than investigative or novel.

Longinus (1965, p. 97) brought a limitation to the application of metaphors by maintaining that metaphors should only be applied in limited occasions (not more than two or at most three metaphors in one passage).

Marcus Fabius Quintilian (1920, p. 45) has considered art as an aspect of nature and a medium which reveals nature. He believed that 'figures of speech' and 'tropes' can raise the level of ordinary language and consequently can make it appropriate for the purpose of art. He distinguished four kinds of metaphorical 'transference' or 'translation' (as the commonest and by far the most beautiful of tropes):

1. from the inanimate to the animate (the enemy is called a *'sword'*)

2. from the animate to the inanimate (the *'brow'* of a hill)

3. from the inanimate to the inanimate (*'He gave his fleet the rein'*)

4. from the animate to the animate (*'Scipio was barked at by Cato'*)

Quintilian's views on metaphor, particularly his emphasis on the decorative aspect of metaphor, influenced the theorists and artists in the Renaissance. Quintilian (1920, p. 49) has also recommended five restrictions for the 'uses' of metaphor in a text as: a) for vividness, b) for brevity, c) to avoid obscenity, d) for magnifying, and e) for embellishing.

2.3.2 Sixteenth, Seventeenth and Eighteenth Century Views

In the middle ages, great concern was shown to formalize and prescribe the classical approach to metaphor and the proposed models on metaphor were mainly influenced by views put forth by Quintilian and Cicero. For example, James Warnock Geoffrey (1964) reduced Quintilian's animate-inanimate relationship to human-non-human (such as *'flowers are born'* and *'the earth grows young'*).

In her influential study '*Elizabethan and Metaphysical Imagery*', Rosemond Tuve (1961) proposed a new function for metaphor in the Elizabethan period of English literature which in essence involves the poet's refusal "to narrow the task of images to that of a truthful report of experience" (p. 18).

Petrus Ramus (quoted by Hawkes, 1972, p. 76) who made one of the most formative influences on the nature of metaphor has split the traditional rhetoric parts (namely Invention, Disposition, Elocution, Memory and Delivery) into two groups: Dialect (which contains Invention, Disposition and Memory) and Rhetoric (which includes Elocution and Delivery). According to him, metaphors could be constructed on a logical basis upon which all comparisons must rest. Therefore, he gave metaphor a logical basis owing to the attempts made by poets to relate the invention of metaphor in poetry to logic.

In the eighteenth century, there was a shift from the emphasis on the oral mode of drama to the literate mode of the printed books. In terms of language, it means "a reduction from the richly ambiguous multi-level meanings of the voice engaged in dialogue, to the evenly-spaced single-level 'clarity' of the written word" (ibid, p. 30). On the basis of this

shift of emphasis, metaphor is regarded as an added 'ornament' to a language without which the transfer of meaning will be done simply, naturally and more efficiently. According to this view, metaphor is considered as a bar which prevents effective communication.

2.3.3 The Romantic View

The followers of the Romantic View rejected the Aristotelian 'classical' notion which considered metaphor as 'detachable' from language or as a device which could be added to a language to better qualify it for a certain kind of task or function. They believed in the 'organic' relation between metaphor and language as a whole and emphasized on the vital function of metaphor which belongs to the faculty of imagination (Hawkes, 1972, p. 33).

Plato (1953, p. 56) has considered metaphor as an expression belonging to the imaginative faculty. Following this view, Percy Byshe Shelley (1927, p. 37) stated that "metaphor is the way that imagination can embody itself in man's distinctive feature of language and poetry is connate with the origin of man where it springs from the nature of language which in turn is produced by the imagination and has relation to thoughts alone".

Johann Gottfried Herder (1969) believed that primitive man was able to think in symbols and considered metaphor as a feature belonging to the beginning of speech itself. He believed that "the earliest language was a 'dictionary of the soul' and in it metaphors and symbols combined to create mythology and a marvelous epic of the actions and speeches of all beings - a constant fable with passion and interest" (p. 38).

In Metaphor Vico's (1971, p. 10) view, an inclined researcher in the study of children, the language of children is fundamentally robust, dynamic and concrete compared to that of the adult which is abstract in rational speech. He believed that the distinction between 'literal' and 'metaphorical' can only be considered for the societies which have a high capacity for abstract thought and totally impossible in the case of children who are less benefited by abstract thought. On the very same ground, he considered metaphor as a way of experiencing the facts, thinking, living and imaginative projection of the truth rather than the fanciful embroidery of the facts.

2.3.4 Some Twentieth Century Views

Ivor Armstrong Richards (1936) in '*The Philosophy of Rhetoric*' stated that any account of the function of language in society must be allocated to metaphor. Richards (1936, P. 20) has considered metaphor as some kind of deviation from the normal use of language. In his view, metaphors as deeply embedded structures exist in all languages. No language is free of metaphors. In short, language works with the help of its metaphors. Finally, Richards (1936, p. 23) has distinguished two elements in a metaphor; namely, 'tenor' (the underlying idea which the metaphor expresses) and 'vehicle' (the basic analogy which is used to embody or carry the tenor). William Empson (1953, p. 112) recognizes ambiguity as an intrinsic feature of language and regarded metaphor basically as a part of the process of ambiguity because metaphor is the ordinary mode of development of a language. Therefore, he does not believe in the clear-cut distinction between tenor and vehicle as Richards.

The idea that language is fundamentally metaphoric in mode and potentially ambiguous in content has been considered as central for many modern writers. Owen Barfield (1947, p. 64) has stated that metaphorical process can be detected everywhere in a language; therefore, it has to be focused and appealed to by everyone due to its great importance.

2.4. Theories of Metaphor

Several theories of metaphor have been put forward by various philosophers and critics of literature. Each of these theories contain a core of certain characteristics of metaphor although, the characteristics of one theory frequently overlap those of other theories of metaphor. Below, I present some of the most influential theories of metaphor and their corresponding criticisms to show the process of the development of these theories as well as their strong and weak points, and finally I will discuss the cognitive theory which plays a pivotal role in this study.

2.4.1 Simile Theory

The Simile Theory of metaphor is the oldest and, until recently, the most favored theory of metaphor. Aristotle (1924, p. 32) was the first who suggested that metaphor is the summarized form of simile. Therefore, the meaning of a metaphor is retrievable from its simile: 'A is B' means 'A is like B'. For example, *'Life is a journey'* means *'Life is like a journey'*.

The Simile Theory indicates some type of comparison in the structure of a metaphor. In *'Juliet is the sun'*, *'Juliet'* is compared with *'the sun'* in some respect. Additionally, the

simile which lies behind this metaphor; namely, *'Juliet is like the sun'*, helps us to understand the meaning of this metaphor.

From the methodological point of view, the Simile Theory decreases two issues (namely, metaphor and simile) to one. Taking this theory in mind to discuss metaphors, we only need to explain how similes work. Moreover, if the meaning of a simile is unproblematic due to its literalness, the problem of metaphor will be figured out all at once.

The Simile Theory has been criticized for a number of reasons. First, it is not possible to translate all metaphors into similes. In *'When the blood burns, how prodigal the soul/ Lends the tongue vows'*, William Lycan (1999) believed that "When *x*, which is like a person's blood, does something that resembles burning, how prodigally *y*, which is like a person's soul, does something similar to lending some things that are vowlike to *z*, which resembles a person's tongue" (p. 217). Second, metaphors appear to be informative and profound while cases of similes (where something is like something else) can be trivial. Third, consideration of any similarity between metaphors and similes is itself figurative. In *'I am silver and exact/ I have no preconceptions'*, the person describes herself as a mirror in a metaphorical way which on the basis of the Simile Theory means that she is like a mirror. Here, the simile means *'she reflects the world'*, and this is while the central word 'reflect' is itself metaphorical. Therefore, it can be concluded that such attitudes towards metaphor put us in a vicious circle (Marga Reimer and Elisaeeth Camp, 2006).

2.4.2 Interaction Theory

This theory was initially presented by Richards (1936) and then was developed by Max Black (1962a). According to this theory, a metaphor has an irreducible cognitive content

which is created by the interaction between different cognitive systems. The followers of this theory believe that the cognitive content of a metaphor can be true, no matter if it is accordant with the literal expression of a metaphor or not.

Black (1962a, p. 83) has maintained that "in 'A is B' the system of associated commonplaces for 'B' filters or interacts with the 'system' associated with 'A' and generates the metaphorical meaning for the whole sentence. For example, in *'Man is a wolf'* the ordinary features of *'wolf'* such as being a predator, travelling in packs and being fierce and ruthless filter our thinking about *'man'* by underlining those commonplaces of *'man'* that fit with them" (p. 12).

The central idea in the interaction theory is that metaphors are such powerful cognitive tools that can help us to have a better understanding of the world we live in. According to this theory, the ordinary thought and reasoning are basically metaphoric and any attempt to reduce the metaphoric meaning to literal meaning is simply wrong.

The Interaction Theory suffers from a number of weak points. It is too vague. Analyzing a metaphor in terms of another metaphor is not actually regarded as a step forward in the analysis of metaphors. Donald Davidson (1978) has claimed that there is no foundation to assume metaphorical meanings. He has also added that any explanation of metaphorical meaning as the way metaphors work is like explaining why a pill puts you to sleep by saying it has a dormative power. In fact, He has tried to show that it is not logically true to use one term in its own definition. Davidson (1978) maintained that metaphors do not have any 'cognitive content' beyond the literal one. Robert J. Fogelin (1988) believed that the Interaction Theory can best work for metaphors with a well-known general term

and not necessarily all metaphors. As in *'O for a beaker full of the warm south'*, the illustration of the 'cognitive system' whose 'interaction' makes this metaphor is hard.

2.4.3 Gricean Theory

This theory is based on metaphorical interpretation. Accordingly, understanding a metaphor depends on understanding the intention of the speaker who uses it. In other words, the meaning of a metaphor is what a speaker intends to communicate by means of that metaphor.

John Searl (1979, p. 43), as the most famous advocate of this theory, believed that any explanation about the way metaphors work is contingent upon the specification of how the sentence or word meaning and the speaker meaning join together. In other words, any attempt towards producing a theory of metaphor depends on explaining the principles which connect the speaker meaning to the literal sentence meaning

Gricean Theory is important for three reasons. First, it considers metaphors as meaningful units which have cognitive contents in addition to literal contents. Second, it explains the meaning of a metaphor on the basis of the literal meaning of the sentence and general interpretive principles. Finally, it explains metaphors by appealing to a theory of linguistic communication that lays the ground for the speaker meaning and sentence meaning to come apart (Reimer and Camp, 2006).

According to Reimer and Camp (2006), the problems of the Gricean Theory of metaphor are manifold. First, according to this theory the hearer must identify the utterance on the basis of literal meaning and only then goes for non-literal interpretation; while, in a

metaphor like *'Jesus was a carpenter'*, we witness that it can be literally and metaphorically meaningful. Therefore, there should be no difference between a sentence itself and its utterance in the matter of interpretation as speakers could communicate and interpret both contents simultaneously. Second, there is no need to process the literal meaning of a metaphor to understand it. On this ground, the Gricean Theory is nothing more than a rational construction in the process of interpretation. Third, the Gricean Theory clings to the speaker's communicative intentions as the meaning of a metaphor while a metaphor's meaning often goes beyond the speaker's explicit meaning (as in cases for novel and poetic metaphors). Finally, the Gricean theory skips the most interesting fact about metaphors; namely, its cognitive and effective import which is not expressible in the literal language.

2.4.4 Non-cognitivist Theory

Some contemporary philosophers of language, also known as Non-cognitivists, question the meaningfulness of metaphors. They believe in a non-cognitive content besides the literal content of a sentence which is used metaphorically. According to this view, the words uttered do not have any meaning in themselves. Besides, it denies any certain propositional thought behind such words. Davidson (1978, p. 24), an advocate of this theory, maintained that metaphors help us to consider and focus on a likeness between two or more things. This is usually done by making us see one thing as another.

The Non-cognitivist Theory benefits from three outstanding points. First, there are many metaphors which cannot simply be expressed through literal paraphrase due to the fact that their meanings are different with their literal utterances. Second, this theory is

considerably economic so that there is no need to appeal to the word meaning or speaker's intention to explain how metaphors work. And finally, the idea of likeness in the structure of a metaphor as that of simile supports the Non-cognitivist Theory. However, Davidson (1978, p. 64) argues that the analogy with similes actually supports Non-cognitivism. He believes that we are much less persuaded to assume that similes have a particular meaning further than their literal meaning: *'Juliet is like the sun'* indicates that *Juliet is like the sun*, nothing more nothing less. Obviously, the point of uttering the simile would not be simply to express that proposition, but rather to draw the hearer's attention to likenesses between *'Juliet'* and *'the sun'*. However, we do not need then to suppose that the speaker means to maintain that those likenesses are there to be noticed.

Reimer and Camp (2006) believed that the Non-cognitivist Theory does not consider the cognitive significance of metaphors. In other words, "it does not constitute any ground for metaphors to be understood or misunderstood, the fact that metaphors influence our reasoning and thought, and that they can be true or false" (Reimer and Camp, 2006, p. 19). Merrie Bergmann (1982, p. 91) believed that this theory neglects the role of metaphors in assertion and counter-assertion. For example, if *'Bill is called a vulture'* and someone denies it, an assertion has been made and denied. Yet this assertion does not mean that *Bill is a certain type of bird*.

2.4.5 Contemporary Theory of Metaphor

The Contemporary Theory of Metaphor (CTM) based on which this thesis is done was initially introduced by Lakoff and Johnson (1980). The main content of the CTM is

introducing the term 'conceptual metaphor' and its subcategories. What comes below is a detailed discussion of the main content of this theory.

The central idea of the CTM is that not only poets but all of us – whether we realize it or not – speak metaphorically. Or beyond that, we are living through and with the assistance of metaphors. They argue that metaphors not only make our thoughts more clear and appealing but actually structure our perceptions and intake forms. For example, considering *'marriage'* as a *'contract'* or *'agreement'* entails expectations which are different from those formed when one looks at *'marriage'* as *'a team game'*, *'a mutual agreement'*, *'a Russian Roulette'*, *'an unbreakable bond'* or *'a religious tradition'*.

Lakoff and Johnson (1980) have found that metaphors are ubiquitous in everyday life, not only in language, but also in thought and action. Our every day conceptual system, under which we think and act, is fundamentally based on metaphors. Concepts that govern our thought are not just intellectual issues. They involve our every day actions – even the most mundane details. The structure of our perceptions, how we engage in the world and how we interact with other people, is determined by our mental concepts. Thus, our conceptual system plays a critical role in defining our every day realities. If we are right in thinking that our conceptual system is largely based on metaphors, then we have to accept that the way we think, our experiences and our daily actions are highly relevant to metaphor.

However, our conceptual system is not something we are normally aware of. In a lot of little things we do every day, we almost unconsciously think and act along a certain course. What these lines are is, by no means, known. One of the ways to know about

them is to study the language. Since communication is based on the same conceptual system that we draw on to think and act. And language is full of evidences that will assist us in gaining access to that system.

Mostly based on linguistic evidence, Lakoff and Johnson (1980) have found that much of our everyday conceptual system is metaphorical in nature. They have also developed a method to identify metaphors that construct how we perceive, how we think, and how we act.

To give some idea of what a metaphorical concept means or how it structures certain daily activities, Lakoff and Johnson (1980) have considered the concept of **ARGUMENT** and the conceptual metaphor *'Argument is war'*. This metaphor has been reflected in our everyday language through different expressions like the followings:

Your claims are *indefensible.*

He *attacked every weak point in* my argument.

His criticisms were *right on target.*

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy,* he'll *wipe* you *out.*

He *shot down* all *of* my arguments. (ibid, p. 5)

It is important to know that not only we use the words related to war to talk about arguments but we can also actually win or lose in debates; we can look at the other side

of the argument as an opponent; we attack his positions and defend our own position; we advance or retreat; and we plan or devise strategies. If we find a position untenable, we can leave it and take a new offensive line. Therefore, a lot of things we do during the debate are partially structured by the concept of battle. There is a verbal battle rather than a real physical battle and the structure of an argument-attack, counter-attack, defense, etc. –indicates to this fact. This means that 'ARGUMENT IS WAR' is a metaphor we live by in the English culture and its structures are things that we do in an argument.

According to this theory, the essence of metaphor is to understand and experience 'something' in terms of 'something' else. Arguments are not the subspecies of war; rather, argument and war are two different 'things' (i.e. verbal discourse and armed conflict) and the actions performed are different. But argument has somewhat been organized, understood, carried out and talked about within a *'war'* framework. The concept has been structured metaphorically, the action has been structured metaphorically and therefore the language has been structured metaphorically.

One important thing Lakoff and Johnson (1980) have claimed is that metaphor does not merely have a linguistic role. In general, human thought processes are mostly based on metaphors. This is what they mean when they say the man's reasoning (conceptual) system is metaphorically structured and defined. The fact that metaphors are among linguistic terms is completely acceptable since there are metaphors in every person's reasoning (conceptual) system. Accordingly, wherever they speak of **metaphor** it means **metaphorical concept** like that of 'ARGUMENT IS WAR'.

Lakoff and Johnson (1980) state that the metaphor 'ARGUMENT IS WAR' and other war-related terms, including *attack a position, indefensible, strategy*, *a new line of attack, victory*, *progress*, etc. create a systematic way for talking about the fighting aspects of argument. But we should note that it is no accident that these terms mean what they really mean when we employ them to talk about arguments. A part of the conceptual network of war somewhat describes the concept of an argument and the language follows it exactly. Since metaphorical expressions, in our language, are systematically linked to metaphorical concepts, we can employ metaphorical linguistic expressions to study the nature of metaphorical concepts and to gain an understanding of the metaphorical nature of the actions we take.

Lokoff and Johnson (1980) divided conceptual metaphors into three categories; namely, **structural metaphors**, **ontological metaphors** and **orientational metaphors**. Structural metaphors are the largest group of the three types. They require us to transfer one basic domain of experience to another known familiar basic domain (e.g., *'Argument is war'*). Ontological metaphors are the most abstract and powerful type of conceptual metaphors. They relate physical objects to abstract emotions, ideas, events, and activities. The general patterns of ontological metaphors are ABSTRACTS ARE THINGS (e.g. *'This theory explains everything'*) and EVENTS, ACTIONS, ACTIVITIES AND STATES ARE CONTAINER (e.g. *'There was a lot of good running in the race'*).

Since this study is focused on the interlingual subtitling of English orientational metaphors into Persian, the researcher discusses the case of orientational metaphors in more details as what comes below:

2.4.5.1 Orientational Metaphors

Orientational metaphors (unlike conceptual metaphors which structure a concept in the framework of another concept as in *'Time is money'*) do not structure a concept in the framework of another concept; rather they structure the entire system of concepts with respect to each constituting concept. They are referred to as 'orientational metaphors' since they mainly arise from spatial orientations such as **up-down**, **inside-outside**, **front-back**, **far-near**, **deep-shallow**, and **central-peripheral**. The metaphorical function of these spatial orientations stems from the fact that we have such spatial bodies and the way they function is the same as their function in our actual physical environment. Orientational metaphors give a concept a spatial orientation. For example, in the English culture it is said that "Happy is **up**" because of the English expressions such as *'I'm feeling **up** today'.*

The selection or use of such orientational metaphors is not arbitrary; rather they have been based on our personal and cultural experiences. Although dichotomies such as up-down, inside-outside and the like have a physical and material nature, orientational metaphors which have been based on them are different across cultures. For instance, in some cultures, future is in front of us while in others it is in the back. In order to provide an instance of this type of metaphor, let's consider the following examples prepared by Lakoff and Johnson (1980, pp. 16-18):

HAPPY IS UP; SAD IS DOWN (e.g., **'***That boosted my spirits'*, *'He's in high spirits'*, *'I'm feeling down'*, and *'I'm feeling up'*).

CONSCIOUS IS UP; UNCONSCIOUS IS DOWN (e.g., *'Get up'*, *'Wake up'*, *'He rises early in the morning'*, *'He fell from fatigue'*, and *'He's under hypnosis'*)

HEALTH AND LIFE ARE UP; DISEASE AND MORALITY ARE DOWN (e.g., *'He's at the peak of health'*, *'He dropped dead'*, and *'He's in top shape'*)

BEING DOMINANT IS UP; BEING UNDER PRESSURE AN DOMINANCE IS DOWN (e.g., *'I have control over her/him'*, *'He's in a superior position'*, *'He's in the upper echelon'*, and *'His power rose'*)

MORE IS UP; LESS IS DOWN (e.g., *'The number of books printed each year keeps going up'*, *'His draft number is high'*, and *'My income rose last year'*)

PREDICTABLE FUTURE EVENTS ARE UP AND AHEAD (e.g., *'I'm afraid of what's up ahead of us'*, *'All upcoming events are listed in the paper'*, and *'What's coming up this week?'*)

HIGH SOCIAL STATUS IS UP; LOW SOCIAL STATUS IS DOWN (e.g., *'She'll rise to the top'*, *'He's at the peak of his career'*, and *'He's climbing the ladder'*)

GOOD IS UP; BAD IS DOWN (e.g., *'We hit a peak last year, but it's been downhill ever since'*, *'He does high-quality work'*, and *'Things are looking up'*)

VIRTUE IS UP; DEGENERATION IS DOWN (e.g.,*'He is high-minded'*, *'That would be beneath me'*, *'She is upright'*, and *'She is an upstanding citizen'*)

RATIONAL IS UP; EMOTIONAL IS DOWN (e.g.,*'The discussion fell to the emotional level, but I raised it back up to the rational plane'*, and *'He couldn't rise above his emotions'*)

2.5 Universality and Variation in Metaphors

Lakoff and Johnson (1980) claim that conceptual metaphors are largely universal. Several conceptual metaphors, one of which revolves around the concept of 'happiness', are shared by many languages. There is a considerable number of conceptual metaphors for happiness in English (Zoltan Kövecses 1991). Important examples are HAPPINESS IS UP (e.g., *'I was on cloud nine'*), HAPPINESS IS LIGHT (e.g., *'She had stars in her eyes'*), and HAPPINESS IS A FLUID IN A CONTAINER (e.g., *'He's bursting with joy'*). Take 'HAPPINESS IS UP' as an example in English and Persian.

English sentence: *He is very high spirited.*

The equivalent Persian sentence: او روحیه بالایی دارد

Transcription of the Persian sentence: /?u ruhiyeye bālāyi dārad/

Back translation of the Persian sentence: He has a high spirit.

English sentence: *His spirit is on the rise.*

The equivalent Persian sentence: روحیه او رو به افزایش است

Transcription of the Persian sentence: /ruhiyeye ?u ru be ?afzāyeš ?ast/

Back translation of the Persian sentence: His spirit is on the rise.

'His spirit is on the rise' is a metaphorical expression which exists in both English and Persian as two distinct languages and cultures. A key question here is how these two different cultures and languages conceptualize a concept such as '*Happiness*' in a similar metaphoric way. Then, three answers may be suggested: 1) this is merely a coincidence 2) one of the languages has borrowed the metaphor from another, and 3) some universal motivation has resulted in creating the very same metaphor in these cultures.

Some cognitive linguists such as Joseph Grady (1997) and Kövecses (2002) have claimed that universal correlations in bodily experiences underlie simple or primary metaphors. Therefore, the third answer seems to be more likely than others.

It appears that universal experiences are related to happiness in nearly all cultures. So, for instance, when somebody is happy or joyful he may be *up*, *more active*, *full of energy*, *jump up and down* and the like. People all around the world have the same experiences associated with happiness, regardless of their nationality, culture or language. Thus they may tend to create universal or as Kövecses (2006. P. 56) suggests near-universal simple or primary metaphors. Accordingly, 'HAPPY IS UP' is a generic-level metaphor that is likely to be universal or near-universal. In contrast specific-level metaphors vary across cultures and languages. Kövecses (2006, p.55) takes 'HAPPINESS IS BEING OFF THE GROUND' as an example and a specific-level version of the generic-level metaphor 'HAPPY IS UP', stating that this specific-level version does not exist in many languages (such as Persian).

2.5.1 Dimensions of Metaphor Variation

Kövecses (2005, p. 55) identifies two types of dimensions along which metaphors vary: the cross-cultural and the within-culture dimension.

2.5.1.1 Cross-cultural Variation

Despite their similarities, metaphors may vary cross-culturally. Kövecses (2002) believes that cross-cultural variation in metaphors occurs mainly due to the broader cultural context, which refers to "the governing principles and the key concepts in a given culture" (ibid, p. 186), and the natural and physical context in which a culture is located. Variation in this dimension may be revealed in a number of different forms one of which is **congruence** (Kövecses, 2006, p. 157) which has to do with the relationship between the generic-level metaphor and its variations across cultures at the specific level. In another form, a group of various source domains are used for a specific target domain or on the contrary, a particular source domain is mapped onto a set of different target domains. Yet in another case a set of conceptual metaphors for a specific target domain is approximately the same between two cultures or languages, while one culture prefers certain metaphors among others. Finally, there are some conceptual metaphors which are specific to a particular culture.

2.5.1.2 Within-culture Variation

Metaphors vary not only across different cultures but also within cultures. According to Kövecses (2006, p. 58), several dimensions including social, regional, ethnic, stylistic, sub-cultural, diachronic, developmental and individual dimensions cause the variation

within cultures. Let's have a look at how metaphors vary along some of these dimensions.

2.5.1.2.1 The Social Dimension

The social dimension includes the classification of society into upper-class and middle-class, children and adolescents, young and old, men and women, etc. At this dimension, questions like 'Do men use different metaphors than women?', 'Do middle-class people use more metaphors than upper-class people?' or 'Do the young use different metaphors than the old?' are posed. Some studies show that these social factors sometimes lead to different patterns of use among the members of these different classifications. For example , Kövecses (2006, p. 59) offers gender as a potential social factor which may affect the use of metaphors and states that in English-speaking countries men usually use expressions like *dish, chick , bunny, kitten, bird, , cookie, sweetie pie, canary, cheesecake, crumpet* and the like for women. These expressions are based on some conceptual metaphors such as WOMEN ARE SMALL ANIMALS (chick, bird, kitty, bunny, canary) or WOMEN ARE DESSERTS (cookie, pie, cheesecake, crumpet).

2.5.1.2.2 The Regional Dimension

It appears that regional varieties of the same language can also cause metaphor variation. Regional varieties can include national or local dialects. Kövecses (2000b) also points out that languages often develop new metaphors when the language is moved by some of its speakers to a part of the world different from where it was originally spoken. For example, there are a lot of metaphorical expressions used in British English that come

from American English. In the meantime, the English spoken in Britain was taken to North America by the British people who went to settle there.

2.5.1.2.3 The Style Dimension

 Linguistic variation may occur due to factors such as the communicative setting, subject matter, medium, audience, etc. Metaphors may be used differentially along these dimensions or factors. For example, slang is usually full of metaphors that may not be found in other varieties of language (Kövecses, 2006, p. 58).

2.5.1.2.4 The Sub-cultural Dimension

Each mainstream culture includes several subcultures which can partly be defined by the metaphors they use. Of course, no individual subculture possesses a completely new set of metaphors rather just some of them may be new relatives to the mainstream. For example, emotionally-mentally ill people can be taken as one such group. Although depressed people share many of the metaphors for the concept of depression-sadness that 'non-depressed' people have, like DEPRESSION IS DARKNESS, DEPRESSION IS HEAVY, DEPRESSION IS DESCENT/DOWN, they also have metaphors that are unique to the group. One such metaphor is DEPRESSION IS A CAPTOR (Linda McMullen and John Conway, 2002).

2.5.1.2.5 The Individual Dimension

Some metaphors are almost unique to a person's individual style. However, some of the other expressions that s/he may use are commonly used and understood by other native

speakers of a given language. For example, the metaphors used by individuals such as writers and poets can differ significantly from one person to another (Kövecses, 2006, p. 60).

2.6 The Translation of Metaphors in the Cognitive Approach

Lakoff and Johnson (1980) argue that a culture provides a set of metaphors for understanding reality. They add "to live by a metaphor is to have your reality structured by that metaphor and to base your perceptions and actions upon that structuring of reality" (ibid, p. 25). This is based on the fact that language can be used to reflect the culture of a given society and its world-view and the way people live in that community. This argument can support the researcher's belief in adopting a cognitive approach to translate metaphors that emphasize in cultural beliefs and values, particularly between languages which are culturally different. Given the abovementioned facts, translating from one language to another would be a challenging task and deteriorates when the source and target culture are completely distinct. When all traditions, rituals, religions, sanctities, and ways of experiencing the world are different, translating from one language to another would be difficult and sometimes impossible. For example, when you call somebody a *'cow'* in Persian, you are actually insulting him since it is the symbol of foolishness and idiocy among Iranians while , for instance in India and particularly among Hindus a *'cow'* is considered to be holy and one of their sanctities. Therefore how can a translator convert such metaphorical expressions from Persian to Hindi? On the other hand, this can explain the fact that some metaphors which are shared among cultures and nations can be translated rather easily.

One of the areas common among all human beings is their physical bodies. Thus, most metaphors related to human body and its parts can be translated easily from one language to another and pose no challenges. For example, the English phrase *'to put something out of one's head'* is translated in Persian to 'چیزی را از سر بیرون کردن' (which means 'to put something out of one's head'). However, the number of such instances is not many. Ioana Chitoran (1973) argues that various communities may differ in terms of culture, climate, environment, and the like but all are connected to each other by a shared biological history. The objective reality they perceive is generally similar.

Metaphors are culture-bound since various cultural systems linguistically structure the world in different ways. Menachem Dagut (1976, p. 32) has also stated that there is no simple comprehensive rule for translating metaphors. According to him, translatability depends on: a) the specific cultural experiences on which the metaphors are based, and b) the extent to which they can be recreated in the target language. Acknowledging this fact, Mary Snell-Hornby (1995, p.41) states 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".

David Katan (1999) has maintained that what we actually do in a cognitive approach towards culture is to study and describe what people have in mind as well as their model of perceiving entities. Accordingly, in the translation of a metaphor from the SL, the translator needs to have sufficient knowledge of the patterns of thinking and acting in the SC as well as the models of reality in the TC.

Eugene A. Nida (1964) believes that the best translation is the one which can provoke the same response in the SL reader when reading the ST in the TL. Al-Hasnawi (2007) has criticized Nida's attitude regarding the best translation and called it practically impossible; however, he has also stated that we can approach it to some extent under the following two conditions:

a) The translator should know the way the TL readers perceive the world and structure their experience,

b) The translator should do his/her best to accommodate the text to the experience of the TL reader as well as the way it is recorded in the TL (ibid, p. 14)

In the cognitive approach, metaphors are not merely considered as linguistic entities. In fact, they present the way people conceptualize and record their experience. Lakoff and Johnson (1980) have defined metaphor as "a device to understand target domain experience on the basis of a familiar one (source domain)" (p. 20). This definition entails a comparison between an existing entity and another entity which is assumed to exist.

2.6.1 The Existing Cognitive Models for the Translation of Metaphors

The psychological, socio-cultural and linguistic aspects are emphasized in the cognitive study of metaphor. In the meantime, Georgia M. Green (1989, p.194) believes that metaphors are connected with 'indirectness' and perhaps that is why they are usually used in politics and public speeches where direct expressions are censured. Metaphor is pervasive in everyday life, not just in language but in thought and action (Lakoff and Johnson, 1980, and Andrew Goatly, 1997) and "our ordinary conceptual system is

fundamentally metaphorical in nature" (Lakoff and Johnson, 1980, p. 3). Considering these realities, any probable cognitive model for the translation of metaphors should include such characteristics.

Below, I present two of the most prominent cognitive models regarding the translation of the SL metaphors in the TL which are devised for the ordinary written form of translation. The first cognitive model is suggested by Madelblit (1995) which plays a pivotal role for the second cognitive model by Al-Hasnawi (2007) as the background theory of the present thesis.

2.6.1.1 Mandelblit's Cognitive Translation Hypothesis

Madelblit (1995) proposed his Cognitive Translation Hypothesis with two schemes of cognitive mapping conditions; namely, Similar Mapping Condition (SMC) and Different Mapping Condition (DMC). He tried to explain that "the difference in reaction time is due to a conceptual shift that the translator is required to make between the conceptual mapping systems of the source and target languages" (ibid, p. 493). According to him, it is more difficult and time-consuming to translate a metaphorical expression which has a different cognitive domain compared to its equivalent expression in the target language because the translation of different domain metaphors is contingent upon mother conceptual mapping (domain). Mandelblit (1995) believed that the translator needs to play the role of a proxy agent who does the act of conceptual mapping for the TL reader. And his task will be completed successfully only if he can find a similar TL cognitive domain; otherwise, he has to search for the cognitive domain which is suitable in the TL as the SL one does. The consequence for the first act is frequently an equivalent TL

metaphor or at least a simile; while the consequence of the second act may have many options from rendering the SL metaphor into a simile, explanation, footnote and paraphrase to omission (at the last resort). However, translating the SL metaphor into a TL one is the least probability.

On the basis of the Cognitive Approach, Mandelblit (1995) proposed his 'Cognitive Translation Hypothesis' and considered two schemes for the translation of metaphors which are as follows:

a) Similar mapping conditions (where the SL speakers and the TL speakers use a similar mapping condition and a rather similar metaphorical implementation to refer to one certain reality)

Example:

1. English sentence: *History repeats itself.*

The equivalent Persian sentence: تاریخ تکرار می‌شود

Transcription of the Persian sentence: /tārix tekrār mišavad/

Back translation of the Persian sentence: History repeats.

2. English sentence: *Necessity is the mother of invention.*

The equivalent Persian sentence: نیاز مادر اختراع است

Transcription of the Persian sentence: /niyāz mādare ?exterā ?ast/

Back translation of the Persian sentence: Need is the mother of invention.

3. English sentence: *Actions speak louder than words.*

The equivalent Persian sentence: صد گفته چو نیم کردار نیست

Transcription of the Persian sentence: /sad gofte čo nim kerdār nist/

Back translation of the Persian sentence: A hundred words does not equal with half action.

4. English sentence: *You make my blood boil.*

The equivalent Persian sentence: خونم را به جوش می آورید

Transcription of the Persian sentence: /xunam rā be ǰuš miyāvarid/

Back translation of the Persian sentence: You make my blood boil.

5. English sentence: *A cat has nine lives.*

The equivalent Persian sentence: گربه هفتا جون داره

Transcription of the Persian sentence: /gorbe haftā ǰun dāre/

Back translation of the Persian sentence: A cat has seven lives.

6. English sentence: *Time is money.*

The equivalent Persian sentence: وقت طلاست

Transcription of the Persian sentence: /vaqt talāst/

Back translation of the Persian sentence: Time is gold.

7. English sentence: *Cleanliness is next to godliness.*

The equivalent Persian sentence: پاکیزگی از ایمان است

Transcription of the Persian sentence: /pākizegi ?az ?imān ?ast/

Back translation of the Persian sentence: Cleanliness is from faith(in Allah).

According to Mandelblit (1995), metaphors at this level are universal which means they have similar conceptual domains in different languages and cultures. Metaphors of body are included in this category. In the above-mentioned examples, notice how speakers of each language conceptualize the concept of number in (5) to show the similar ideas. The English use *'nine'* while Iranians use *'seven'* to refer to immortality. In example (6), 'value' is conceptualized in 'money' (i.e. the monetary value) in English but 'gold' (i.e. superiority value) in Persian. In the meantime, religious associations influence the word choice to state a similar idea in each language, as it is the case in example (7). And as is viewed in example (4), the English conceptual metaphor is loan-translated into Persian due to its similar mapping condition with that of Persian.

b) Metaphors of Different Mapping Conditions (the SL speakers use to conceptualize realities in a different way compared to the TL speakers)

Examples:

1. English sentence: *Go fry an egg.*

The equivalent Persian sentence: برو کشکت را بساب

Transcription of the Persian sentence: /boro kaškat rā besāb/

Back translation of the Persian sentence: Go and grind your dried whey.

2. English sentence: *Like two peas in a pod.*

The equivalent Persian sentence: مثل سیبی که از وسط نصف شده است

Transcription of the Persian sentence: /mesle sibi ke ?az vasat nesf šode ?ast/

Back translation of the Persian sentence: Like an apple cut into half.

This scheme belongs to those culture-bound metaphors which are mapped into a different domain compared to that of the TL. Anna Wierzbicka (1992, p. 22) believes that "languages are the best mirror of human cultures, and it is through the vocabulary of human languages that we can discover and identify the culture-specific conceptual configurations and characteristics of different people of the world". In addition, different cultures conceptualize experiences in different ways; therefore, "the translatability of any given SL metaphor depends on: a) the particular cultural experience and semantic associations exploited by it, and b) the extent to which these can, or not, be reproduced non-anomalously in the TL, depending on the degree of overlap in each particular case"(Dagut, 1976, p. 32). This idea is normally working in case of religious and political domains. Metaphors of this category are called root metaphors which help people to shape their understanding of the world realities. They are mostly found in religion and the related life experiences such as birth, marriage and death which can express dissimilar meanings to different people based on their religious beliefs. The possible strategies that the translator may use for this scheme might be an explanatory remark, paraphrase, the TL simile or even a footnote.

Mandelblit's model is theoretically of great importance because it recommends the matter of mapping conditions in the translation of metaphors from the SL to the TL on a cognitive basis; however, it does not appear to be completely practical in the applied translation due to its generalness. Presumably, this is why other scholars decided to extend the number of schemes presented by Mandelblit for his cognitive model.

2.6.1.2 Al-Hasnawi's Cognitive Model for Translating Metaphors

Al-Hasnawi (2007) added one scheme to Mandelblit's Cognitive Translation Hypothesis and considered the three following schemes for the translation of metaphors which show the hardship of translation based on the universality or culture-specificness of metaphors:

a) Metaphors of similar mapping conditions and similar lexical implementations (the first scheme in Mandelblit's model)

As stated in the previous section, metaphors of this scheme are universal and easy to translate.

b) Metaphors of similar mapping conditions but partially different lexical implementations (the SL speakers and the TL speakers express a similar metaphorical concept with partially different metaphorical expressions).

According to Al-Hasnawi (2007), regardless of partial differences in lexical implementations, metaphors of this scheme are universal and, therefore, rather easy to translate.

Examples:

1. English sentence: *A fox is not taken twice in the same snare.*

The equivalent Persian sentence: مومن از یک سوراخ دوباره گزیده نمی شود

Transcription of the Persian sentence: /mo?men ?az yek surāx dobār gazide nemišavad/

Back translation of the Persian sentence: No believer (in Allah) is stung from a hole twice

2. English sentence: *Many hands make light work.*

The equivalent Persian sentence: یک دست صدا ندارد

Transcription of the Persian sentence: /yek dast sedā nadārad/

Back translation of the Persian sentence: One hand has no sound.

3. English sentence: *Walls have ears.*

The equivalent Persian sentence: دیوار موش داره موش گوش داره

Transcription of the Persian sentence: /divār muš dāre muš guš dāre/

Back translation of the Persian sentence: Wall has a mouse and the mouse has ears.

4. English sentence: *Lead somebody up the garden path.*

The equivalent Persian sentence: در باغ سبز نشان دادن

Transcription of the Persian sentence: /dare bāqe sabz nešān dādan/

Back translation of the Persian sentence: Show the door of the green garden.

As shown in the examples, the English metaphors and their Persian equivalences belong to similar conceptual domains and are regarded as universal; yet the partial differences in their lexical implementations are noticeable.

The proposed strategy by Al-Hasnawi for rendering metaphors of this scheme is the translation of the SL metaphor to the equivalent TL metaphor with similar mapping condition but partially different lexical implementation.

c) Metaphors of different mapping conditions and different lexical implementations (the second scheme in Mandelblit's model)

As stated in the former section, metaphors of this scheme are culture-specific and consequently hard to translate.

2.7 Past Studies on the Subtitling of Orientational Metaphors from English to Persian

After four years of searching different libraries and internet, the researcher could not find any academic investigation regarding the interlingual subtitling of orientational metaphors from English to Persian (as the topic of this thesis). What comes below is a number of the investigations which were conducted by other Persian researchers in two separate fields of orientational metaphors and subtitling movies (as two main focuses of this thesis).

Aliyeh Kord Zaferanlou Kambuzia and Khadijeh Hajian (2011) have studied the interpretation of orientational metaphors in the Holy Quran for two reasons: a) to introduce the Contemporary Theory of Metaphor (Lakoff and Johnson, 1980), and b) to show the interpretation of fifteen orientational metaphors used in the Holy Quran from Arabic to Persian. The objectives were attained through interpreting some of the verses of the Holy Quran which include orientational metaphors in Persian. In their study, they refer to one verse and discuss it like what comes below:

Arabic verse: /tanazalo malā?ekato wa ruh fihā/

Persian translation: ملائکه و روح در این شب پایین می آیند

Transcription: /malā?eke va ruh dar ?in šab pā?in mi?āyand/

Back translation: Angels and souls come down at this night.

Explanation: Here, the term *'come down'* refers to the revelation of the Holy Quran from a high sacred place to us.

Clearly, this research only discusses the way of interpreting the applied orientational metaphors in few verses of the Holy Quran and has nothing to do with categorization and translation of orientational metaphors based on the cognitive models. In the meantime, it is conducted for Arabic metaphors and all the subsequent discussions are in Persian. The third difference of this research with the present thesis is that it does not show any interest in the interlingual subtitling and goes for the ordinary written translation instead.

Banafsheh Ghafel and Abbass Eslami Rasekh (2011) in their paper '*Color Terms in Persian and English Metaphoric Expressionswith Al-Hasnawi's Cognitive Schemes in Focus*' have studied colour-based metaphors as a subclass of metaphoric expressions which are culture-specific and difficult to understand by non-native speakers. Further, they studied some idioms, similes, metonymies and proverbs which include at least one colour term. The researchers compared metaphoric expressions, idioms, similes, metonymies and proverbs of English and Persian based on Al-Hasnawi's (2007) cognitive model to serve the main purposes of the study; namely, to identify the extent of the diversity of the cognitive mapping between English and Persian speakers (as long as color terms are involved) and to scrutinize their cognitive equivalency in translation. In order to attain these goals, English examples were extracted from Phillip (2006) and Allen (2008). Then some Persian examples were picked up from Farsi dictionaries. The findings of this comparative analysis indicate that, although there are some similarities in cognitive mappings between English and Persian, the majority of metaphorical

expressions are culture-bound. Such expressions are orientated toward different mapping conditions. Considering cognitive equivalency, the results indicate that there is only one relative equivalency between English and Persian (in the discussed cases).

This research considers the cognitive model of Al-Hasnawi as its cornerstone to discuss the translation of color terms including metaphoric expressions, idioms, similes, metonyms and proverbs from English to Persian in the ordinary written context. Consequently, it does not show any interest to the interpretation, classification, and translation of orientational metaphors from English to Persian. Moreover, it has nothing to do with the possible shortcomings of the cognitive model of Al-Hasnawi in the translation of metaphors from English to Persian. Finally, it has no concern with interlingual subtitling as the topic of the present thesis.

Shahrzad Prizad Mashak, Abdolreza Pazhakh, and Abdolmajid Hayati (2012) have studied the universality of emotion metaphorical conceptualization and the dominant pattern in English and Persian based on Kövecses's (2003) model for the linguistic expression of metaphor in their paper entitled '*A Comparative Study on Basic Emotion Conceptual Metaphors in English and Persian Literary Texts*'. The emotions under their research were happiness, anger, sadness, fear, and love. And the background theory of their study was the Conceptual Theory of Metaphor presented by Lakoff and Johnson (1980). The investigation was held on 782 emotive metaphorical expressions (compiled from different literary works, related articles in the field and dictionaries in both languages) in two phases: categorization and comparison. In the first phase, expressions were categorized under their general and specific target and source domains. In the

second phase, metaphorical expressions were compared based on their conceptual metaphors and literal meanings and classified under three patterns of totally the same, partially the same, and totally different metaphors. The findings of this study showed that anger was the most universal emotion, whereas sadness was the least. Meanwhile, the study showed that the dominant pattern at the end of analysis was the pattern of totally the same.

This research is concerned with the cognitive model of Al-Hasnawi as its background model to discuss and categorize basic emotion conceptual metaphors in English and Persian literary texts. Therefore, it shows no interest in the interpretation, categorization, and translation of English orientational metaphors in Persian. In the meantime, it has no interest to determine the practicality of the cognitive model of Al-Hasnawi to remove its possible shortcomings in the translation of English metaphors to Persian. Finally, it goes for the translation of literary texts and has no concern with inerlingual subtitling.

Azam Estaji (2009) in *'Metaphorical Word-Formation Processes in Persian'* has studied the metaphorical word-formation processes in Persian based on a cognitive framework. Many new simple, derived and compound Persian words are built up through a metaphoric mechanism where terms for parts of the body are involved in the process. Simple words have become polysemous on the basis of the concept of similarity. Examples are سر (head), گردن (neck), پشت (back), and the like. On the other hand, there are about 20 Persian affixes which add the concept of 'similarity' to their roots. Therefore, the concept of 'similarity' is considered in forming many newly derived words in Persian(e.g., the واره-(like)affix in ماهواره (moon-like) for 'satellite').

There are three basic metaphoric types for the compounds: the ones built up by a formal similarity to the referent of their constituents, the ones built up by a functional similarity and the ones built up by a formal-functional similarity to the references of their constituents:سنگ پشت (stone-back) for 'turtle'; شاه رگ (king-vein) for 'artery' and زبان مادر شوهر (the tongue of mother-in-law) for naming a kind of cactus. The study shows that the process of making new words and grasping new concepts according to the similarity of existing words is due to human cognitive abilities.

This study is focused on the word-formation of metaphors in Persian based on the cognitive perspective. It shows how simple, derived and compound Persian metaphors are formed by the application of body members. However, it shows no interest in the subtitling of orientational metaphors based on the cognitive model of Al-Hasnawi (2007).

Reza Heidari Zadi (2009) in *'The Interrelation of Metaphors and Speech Acts'* believes that (on the basis of the Cognitive Linguistics) language is well prepared to code conceptual structures. Accordingly, the focus of his study is placed on the interrelation between 'metaphor' and 'speech acts' (as two phenomena belonging to language) on the basis of dynamicity as a central semantic category. The required data for this investigation is extracted from English story books. Here, dynamicity is regarded as an inclusive term which is divided into *dynamic* (physical and non-physical activity or change) and *non-dynamic* (including the concepts which outline inactive or changeless events and relations). The findings of this study show that metaphors and speech acts are two opposite conceptual phenomena belonging to one semantic basis.

This investigation discusses the interrelation of metaphors and speech acts based on dynamicity and divides them in two categories of dynamic and non-dynamic. As is viewed, this study shows no interest in the subtitling of orientational metaphors based on the cognitive model of Al-Hasnawi (2007).

Keivan Zahedi (2012) in *'Body Parts in Language: A Cognitive Semiosis of Human Mind'* discusses the way language reflects human cognitive grid universally in utilizing body parts in semiosis. It also attempts to explain the amount of cultural distinctions as shown in the linguistic variation of such semiosis. The background theory of this paper is the metaphoric Lakovian cognitive approach and the data is extracted from the expressions in which human body parts have been applied in the linguistic semiosis of Persian and English. The examples are limited to the 'head' area (e.g., hair and eyes) and the results approve the researcher's hypothesis which indicates that metaphors are deeply rooted in human cognitive abilities of semiotic representations whereas languages as semiotic systems are restricted to their cultural choices of semiotic mechanisms that are cognitively available to them.

This paper discusses the use of body parts in conceptualizing the realities of the world based on Lakovian cognitive approach. It is also concerned with cultural distinctions between English and Persian in the application of body parts in metaphors. Therefore, it does not have any interest in the subtitling of orientational metaphors based on the cognitive model of Al-Hasnawi (2007) as the background model of the present thesis.

Shahla Sharifi (2012) in *'Role of Body Members in Constructing Metaphors in Persian Political Texts'* has discussed the role of body parts in building up the metaphors

belonging to political texts from the cognitive point. To do this, the researcher investigates a number of contemporary political expressions to extract her required data which belong to different body members including دست (hand), چشم (eye), سر (head), پا (foot), رو (face), دهان (mouth), دل (stomach, heart), شانه (shoulder), انگشت (finger), زبان (tongue), دندان (tooth), گوش (ear), سینه (breast), قلب (heart) and گردن (neck). The findings of this study show that some political metaphors which are conceptualized and reflected in Persian political discourse are made up by the application of fifteen body members form which 'head' is the most frequent.

This study is seeks to show the way fifteen body members are applied to form metaphors in Persian political texts through its examples. Therefore, it does not have any interest in the subtitling of orientational metaphors based on the cognitive model of Al-Hasnawi (2007).

Shabnam Shakernia (2011) investigates the use of Vinay and Darbelnet's methodology of translation in the Persian subtitles of six American historical drama and romantic comedies in her paper, '*A Comparative Study of the Persian Subtitles of American Historical Drama and Romantic Comedy Movies with Original*'. The theoretical framework of this study is founded on the seven translation procedures proposed by Vinay and Darbelnet in Venuti (2000) based on which two main translation strategy categories are presented as direct translation strategy (literal translation, borrowing and calque) and oblique translation strategy (adaptation, equivalence, modulation and transposition). The major purpose of this study is to determine the extent to which the

procedures proposed by Vinay and Darbelnet are observed in the Persian subtitles of the considered American historical drama and romantic comedies.

The findings of this study indicate that three strategies including borrowing, transposition and modulation are used equally frequently in the Persian subtitles of both American historical drama and romantic comedy films. However, the subtitlers of American historical drama movies (compared to romantic comedies) have made a clear attempt to stay close to the source language to show their faithfulness to the original text in the historical dramas by using literal translation. On the other hand, the occurrence of equivalence and adaptation in romantic comedy movies was considerably higher than those in historical drama movies. This means that the Persian subtitlers of this genre of movies are more concerned about domestication.

According to the results of this study, direct translation is used to a higher extent in the Persian subtitles of American historical movies than romantic comedy movies. However, the Persian subtitlers of romantic comedies have used oblique translation to a higher extent. On this basis, the subtitlers of historical drama movies were more faithful to the SL structure and culture (namely, English) while the tendency of the Persian subtitlers of romantic comedies was towards the TL (i.e., Persian) to make their translations more satisfactory and comprehensible for the Persian viewers.

This paper considers seven translation procedures proposed by Vinay and Darbelnet to determine the extent of which translators use these procedures in the subtitling of historical drama and romantic comedy movies from English to Persian. Therefore, it

shows no interest in the classification and subtitling of English orientational metaphors in Persian based on the cognitive model of Al-Hasnawi.

In '*A to Z of Screenplay Translation*', Alireza Ameri (2007) focuses on screenplay translation and studies the commonalities and differences in the SL and the TL with respect to culture, lexicon, pragmatics, discourse, syntax, etc. It is an introduction of the fine points of screenplay translation and tries to explain the points under its study by bringing a list of examples which is presented in an alphabetical order from A to Z. What comes below is a number of notes (and their relevant examples) which were presented in his study:

● It is probable that equivalents in the two languages bear similarities with regard to syllable, rhythm, acoustic ruling, phonetics and volume.

Example:

fat and fit (Persian equivalent: چاق و چله)

with heart and soul (Persian equivalent: با جان و دل)

● Sometimes localization causes the translators to change positive utterances into negative ones and vice versa. This is to make the translated version more comprehensible to the TL readers and listeners.

Example:

You stay out of this. (Persian translation: تو دخالت نکن / English back-translation: Do not interfere.)

● Different cultures have different patterns of thought. Therefore, statements can disperse the local colour.

Example:

They are poles apart. (Persian translation: آنها زمین تا آسمان با هم فرق دارند / English back-translation: They are different like earth and sky.)

● Determine the best translation in translating proverbial expressions, temporal and spatial contingencies (the context).

Example:

It is better to translate an expression like *'to flag a dead horse'* verbatim and foreignized.

● Speakers of English (especially Americans) use to interpose parts of speech. This is rarely seen in Persian. Therefore, such translations may appear to be shorter or lengthier than the original.

Example:

The boat planed. (Persian translation: نوک قایق بلند شد / English back-translation: The front of boat rose above the surface.)

● In the case of geographically restricted films, it would occasionally be commendable to renew the employment of the original SL words such as routines and globally used formulaics.

Example:

Arivederci (Italian) (meaning: till we meet, farewell)

Au revoir (French) (meaning: good bye)

● In dubbed movies, we sometimes find the expressions that are in the cultural context from which they emerged.

Example:

Shake a leg! (Persian translation: 'یا الله!' which means 'Hurry up!' / an interjection uttered by an unexpected guest upon entry into a house for a hostess to veil)

● In screenplay translation, only the standard dialect of the TL country (the metropolitan dialect of the capital) is to be employed and the translator should avoid dialect-generated expressions of his or her own homeland.

Example:

Are you alright? (Persian translation: باکیت هست؟ / English back-translation: Fear anything?)

● In common conventional translation, a short sentence can be translated into a long one and vice versa; while such a thing is not possible in screenplay translation due to the unique constraints of this particular type of translation; namely, time, gesture and lip movement.

● Proverbs and idiomatic expressions should be translated source-like rather than target-like (yet not extremely verbatim due to local colour and zeitgeist). For example:

English proverb: *Wall has ears.*

Persian Translation: دیوار موش داره موش گوش which means 'Wall has a mouse, the mouse has ear.'

● If the trailer movies feature megastars in their cast, the same dubbed voices are preferable to appease the icon-seeking mentality of their fans and for box-office purposes.

● The tone and the mood of the dialogues should appear in complementary parentheses.

Example:

Michael: (Furiously) *where were you?*

Rose: (Comfortably) *walking.*

● If the original screenplay is changed by the director's revisions or footnotes from other versions of the screen-script, it can be assigned to certain scenes and sequences as a way of elaborating on nuances such as acronyms, abbreviations, neologisms, culture-geared concepts and paper names.

● If a movie is presented in consecutive episodes, the screenplays should offer 'sameness' in the rendition of different episodes.

In the second part of the study, Ameri (2007) has presented brief definitions for preliminary notions about screenplay translations such as dubbing, subtitling, types of subtitling (open, closed, interlingual and intralingual), spatial and temporal constraints of subtitling, dubbing vs. subtitling, dubbing (as a form of domestication), subtitling (as a

form of foreignization), other projection species (supertitles, projected titles, electronic libretto system), translation of movie titles, characteristics of a good screenplay translator, genre (crime, historical, science fiction, war, western, etc.), mood (action, adventure, comedy, drama, horror, etc.), format (animation, biographical, epic, musical, etc.), age (children's film, adult film, family film), and making (auteur, independent films, etc.).

This paper is a brief introduction of the features of interlingual subtitling. Therefore, it shows no interest to the interpretation, categorization and translation of English orientational metaphors from English to Persian.

In '*Translation of Colloquial Expressions in English-into-Persian Subtitled Films*', Hossein Barzegar (2010) has investigated the strategies applied in the translation of colloquial expressions in two English movies ('*Liar Liar*' and '*Midnight Run*') with their corresponding subtitles in Persian. The study is based on the combination of the taxonomies presented by McCrimmon (1963) and Holmes (1992). Holmes (1992) highlights pronunciation and grammatical features as the main linguistic features of colloquial style in English and McCrimmon (1963) described colloquial English in the following ways:

1. Relatively short simple sentences, often grammatically incomplete, with few rhetorical devices;

2. A generous use of contractions (I'll, we've, didn't, can't), clipped words (cab, exam, phone), and the omission of relative pronouns (who, which, that) which would be retained in a formal style;

3. A vocabulary marked by a general avoidance of learned words and by inclusion of some less objectionable slang terms;

4. A simplified, grammatical structure which leans heavily on idiomatic constructions and sometimes ignores the fine distinctions of formal grammar and;

5. A personal or familiar tone, which tries to create the impression of speaking intimately to the reader. (pp. 21-22)

After the analysis of the extracted data from the movies under this study, Barzegar (2010) has concluded that the subtitlers of these movies have used different strategies to render the colloquial expressions of the original texts. These strategies and the extent to which they have been employed by the subtitlers are as follows:

1. Transfer or colloquial translation (60.58%)

2. Deletion (8.54%)

3. Translation into expression with a higher degree of formality (7.96%)

4. Paraphrase (6.86%)

5. Semantic equivalent (6.86%)

6. Condensation or under-translation (4.96%)

7. Mistranslation (2.95%)

8. Addition or over-translation (1.42%)

9. Translation into expressions with a lower degree of formality (0.26%)

This paper discusses the interlingual subtitling of English Colloquial Expressions in Persian based on the taxonomies presented by McCrimmon and Holmes. Therefore, it has no concern to the interpretation, categorization and subtitling of English orientational metaphors to Persian based on the cognitive model of Al-Hasnawi (2007)..

In '*Formal vs. Dynamic Equivalence in Subtitling: The Case of English Movies with Persian Subtitles*', Alireza Jamalimanesh and Reza Rahekhoda (2009) set out to determine the type of equivalents (namely, dynamic or formal) which were used in the subtitling of three English films into Persian. The movies under this study are: '*Ring 1*', '*Ring 2*' and *'Proposal'*. The researchers considered the following three procedures to investigate the type of equivalents in the movies:

1. A number of English sentences with their relevant Persian subtitles were selected from three English movies.

2. The types of equivalents which were used in the rendering of the English sentences to Persian were verified.

3. Explanations for choosing dynamic rather than formal equivalences (for the corresponding cases) were presented.

After the investigation of the selected list of English sentences and their corresponding Persian subtitles, the researchers found that the Persian subtitlers had a tendency to use formal equivalence as the first choice rather than dynamic equivalence in most cases. However, dynamic equivalence was preferred over formal equivalence in cases where formal equivalence was not possible. According to the findings of this study, these cases include collocations, idioms, explicitations, phaticisms, proverbs, adaptations, modulations, ellipses and ideologies.

Here, the researchers discuss the extent of which translators have used formal or dynamic equivalences in their Persian subtitles. Therefore, they have no interest in the interpretation, categorization and subtitling of English orientational metaphors in Persian based on the model of Al-Hasnawi (2007).

In '*Expansion in Subtitling: The Case of Three English Films with Persian Subtitles*', Vahid Dastjerdi and Reza Rahekhoda (2010) have investigated the application of expansion in three English films subtitled into Persian. They have also classified different types of expansion in the subtitling of the movies under their study and determined the appropriateness and inappropriateness of the use of each type with regard to time and space as two major constraints of subtitling. The movies under this study were: '*The Net*', '*Contact*' and '*Mission Impossible 2*'.

The researchers identified the following types of expansion in the Persian subtitles of the English films under their study:

1. Expansions caused by explicitation of co-textual information (29.45%)

2. Expansions caused by paraphrasing (25.4%)

3. Expansions caused by subtitlers' preferences (19.6%)

4. Expansions caused by explicitation of visual information (13.75%)

5. Expansions caused by mistranslation (5.9%)

6. Expansions caused by explicitation on contextual information (5.9%)

Dastjerdi and Rahekhoda (2010) have concluded that the reasons behind the application of expansion in the movies under their study are manifold and ranged from paraphrasing, explicitation (explicitation of visual, co-textual and contextual information) and mistranslation to subtitlers' preferences. The researchers have also found that the application of expansion does not seem appropriate and justified because shorter correct equivalents within the same amount of time could be posited for the original dialogues. The study has revealed that most cases of expansion are due to the subtitlers' lack of adequate attention to two facts: the nature of subtitling as a form of condensed translation and the additive or complementary nature of subtitling.

This paper discusses the matter of expansion in the subtitling of English movies to Persian. Therefore, it has no interest in the interpretation, categorization and subtitling of English orientational metaphors in Persian based on the cognitive model of Al-Hasnawi.

In '*Translation of Extralinguistic Culture-Bound Elements in Persian Movies Subtitled into English: A Case Study of The Lizard*', Saeed Samakar (2010) has investigated the strategies and the extent to which they have been applied by the subtitler of '*The Lizard*' (as the movie under this study) to translate extralingual culture-bound elements in the English subtitles of the relevant Persian film. The theoretical framework of this paper is founded on the taxonomy of culture-bound elements presented by Pedersen (2005) who has classified culture-bound references into two categories: intralinguistic culture-bound references (including proverbs, idioms, slang and dialects) and extralinguistic culture-bound references (including expressions about cultural items which are not regarded as a part of language system). Moreover, Pedersen (2005) has also divided the strategies for rendering the extralinguistic culture-bound references into two groups, namely, source-language oriented (retention, explicitation, addition, direct translation and specification) and target-language oriented (omission, substitution, cultural substitution, paraphrase and generalization).

After the analysis of the extracted data from the movie under this study and their corresponding subtitles in English, Samakar (2010) has concluded that the strategies applied by the subtitler of *'The Lizard'* based on their frequency are as follows:

1. Paraphrase (26 cases)

2. Direct translation (16 cases)

3. Retention (11 cases)

4. Specification (9 cases)

5. Omission (8 cases)

6. Generalization (3 cases)

This paper uses the taxonomy of culture-bound elements presented by Pedersen to discuss the translation of extralinguistic culture-bound elements in the subtitling of the Persian movie '*The Lizard'* in English. Here, the SL is Persian and the TL is English. In the meantime, the researcher of this paper shows no interest in discussing metaphors as a type of extralinguistic culture-bound element and consequently no concern is paid to the interpretation, categorization and subtitling of English orientational metaphors in Persian based on Al-Hasnawi's model.

Hamid Reza Haghverdi and Mohammed Nasser Vaezi (2012) in *'The Impact of English and Persian Movie Subtitle on the Listening Comprehension of Iranian EFL Learners'* have discussed the role of movie subtitles to improve English language learning and teaching , in general, and listening skill, in particular. In order to attain this goal, they selected 90 female subjects (age group 20-30) from among 135 intermediate students who were randomly allocated to three groups of 30 students, with the same proficiency level. One experimental group was asked to watch three English movies with English subtitle, the other group watched the same three English movies with Persian subtitle and

one control group watched the movies with no subtitle at all. The English subtitle group did better than two other groups, i.e. the Persian subtitle group and no subtitle group. In other word, using DVD movie with English subtitle was the most effective way to help students to improve their listening comprehension.

The prime objective of this paper was based on the impact of Persian and English subtitles to help Iranian EFL learners to improve their listening skill, in particular, and other skills in general. As is viewed, this study shows no concern with the subtitling of orientational metaphors from English to Persian based on the cognitive model of Al-Hasnawi (2007).

Hamid Marashi and Khatereh Poursoltani (2009) in *'An Analysis of Farsi into English Subtitling Strategies Employed in Iranian Feature Films'* have tried to determine the common strategies of subtitling from Persian into English used in Iranian feature films and to show which strategies are the most and the least frequent. The investigation has been based on a corpus-based analysis of subtitling strategies. Meanwhile, a comparative analysis was carried out on Persian-English parallel corpora with 1469 frames. The study was carried out on twelve Iranian feature films along with their English subtitles, while Henrik Gottlieb's (1994a; 1998) classification of interlingual subtitling strategies was considered as the background theory. The results of this study have showed that all Gottlieb's criteria were valid in the English subtitling of Iranian feature films. The most and the least frequent strategies were respectively transfer and deletion. However, the low frequency of deletion did not indicate on the low amount of reduction; it was just meant

to say that the total removal of some of the dialogues in the frames was the least frequent strategy.

This study has discussed the strategies which were used to subtitle the Iranian feature films in English to determine the type and the extent of the strategies applied in the English subtitles based on Gottlieb's (1994a; 1998) classification of interlingual subtitling strategies. As is viewed, this paper is not interested in the subtitling of English orientational metaphors into Persian based on the cognitive model of Al-Hasnawi (2007) as the topic of the present thesis.

Farid Ghaemi and Janin Benyamin (2012) in *'Strategies Used in the Translation of Interlingual Subtitling'* have tried to determine the interlingual strategies used in the translation of English subtitles into Persian and to show their frequencies. The study is a corpus-based, comparative, descriptive, non-judgmental analysis of an English-Persian parallel corpus, included English audio scripts of five movies belonging to different genres, with their Persian counterparts in the form of subtitles. The theoretical framework of this study was Gottlieb's (1992) classification of subtitling strategies. The results proved that all Gottlieb's recommended strategies were applicable to the corpus. The most and the least frequent strategies were 'transfer' at 54.06%; and 'transcription' and 'decimation' both at 0.81%. It was also concluded that the film genre had a pivotal role in using different strategies.

This study discusses the applied strategies in the translation of English subtitles into Persian to determine their type and frequency based on Gottlieb's (1992) classification of subtitling strategies. Therefore, it does not have any concern with the subtitling of

English orientational metaphors in Persian based on the cognitive model of Al-Hasnawi (2007).

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This study seeks to categorize extracted metaphors from the movies, in the light of the Cognitive Theory of Metaphor (CTM), and according to the schemes of the cognitive model presented by Al-Hasnawi (2007). The second objective of the researcher is to subtitle the metaphors of each scheme based on the strategies suggested for each scheme in the cognitive model of Al-Hasnawi form English to Persian. In the meantime, this thesis determines the effectiveness of the schemes as well as the strategies presented by Al-Hasnawi's model and recommends solutions to remove the possible shortcomings through discussing its extracted English orientational metaphors and their counterpart translations in Persian. Meanwhile, the major patterns of mapping conditions for the English orientational metaphors based on the CTM will be presented at each scheme to throw light on the way these metaphors are interpreted in English. Finally, the researcher shows the type, frequency and percentage of the schemes to which metaphors in the movies under this study belong as well as the type, frequency and percentage of the strategies used to subtitle the English orientational metaphors in Persian based on the cognitive model of Al-Hasnawi (2007). The first section of this chapter is devoted to the objectives of the study. The second section discusses the sample of the study. Section three is about data collection and the procedure of the study. The fourth section discusses the method of data analysis. And the final section is about the tools of the study.

3.2 Objectives of the study

The objectives of this study are fourfold. Firstly, it aims to investigate the schemes (presented by Al-Hasnawi in his cognitive model) to which the English orientational metaphors identified from the movies under this study and their Persian equivalents belong. Here, the researcher classifies the extracted English orientational metaphors based on the three schemes presented by Al-Hasnawi (2007). Secondly, it applies the strategies presented by Al-Hasnawi (2007) for the translation of its extracted English orientational metaphors to Persian at each scheme. The Persian translations which are provided by the subtitler have already been published in three books; namely, *English, Malay and Persian: A List of Expressions (2012)*, *1840 Vital Expressions and Words in English and Their Translations into Persian (2010)* and *Interlingual Subtitling (2010)*. Thirdly, this thesis determines the effectiveness of the schemes of the cognitive model presented by Al-Hasnawi (2007) in the categorization of the extracted English orientational metaphors and their Persian counterparts as well as the effectiveness of the strategies provided in this model for the inetrlingual subtitling of English orientational metaphors in Persian and recommends ways to remove the short-comings of the cognitive model of Al-Hasnawi (2007) in the subtitling of the English orientaional metaphors in the movies under this study in Persian. Finally, frequencies and percentages of the schemes and strategies will be presented in the form of statistical tables to show which scheme and strategy are the most and which are the least frequent in the translation of its extracted data.

3.3 Sample of the Study

The required data for this study has been collected from 10 original American action movies which were listed in Chapter One (Section 1.8). American movies are the most well-known movies (compared to other countries' products) all over the world. Iranians are also big fans of these types of movies in a way that the number of the American movies which are distributed in Iran is considerably higher than the products of Iran. From among different genres of movies, Iranians are more interested in action (perhaps this can be viewed not only in Iran but everywhere). Moreover, a ten-year experience of teaching the translation of American movies in different genres has convinced the researcher that action movies can be a better source of data for this research because of the higher frequency and diversity of orientational metaphors in this particular genre compared to others. The action movies under this study are selected from among 160 movies to ensure that they can best provide the preliminary data for this thesis. In the meantime, the ten selected American movies under this study are among the most well-known movies. According to Robert Morgan (2001; quoted by Barzegar 2008), there is a definite link between a movie and its subtitles in a way that the subtitling of the better films is much easier than the ordinary ones. In order to achieve a better understanding of the metaphors used in the movies under this study, a synopsis for each of the movies is provided in Appendix B.

3.4. Data Collection and Procedure of the Study

The required data for this study were extracted from ten American action movies. The movies under this study are: *Con Air, Face Off, Kill Bill 1, Kill Bill 2, Lock Up, No Country for Old Men, Punisher 1, Sin City, Speed,* and *The One.* The reason behind choosing these movies for the present study is the high frequency and diversity of the applied English orientational metaphors in them. The genre of the movies under this study is *action*. As stated earlier, the researcher has a ten-year experience of teaching the translation of movies at university. This experience convinced him that action movies (among other genres) are quite a richer source of orientational metaphors. In addition, these movies are among the best American action movies which are most probably well-known not in Iran but elsewhere. Moreover, Iranians are big fans of American action movies due to their high technology, superstars and storyline. Therefore, the researcher chooses this genre which has a higher rate of viewers compared to others in Iran. On the other hand, the well-constructed scripts of the movies which were provided by the best professionals was another reason which made the researcher to choose these 10 action movies to ensure that they can appropriately provide the preliminary data for the purposes of this thesis.

To ensure the accuracy of the extracted data and to avoid any misunderstanding which might be caused by the actors'/actresses' dialects or the low quality of the voice in the movies or shortened sentences and the like, the researcher used the original English scripts of the movies. These scripts were extracted from the site 'Script-o-Rama' (http://www.script-o-rama.com/filmtranscripts.shtml) which is a leading and reliable source for the movie scripts and is managed by a professional team.

This thesis does not use ready-made Persian subtitles for the movies under this study because such subtitles are made illegally and violate the copy right. The subtitling of original American movies in Iran is regarded as unauthorized due to some of their scenes which are against the Islamic values. The unknown subtitlers of such movies usually copy the movies illegally (to save on money) and translate them in concealment.

After comparing the movie dialogues with their counterpart English scripts (to ensure that the dialogues are well understood by the researcher), the orientational metaphors are extracted and interpreted based on the Contemporary Theory of Metaphors (CTM) presented by Lakoff and Johnson (1980) as the interested theory of this thesis. In the next step, the extracted orientational metaphors are categorized in three groups on the basis of the three schemes of the cognitive model of Al-Hasnawi (2007) as the background model of the present study. The investigation of the extracted data has revealed that a considerable number of metaphors belong to a category which is not considered in the cognitive model of Al-Hasnawi; therefore, the researcher suggests one more scheme to the ones presented by Al-Hasnawi and categorizes the extracted English orientational metaphors under four heads. Later, the researcher translates the extracted English orientational metaphors of each scheme to Persian based on the strategies proposed by Al-Hasnawi in his cognitive model and the strategy which is recommended by the researcher for the translation of metaphors belonging to the newly suggested scheme by this thesis. Meanwhile, the constraints of subtitling; namely, space and time (section 1.4.1.4), its feature of foreignization (section 1.4.5) and its parameters (section 1.4.1.5) were focused by the researcher when recommending Persian subtitles for the movie dialogues.

The Persian translations which are suggested by the researcher for the English metaphors in the movies under this study have already been published in the form of three books under the titles of *English, Malay and Persian: A List of Expressions (2012)*, *1840 Vital Expressions and Words in English and Their Translations into Persian (2010)* and *Interlingual Subtitling (2010)*. Therefore, it is worth-noting that the researcher is neither a subtitler of the movies nor is he analyzing Persian subtitles supplied for the American movies by other subtitlers. Instead, he is a researcher and instructor involved in Translation Studies who is interested in the transfer of metaphors in the context of subtitling. His focus is, therefore, on how metaphors should be categorized and understood before being translated from American movies into Persian. So the researcher mainly recommends ways and means to achieve good and effective translations of metaphors in the subtitling of American movies to Persian.

3.5 Justification for Using the CTM and the Cognitive Model of Al-Hasnawi as the Background Theory and Model in This Thesis

As the focus of this study is placed on the interlingual subtitling of orientational metaphors, the researcher extracts its data based on the definition of orientational metaphors which is presented in the Contemporary Theory of Metaphor (CTM). The reason behind choosing the Contemporary Theory of Metaphor as the interested theory of this thesis is the importance of the CMT among other existing theories of metaphor. As stated in section 2.4, the Simile Theory, the Interaction Theory, the Gricean Theory and the Non-cognitivist Theory of metaphor all suffer from considerable short comings which

are managed in the CMT. In the meantime, the CMT is considered as a creditable theory for the translation of metaphors by different scholars such as Schaffner (2004), Mandelblit (1995), Kövecses (2000), Maalej (2004), Alvarez (1993), and Dickens (2005) who have discussed the matter of translating metaphors in the light of the CTM. Further, the reason behind choosing orientational metaphors form among other categories presented in the CTM (namely, ontological and structural metaphors) is the significance of this particular type of metaphor in comparison with other types. Orientational metaphors (unlike ontological and structural metaphors which structure a concept in the framework of another concept as in '*This theory explains everything*' or '*Time is money*') do not structure a concept in the framework of another concept; rather they structure the entire system of concepts with respect to each constituting concept. Therefore, an investigation about the English orientational metaphors and their Persian orienational counterparts can give us a better insight about the way of structuring the entire system of concepts in these two languages. Later and based on the cognitive model of Al-Hasnawi (2007) the extracted English orientational metaphors (in relevance with their Persian counterparts) are grouped under three heads; namely, orientational metaphors with similar mapping conditions and similar lexical implementations, orientational metaphors with similar mapping conditions but partially different lexical implementations, and orientational metaphors with different mapping conditions and different lexical implementations. The reason behind choosing the cognitive model of Al-Hasnawi is twofold. On one hand and as stated in section 2.6.1.1, the cognitive model of Mandelblit (which has only two schemes including metaphors of similar mapping conditions and metaphors of different mapping conditions) neglects the scheme which is presented by

Al-Hasnawi and belongs to metaphors of similar mapping conditions but partially different lexical implementations. Therefore, Mandelblit's model is rather general and does not seem to be quite practical. On the other hand, the cognitive model presented by Kövecses (2005) and Hiraga (1991) has proposed the following four schemes for the categorization of metaphors: a) similar metaphorical concepts and similar metaphorical expressions, b) similar metaphorical concepts but different metaphorical expressions, c) different metaphorical concepts but similar metaphorical expressions, and d) different metaphorical concepts and different metaphorical expressions. After placing an investigation on the model of Kovecses and Hiraga, the researcher finds out that schemes a, b, and d of this model are similar to schemes a, b, and c in the cognitive model of Al-Hasnawi. In the meantime, the researcher could not find any cases of scheme c of the models of Hiraga and Kovecses in the English orientational metaphors extracted from the movies under this study. This is while, as it can be viewed in sections 4.2.1, all the schemes which are proposed by Al-Hasnawi prove to be applicable in case of classifying and translating the extracted orientational metaphors of this study.

3.6 Data Analysis

In general, this study discusses its data in two parts; namely, metaphors belonging to the triple schemes provided by Al-Hasnawi (2007) based on his cognitive model for the translation of metaphors from the SL to the TL and metaphors belonging to scheme four which is suggested by the researcher and stands for the cases where there is no metaphorical equivalence in Persian for the English metaphor; therefore, the Persian

speakers use literal language for the expression of the English metaphor in their language. In order to enable the reader with quick references to the data and facilitate a more effective analysis of the data, the researcher presents all the orientational metaphors identified in table form by arranging the tables in order of the most frequently occurring orientational metaphors taken from the movie dialogues to the least occurring ones. Below is an example to show how an orientational metaphor belonging to scheme one is discussed in the present thesis:

Basic pattern of the metaphor based on the CTM: **STRONGNESS IS DEEP**.					
1	English utterance: He is a **deep** person.	Meaning: He thinks very strongly about things.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Pesian subtitle: /ʔādame **ʔamiqi** ʔast/ Back translation: He is a **deep** person

In order to interpret this orientational metaphor in English, we need to consider its basic pattern which is presented by Lakoff and Johnson (1980) in their Contemporary Theory of Metaphor (CTM).The basic pattern of this metaphor in English is: STRONGNESS IS DEEP. It can be applied for emotions (e.g., deep feeling; deep impression); states (e.g., deep division; deep problems); colours (e.g., deep blue eyes); unconsciousness (e.g., deep sleep) and meditation (e.g., deep in thought). Based on the pattern in the above-

mentioned extracted sentence, '***deep***' stands for '***strong***' and consequently '*a **deep** person*' refers to '*a **strong** thinker*'.

As is viewed in the table, the mapping condition and the lexical implementation of this metaphor is similar in English and Persian; therefore, it belongs to the first scheme of the cognitive model of Al-Hasnawi (2007).

The strategies proposed by Al-Hasnawi for the translation of the SL metaphor to the TL in the first scheme of his model are respectively borrowing and loan-translation. Interlingual subtitling is a form of foreignization since the TL viewers have access to both the SL original dialogues and their counterpart TL subtitles and consequently can compare the original sentences with their translations if they have a sufficient knowledge of the source language. Therefore, the translator should do his/her best to give the TL audience a taste of the SL. Accordingly, borrowing is prior to loan-translation only if the English metaphor has formerly been borrowed in Persian and widely known among Persian speakers. But since this metaphor has never been borrowed in Persian, the application of borrowing to translate it in Persian can be confusing in terms of meaning for Persian viewers. To say '*?u ?ādame dipi ?ast*' (which involves the borrowing of the very same English metaphor in Persian) is completely meaningless for Persian viewers who do not have even a slight information about the meaning of the English word '*deep*'. This is why loan-translation is selected as a better choice to translate this orientational metaphor to Persian.

The qualitative discussions of this thesis are conducted in the following parts:

1. Discussion of the meaning of the English orientational metaphor by referring to its basic pattern of mapping condition based on the CTM and explaining what Americans mean by the application of that certain metaphor (Chapter Four)

2. Indication of the scheme to which the applied English orientational metaphor belongs based on the cognitive model of Al-Hasnawi and the scheme suggested by this thesis (Chapter Four)

3. Indication of the strategy that should be used to subtitle the English metaphor to Persian based on the strategies presented by Al-Hasnawi and the one suggested by the researcher (Chapter Four)

4. Presentation of the Persian subtitle (which has already been published in three books) and its back translation in English (Chapter Four)

In the meantime, the statistical discussions involving frequency and percentage are conducted for the followings:

1. Presentation of a statistical table to indicate the frequency and percentage of the schemes to which the applied orientational metaphors (in the movies under this study) belong (Chapter Four)

2. Presentation of a statistical table to indicate the frequency and percentage of the strategies used by the researcher to subtitle the English orientational metaphor in Persian (Chapter Four)

3.7 Research Tools

The required data for this study have been extracted from ten original American action movies which are listed in section 1.8.

In addition, the researcher used the scripts of the original dialogues of the movies under this study to prevent any misunderstanding which can be caused by the fast mode of speaking, actors'/ actresses' accents or shortened sentences. These scripts were collected from the Script-o-Rama which is a creditable American site in the world of cinema.

The sources of all Persian subtitles which are presented for the English metaphors in the movies under this study are three books which have been already published by the researcher (see section 3.2 for the title of the books).

After the extraction and discussion of the required data for this study, the researcher has used SPSS (Statistical Package for Social Sciences) as a standard software to preset statistical information in the form of tables about the frequency and percentage of the schemes to which the applied metaphors in the movies under this study belong and the applied strategies to subtitle the English metaphors to Persian.

CHAPTER FOUR

DISCUSSION OF FINDINGS

4.1 Introduction

As stated in section 2.4.5, Lakoff and Johnson (1980) divided conceptual metaphors into three groups; namely, orientational, structural and ontological in their Contemporary Theory of Metaphor (CTM). This thesis is concerned with the subtitling of orientational metaphors from English to Persian; therefore, the first step was to extract the English orientaional metaphors in the movies under this study based on the definition which is provided in the CTM. According to the very same theory, the basic pattern of each English metaphor is presented to see how it is interpreted in English.

In the next step, the extracted metaphors were classified based on the schemes of the cognitive model of Al-Hasnawi (2007) and the one recommended by the researcher for inclusion in Al-Hasnawi's model in the form of distinct tables. Later, the extracted English orientational metaphors and their corresponding Persian subtitles (based on the strategies of the schemes of the cognitive model of Al-Hasnawi as well as the strategy which is suggested by the researcher for his recommended scheme) were presented.

Finally, statistical tables were prepared to show the type and percentage of the schemes (to which metaphors belong) and the type and percentage of the relevant strategies at each scheme (which are used by the researcher to translate the English orientational metaphors in his suggested Persian subtitles) based on the cognitive model presented by Al-Hasnawi (2007) and the newly proposed scheme and its relevant strategy by the researcher.

4.2 Discussion of Findings

4.2.1 Analytical Discussion of Findings

This part belongs to the discussion of the extracted English orienational metaphors from the movies under this study as well as their Persian subtitles which have already been published in three books (see section 3.2 for the title of the books). The following analytical discussions also contain the major patterns of the collected orientational metaphors based on the CTM to help a better understanding of the interpretation of metaphors in English.

4.2.1.1 Analytical Discussion of Findings Based on the Cognitive Model of Al-Hasnawi (2007) for the Translation of Metaphors

The first scheme of the cognitive model of Al-Hasnawi (2007) belongs to metaphors with similar mapping conditions and similar lexical implementations. According to Al-Hasnawi (2007), metaphors of this scheme are universal and refer to similar ideas and conceptual domains in different languages and cultures. His proposed strategies for the translation of metaphors at this scheme are borrowing and loan-translation. Below are two examples to illustrate how these two strategies are applied to translate metaphors at this scheme:

Example 1:

English sentence: He is a **deep** person.

Meaning: *He thinks very strongly about things.*

In order to interpret this English orientational metaphor, we need to consider its basic pattern which is: STRONGNESS IS DEEP (based on the CTM). It can be applied for emotions (e.g., deep feeling; deep impression); states (e.g., deep division; deep problems); colours (e.g., deep blue eyes); unconsciousness (e.g., deep sleep) and meditation (e.g., deep in thought). Based on this pattern in the above-mentioned extracted sentence, '***deep***' stands for '***strong***' and consequently '*a **deep** person*' refers to '*a **strong** thinker*'.

The strategies proposed by Al-Hasnawi (2007) for the translation of the SL metaphors to the TL in this scheme are respectively borrowing and loan-translation. Since the viewers have access to both original English dialogues and their counterpart Persian subtitles and can compare the original English sentences with their Persian translations (if they know English), interlingual subtitling should be focused as a form of foreignization. Therefore, the translator should do his/her best to give the Iranian viewers a taste of the English language and culture. Accordingly, borrowing is prior to loan-translation if the English metaphor has been formerly borrowed in Persian and widely known among Iranians. But, this metaphor has never been borrowed in Persian and the application of the word '*deep*' is quite meaningless for Iranian viewers. To say *'?u ?ādame dipi ?ast'* (which involves the borrowing of the very same English metaphor *'deep'*) is completely confusing for Persian viewers who do not have any information about the meaning of the metaphor in

English. This is why loan-translation is preferred as the right strategy to translate this orientational metaphor. The outcome of the application of this strategy is as follow:

Persian subtitle: آدم **عمیقی** است

Transcription of the Persian subtitle: /ʔādame**ʔamiqi** ʔast/

Back translation of the Persian subtitle: He is a **deep** person.

To interpret the Persian equivalent orientational metaphor, it is needed to go for the basic pattern of this metaphor in Persian which is STRONGNESS IS DEEP. As is viewed, the basic pattern of mapping condition of this metaphor in English and Persian is the same. In the meantime, the lexical implementation of this metaphor is similar in English and Persian (the English term *'deep'* and its Persian counterpart *'ʔamiq'* both refer to depth); therefore, the English metaphor can be simply loan-translated into Persian.

Example 2:

English sentence: She was **high** class stuff.

Meaning: *She belongs to a better class (of society).*

On the basis of the CTM, the basic pattern of this metaphor in English is: GOOD SOCIAL STATUS IS HIGH. This basic pattern exists in Persian as well; moreover, the mapping condition of the English orientational metaphor is similar with that of Persian.

As stated earlier the strategies suggested by Al-Hasnawi (2007) for the translation of the SL metaphors to the TL in this scheme are borrowing and loan-translation. Since interlingual subtitling is a form of foreignization, loan-translation is the preferable strategy due to the better taste of the SL in can give the TL viewers. However, this can

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only be done if the English metaphor has been formerly borrowed in Persian and widely known among Persian speakers. In this particular case, the metaphor has been formerly borrowed in Persian and is quite well-known among Iranians; therefore, the translator can simply borrow it again (the translator can use the very same words '*high class*' but in Persian alphabet) to serve the purpose of foreignization in subtitling. The outcome of the application of this strategy is as follow:

Persian subtitle:**های کلاس بود.**

Transcription of the Persian subtitle: /**hāy** kelās bud/

Back translation: She was **high** class.

The second scheme of the cognitive model of Al-Hasnawi (2007) belongs to metaphors of similar mapping conditions but partially different lexical implementations. According to Al-Hasnawi (2007), metaphors of this scheme belong to similar conceptual domains and consequently are universal; yet the partial differences in their lexical order are noticeable (for example, the metaphor in English is '**under** justice' while it is '**under the title of** justice' in Persian). Here, the English metaphor and its equivalent Persian metaphor have the same mapping condition whereas the Persian counterpart has one or some words more or less than that of the English. Al-Hasnawi's proposed strategy for the translation of metaphors at this scheme is the translation of the SL metaphor to the equivalent TL metaphor which has a similar mapping condition but partially different lexical implementation.

The third scheme of the cognitive model of Al-Hasnawi (2007) belongs to metaphors of different mapping conditions and different lexical implementations. In fact this scheme includes those culture-bound SL metaphors which are mapped into a different domain compared to that of the TL. According to Al-Hasnawi (2007), metaphors of this scheme are called root metaphors which help people to shape their understanding of the world realities based on their own culture and language. Consequently, the English metaphors and their equivalent Persian metaphors which root in the specific cultures are different not only in mapping conditions but in lexical implementations. The proposed strategy by Al-Hasnawi (2007) for the translation of metaphors at this scheme is the translation of the SL metaphor to the equivalent TL metaphor which has a different mapping condition and different lexical implementation. For example, the Persian equivalence for the English sentence '*You won't **get away** with it*' is 'نمیتونی باهاش کنار بیایی' (back translation: You can't **come apart** with it). As is viewed, both sentences contain orientational metaphors. *'Away'* in English and *'apart'* in Persian stand for farness. Therefore, it can be concluded that the notion of 'farness' is conceptualized in two different ways and through two different wordings in Persian and English.

What comes below is the analytical discussion of the extracted orientational metaphors in the movies under this study based on the schemes and strategies presented in the cognitive model of Al-Hasnawi (2007) for the translation of metaphors. The discussions are put in the form of tables arranging from the most occurring orientational metaphors to the least occurring ones to enable a quick reference to the data and to facilitate a more effective analysis of the data.

'**Under**'

	Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.				
1	English utterance:***Under** the given conditions, it is impossible.	Meaning: Considering the present conditions, it is impossible.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**tahte** šarāyete mowjud qeyre momkene/ Back translation: **Under** the existing conditions it is impossible.

*Explanation: In the above-mentioned case, the mapping condition and lexical implementation of the metaphor '*under*' is common in English and Persian; therefore, the metaphor belongs to the first scheme of the cognitive model of Al-Hasnawi and the subtitler can simply loan-translate the English orientational metaphor to Persian. Cases 2, 3, 4, 5, 6 and 7 of '*under*' which all belong to the first scheme of Al-Hasnawi's model have the same explanation.

	Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.				
2	English utterance: I was **under** this impression.	Meaning: I was impressed by this idea.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**tahte** ?in ta?sir budam/ Back translation: I was **under** this impression.

	Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.				
3	English utterance: I'm **under** the support of your father.	Meaning: I'm supported by your father.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /man **tahte** hemāyate pedaretān hastam/ Back translation: I'm **under** the support of your father.

	Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.				
4	English utterance: She is **under** my protection.	Meaning: She is protected by me.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**tahte** hemāyate mane/ Back translation: She is **under** my protection.

	Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.				
5	English utterance: It is **under** repair.	Meaning: It is being repaired.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**tahte** ta?mire/ Back translation: It is **under** repair.

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.					
6	English utterance: Everything is **under** control.	Meaning: We have complete control on everything.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /hamečiz tahte kontorole/ Back translation: Everything is **under** control.

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.					
7	English utterance: For now, I'm **under** his protection.	Meaning: For now, I have his protection.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /felan **tahte** hemāyate ?u hastam/ Back translation: For now, I'm **under** his protection.

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.					
8	English utterance: **Under* justice	Meaning: With the excuse of justice	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /**tahte ?onvāne** ?edālat/ Back translation: **Under the title of** justice

*Explanation: The mapping condition of the English orientational metaphor '*under*' is '*being dominated by*' which is accepted in Persian as well; however, Iranians use to apply a partially different lexical implementation to express this English metaphor in their language. Thus, the metaphor belongs to the second scheme of Al-Hasnawi's model and the subtitler can translate the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation compared to that of English. Case 9 of the oreintational metaphor '*under*' which belongs to the second scheme of the cognitive model of Al-Hasnawi has the same explanation.

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.					
9	English utterance: **Under** animosity	Meaning: With the excuse of animosity	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /**tahte** ?onvāne došmani/ Back translation: **Under the title of** animosity

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.					
10	English utterance:**Under** cloud of night	Meaning: At night	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /**dar** tārikiye šab/ Back translation: **In** the darkness of night

*Explanation: In the case of the above-mentioned metaphor, Americans use '*under*' to indicate '*being dominated by*' while Iranians use '*in*' for the same purpose; therefore, the metaphor belongs to the third scheme of Al-Hasnawi's model and the subtitler can render the English orientational metaphor to Persian by translating the English metaphor to the equivalent

Persian metaphor which has a different mapping condition and different lexical implementation compared to that of English.

'**Down**'

Basic pattern of the metaphor based on the CTM: **DECREASE IS DOWN**.					
1	English utterance: Will you keep your voice *down?	Meaning: Will you decrease your voice?	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /miše sedāto **pāyin** negah dāri/ Back translation: Will you keep your voice **down**?

*Explanation: The mapping condition and the lexical implementation of this metaphor is the same in English and Persian; therefore, it belongs to scheme one and according to Al-Hasnawi the best strategy for rendering this metaphor form the SL to the TL is to loan-translate it from English to Persian. Cases 2 and 3 of the orientational metaphor '*down*' which all belong to scheme one have the same explanation.

Basic pattern of the metaphor based on the CTM: **DECREASE IS DOWN**.					
2	English utterance: Keep the decibel level **down**.	Meaning: Lower your voice.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /sedātun ro **pā?in** negah dārid/ Back translation: Keep your voice **down**.

Basic pattern of the metaphor based on the CTM: **DEATH IS DOWN**.					
3	English utterance: You're dragging me **down** with you.	Meaning: You are making me killed with you.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /man ro ham bā xodet **pā?in** mikeši/ Back translation: You're dragging me **down** with you.

Basic pattern of metaphor based on the CTM: **DISHONOR IS DOWN**.					
4	English utterance: You ***made me down**.	Meaning: You made me dishonored.	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /mano **sarafkande kardi/** Back translation: You **made my head down**.

* Explanation: The mapping condition of this orientational metaphor is common in English and Persian; however, Iranians use a partially different lexical implementation for the expression of this metaphor in their language. Therefore, the metaphor belongs to the second scheme of Al-Hasnawi's model and as he suggested the appropriate strategy for rendering it from the SL to the TL is to translate the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation compared to the English one.

	Basic pattern of the metaphor based on the CTM: **DISEASE AND ILLNESS IS DOWN**.				
5	English utterance: He is ***down** with fever.	Meaning: He is sick with fever.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /?az tab **?oftāde**/ Back translation: He **fell** from fever.

*Explanation: The mapping condition and lexical implementation of this metaphor is different in English and Persian; thus, it belongs to the third scheme of Al-Hasnawi's model and the appropriate way to render it from the SL to the TL is to translate the English metaphor to the equivalent Persian metaphor which has a different mapping condition and different lexical implementation compared to that of English. Cases 6 and 7 of the orientational metaphor '*down*' (which belong to scheme 3)have also the same explanation.

Basic pattern of the metaphor based on the CTM: **DIRECTNESS IS DOWN**.					
6	English utterance: Let's **settle down** to work.	Meaning: Let's directly start working.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /**berim** sare kār/ Back translation: Let's **go** to work.

Basic pattern of the metaphor based on the CTM: **LEAVE IS DOWN**.					
7	English utterance: Pipe **down** on the swearing.	Meaning: Don't use swearwords.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /kalamāte rakik ro kenār begzār/ Back translation: **Put aside** the swear words.

'**Deep**'

Basic pattern of the metaphor based on the CTM: **STRONGNESS IS DEEP**.					
1	English utterance: He is a ***deep** person.	Meaning: He thinks very strongly about things.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Pesian subtitle: /ʔādame **ʔamiqi** ʔast/ Back translation: He is a **deep** person

* Explanation: Based on the CTM, the English metaphor '*deep*' stands for '*strongness*'. This mapping condition works in Persian as well; therefore, the metaphor belongs to the first scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is loan-translation. Cases 2, 3 and 4 of the metaphor '*deep*' (which belong to scheme one)have the same explanation.

Basic pattern of the metaphor based on the CTM: **STRONGNESS IS DEEP**.					
2	English Utterance: You are a **deeply** thinker.	Meaning: You are a strongly thoughtful person.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /motefakere **ʔamiqi** hastid/ Back translation: You are a **deeply** thinker.

Basic pattern of the metaphor based on the CTM: **SINCERITY IS DEEP**.					
3	English utterance: From the **depth** of the heart	Meaning: With a sincere hope	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /?az **tahe** del/ Back translation: From the **depth** of the heart

Basic pattern of the metaphor based on the CTM: **STRONGNESS IS DEEP**.					
4	English utterance: I was **deeply** impressed with that idea.	Meaning: I was strongly impressed with that idea.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**?amiqan** tahte tasire ?in ?ide qarār gereftam/ Back translation: I was **deeply** impressed by this idea.

Basic pattern of the metaphor based on the CTM: **STRONGNESS IS DEEP**.					
5	English utterance: We should ***go deep** into this matter.	Meaning: We should think strongly about this matter.	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /bāyad dar ?in mored **ta?amoq konim/** Back translation: We should **deepen** in this case.

*Explanation: The English metaphor has the same mapping condition as the Persian one; however, Iranians use a partially different lexical implementation for its expression in their language. Hence, the metaphor belongs to the second scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling from the SL to the TL is translation of the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation.

				The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /**zire** bedehi ?ast/
					Back translation: He is **under** debts.

Basic pattern of the metaphor based on the CTM: **GREAT AMOUNT IS DEEP**.

| 6 | English utterance: He is ***deep** in debt. | Meaning: He has a great amount of debt. | Scheme: 3 | The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations | Transcription of the Persian subtitle: /**zire** bedehi ?ast/

Back translation: He is **under** debts. |

*Explanation: The English orientational metaphor has a different mapping condition and a different lexical implementation compared to its equivalent Persian metaphor; hence, it belongs to the third scheme of the cognitive model of Al-Hasnawi and the appropriate strategy for its subtitling from the SL to the TL is the translation of the English metaphor to the equivalent Persian metaphor which has a different mapping condition and different lexical implementation.

'**Off**'

Basic pattern of the metaphor based on the CTM: **INABILITY IS OFF**.					
1	English utterance: It is ***off** my ability.	Meaning: I'm not able to do it.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**xārej** ?az tavāne mane/ Back translation: It is **off** my ability.

* Explanation: The mapping condition and the lexical implementation of the orientational metaphor is the same in English and Persian; therefore, it belongs to the first scheme of the cognitive model of Al-Hasnawi and the appropriate strategy for its subtitling from English to Persian is loan-translation.

Basic pattern of the metaphor based on the CTM: **AWAY(FROM A PLACE) IS OFF**.					
2	English utterance: ***Takeoff** now.	Meaning: Rise now.	Scheme: 1	The applied strategy: Borrowing	Transcription of the Persian subtitle: /hamin hālā **teyk ?of kon/** Back translation: **Take off** right now.

*Explanation: The mapping condition and the lexical implementation of the English metaphor '*take off*' is the same in Persian; therefore, it belongs to the first scheme of the cognitive model of Al-Hasnawi. The interesting point here is that the very same metaphor has been formerly loaned form English to Persian and is widely known among Iranians; thus, the subtitler only needs to

borrow this metaphor again to make the best impact on the Iranian viewers and to give them a taste of English.

Basic pattern of the metaphor based on the CTM: **LEAVE IS OFF**.					
3	English utterance: I promise Sean Archer is *****off** your back.	Meaning: I promise Sean Archer leaves you.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /qol midam kāri konam tā šān ?ārčer barāye hamiše ?az zendegit **bere birun/** Back translation: I promise to do something that Sean Archer **goes out** of your life.

*****Explanation**: The mapping condition and the lexical implementation of the English metaphor '*off*' are different with its Persian Equivalent; hence, it belongs to the third scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is translation   of   the   English metaphor to the equivalent Persian metaphor which has a different mapping condition and different lexical implementation compared to that of English. Case 4(of the orientational metaphor '*off*' which belongs to scheme three)has similar explanation.

Basic pattern of the metaphor based on the CTM: **AWAY(FROM A PLACE) IS OFF**.					
4	English utterance: **Took** me **off** the street.	Meaning: Took me away from the street.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /mano ?az xiyābun **bord birun/** Back translation: **Brought** me **out** of the street.

'**Between**'

Basic pattern of the metaphor based on the CTM: **SECRETIVENESS IS BETWEEN**.					
1	English utterance: This is ***between** you and me.	Meaning: This is secretive.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /?in mozu **beyne** xodemān bāšad/ Back translation: This issue is **between** us.

*Explanation: The mapping condition and lexical implementation of the orientational metaphor '*between*' is similar in English and Persian; consequently, it belongs to the first scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is loan-translation. Case 2 (of the metaphor '*between*' that belongs to scheme one) has the same explanation.

Basic pattern of the metaphor based on the CTM: **DOUBT IS BETWEEN**.					
2	English utterance: We should not halt***between** two opinions.	Meaning: We should not be stopped doubtfully.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /nabāyad **beyne** do nazar **motevaqef bešim**/ Back translation: We should not halt **between** two opinions.

Basic pattern of the metaphor based on the CTM: **(TO) MEDIATE IS (TO) GO BETWEEN**.					
3	English utterance: We should ***go between** them.	Meaning: You mediate between them.	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /bāyad **beyne** ?ānhā **miyānjigari** koni/ Back translation: You should **mediate between** them.

*Explanation: The mapping condition of the orientational metaphor '*go between*' is similar in English and Persian; however, Iranians use a partially different lexical implementation for its expression in their language. Therefore, this metaphor belongs to the second scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is translation of the

Englishmetaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation.

'**Middle**'

Basic pattern of the metaphor based on the CTM: **AVERAGE IS MIDDLE**.					
1	English utterance: It is of a ***middling** quality.	Meaning: It has an average quality.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /jense **motevaseti** dāre/ Back translation: It has a **middling** quality.

*Explanation: The mapping condition and the lexical implementation of the orientational metaphor '*middle*' are similar in English and Persian; therefore, it belongs to the first scheme of Al-Hasnawi' model and the appropriate strategy for its subtitling is loan-translation. Cases 2 and 3 of the metaphor 'middle' which belong to the first scheme of the cognitive model of Al-Hasnawi have the same explanation.

Basic pattern of the metaphor based on the CTM: **CENTRE OR CORE IS MIDDLE**.					
2	English utterance: In the **midst** of winter	Meaning: In the core of winter	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian metaphor: /**vasate** zemestān/ Back translation: In the **midst** of winter

Basic pattern of the metaphor based on the CTM: **CENTRE OR CORE IS MIDDLE**.					
3	English utterance: In the **middle** of night	Meaning: In the central part of night	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: **/vasate** šab/ Back translation: In the **middle** of night

'**High**'

Basic pattern of metaphor based on the CTM: **GOOD SOCIAL CLASS IS HIGH**.					
1	English utterance: She was ***high** class stuff.	Meaning: She belongs to a good social class.	Scheme: 1	The applied strategy: Borrowing	Transcription of the Persian subtitle: /**hāy** kelās bud/ Back translation: She was **high** class.

*Explanation: The mapping condition and the lexical implementation of the orientational metaphor '*high*' is the same in English and Persian; thus, it belongs to the first scheme of the cognitive model of Al-Hasnawi. The interesting point about this metaphor is that the term '*high class*' has been formerly borrowed from English to Persian and is widely well-known among Iranians. Therefore (as suggested by Al-Hasnawi in his model) the only thing a subtitler needs to do here is to borrow the very same English words again to make the best impression on the Iranian viewers and give them a taste of the SL.

Basic pattern of the metaphor based on the CTM: **SNOBBISHNESS IS HIGH**.					
2	English utterance: Don't try to ***flyhigh**?	Meaning: Don't try to be snobbish.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /say nakon **bolandparvāzi** koni/ Back translation: Don't try to **fly high**.

Explanation: The mapping condition and the lexical implementation of the metaphor '*flyhigh*' are similar in English and Persian; hence, it belongs to the first scheme of Al-Hasnawi's model. And the appropriate strategy for subtitling this metaphor is loan-translation. Case 3 of the orientational metaphor '*high*' which belongs to scheme one has the same explanation.

Basic pattern of the metaphor based on the CTM: **LOUDNESS IS HIGH**.					
3	English utterance: I'll scream to **high** voice.	Meaning: I'll scream loudly.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /bā sedāye **boland** faryād mikešam/ Back translation: I'll scream with **high** voice.

'**Low**'

Basic pattern of the metaphor based on the CTM: **DECREASE IS LOW**.					
1	English utterance: A *****lowering** in quality	Meaning: A decrease in quality	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /keyfiyate pā?in/ Back translation: A **lowering** of quality

*****Explanation**: The mapping condition and the lexical implementation of the orientational metaphor '*low*' are the same in English and Persian; therefore, it belongs to the first scheme of the model of Al-Hasnawi and the appropriate strategy for its subtitling is loan-translation. Case 2 of the orientational metaphor '*low*' which belongs to scheme one has the same explanation.

Basic pattern of the metaphor based on the CTM: **SMALL IS LOW**.					
2	English metaphor: At a **low** price	Meaning: Cheaply	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /bā qeymate **pā?in**/ Back translation: At a **low** price

'**Near**'

Basic pattern of the metaphor based on the CTM: **SIMILARITY IS NEAR**.					
1	English utterance: This version is ***near** the original.	Meaning: This version is very similar to the original.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /?in nosxe **nazdik** be ?sl ?st/ Back translation: This version is **near** to the original.

***Explanation**: The mapping condition and the lexical implementation of the metaphor '*near*' are the same in English and Persian; thus, it belongs to the first scheme of the cognitive model of Al-Hasnawi and loan-translation is the appropriate strategy for its subtitling. Case 2 (of the orientational metaphor '*near*' which belongs to scheme one) has the same explanation.

Basic pattern of the metaphor based on the CTM: **APPROACH IS NEAR**.					
2	English metaphor: The building is **nearing** completion.	Meaning: The building is approaching completion.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /sāxtemān **nazdike** tamum šodane/ Back translation: The building is **near** completion.

'**Straight**'

Basic pattern of the metaphor based on the CTM: **DIRECTNESS IS STRAIGHT**.					
1	English utterance: I've led them *straight to her.	Meaning: I've led them directly to her.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**mostaqim** bordamešun piše ?un/ Back translation: I took them **straight** to her.

*Explanation: The mapping condition and the lexical implementation of the English metaphor '*straight*' is the same in Persian; therefore, it belongs to the first scheme of the model of Al-Hasnawi and the appropriate strategy for its subtitling is loan-translation. Case 2 of the metaphor '*straight*' which belongs to scheme one has the same explanation.

Basic pattern of the metaphor based on the CTM: **DIRECTNESS IS STRAIGHT**.					
2	English utterance: Let us go **straight** to the main subject.	Meaning: Let us start directly the main subject.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**mostaqim** berim be ?asle matlab/ Back translation: Let's go **straight** to the main subject.

'**Up and down**'

Basic pattern of the metaphor based on the CTM: **HARDSHIP IS UP** and **EASE IS DOWN**.					
1	English utterance: It is for the ***ups and downs** of life.	Meaning: It is for the hardships and ease of life.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /bexātere **farāzo našibe** zendegiye/ Back translation: It is for the **up and down** of life.

*Explanation: The mapping condition and the lexical implementation of the metaphor '*ups and downs*' are similar in English and Persian; hence, it belongs to the first scheme of the cognitive model of Al-Hasnawi and the appropriate strategy for its subtitling is loan-translation.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP AND DOWN**.					
2	English utterance: That skinny little man butchered 30 something people *up and down.	Meaning: That skinny little man completely butchered 30 people.	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /?un marde lāgare kučak 30 nafar ro **?az bālā tā pāyin** qasābi karde/ Back translation: That skinny little man butchered 30 people **from up to down**.

* Explanation: Although the mapping condition of the English metaphor '*up and down*' is similar in Persian, Iranians use a partially different lexical implementation for its expression in their language. Therefore, it belongs to the second scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is the translation of the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation.

'**Go**'

Basic pattern of the metaphor based on the CTM: **(TO) MATCH IS (TO) GO**.					
1	English utterance: That verse doesn't ***go** to this tune.	Meaning: That verse is not well-matched with this tune.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /ʔān še?r be ?in ?āhang nemi**?āyad**/ Back translation: That verse doesn't **come** with this tune.

*Explanation: The mapping condition and the lexical implementation of the English metaphor '*go*' are different in Persian; thus, it belongs to scheme 3 of the model of Al-Hasnawi and the appropriate strategy for its subtitling is translation of the English metaphor to the equivalent Persian metaphor which has a different mapping condition and different lexical implementation. Case 2 of the orientational metaphor '*go*' which belongs to scheme three has the same explanation.

Basic pattern of the metaphor based on the CTM: **(TO) DIE IS (TO) GO**.					
2	English utterance: He **went** to glory.	Meaning: He died.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /**dargozašt/** Back translation: He **passed away**.

'**Back**'

Basic pattern of the metaphor based on the CTM: **RETURN IS BACK**.					
1	English utterance: Why didn't you give his book *****back**?	Meaning: Why didn't you return his book?	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /čerā ketābeš ro **pas nadādi**/ Back translation: Why didn't you give **back** his book?

*****Explanation**: The mapping condition and the lexical implementation of the metaphor '*back*' are the same in English and Persian; therefore, the metaphor belongs to scheme one and its appropriate strategy for subtitling is loan-translation. Case 2 of the orientational metaphor '*back*' which belongs to scheme one has the same explanation.

	Basic pattern of the metaphor based on the CTM: **RETURN IS BACK**.				
2	English utterance: You can't give**back** what you've taken from me.	Meaning: You can't return what you've taken from me.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /nemituni čizi ro ke ʔazam gerefti **pasbedi**/ Back translation: You can't give me **back** what you took from me.

'**Aside**'

	Basic pattern of the metaphor based on the CTM: **LEAVE IS ASIDE**.				
1	English utterance: Joking ***aside**!	Meaning: No joking.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /šuxi be **kenār**/ Back translation: Joking **aside**.

*Explanation: The metaphor '*aside*' has the same mapping condition and lexical implementation in English and Persian; therefore, it belongs to the first scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is loan-translation.

'**Over**'

Basic pattern of the metaphor based on the CTM: **DOMINANCE IS OVER**.					
1	English utterance: He has complete control**over** his staff.	Meaning: He has dominance on his staff.	Scheme: 1	The applied strategy: Loan-translation	Transacription of the Persian subtitle: **/ruye** kārmandhāš kontorole kāmel dāre/ Back translation: He has complete control **over** his staff.

*Explanation: The mapping condition and lexical implementation of the metaphor '*over*' are the same in English and Persian; thus, it belongs to the first scheme and the appropriate strategy for its subtitling is loan-translation.

'**Rise**'

Basic pattern of the metaphor based on the CTM: **INCREASE IS RISE**.					
1	English utterance: Crime is on the ***rise**.	Meaning: Crime is increasing.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /jenāyat ru be **?afzāyeš** ?ast/ Back translation: Crime is on the **rise**.

*Explanation: The metaphor '*rise*' has similar mapping condition and lexical implementation in English and Persian; hence, it belongs to the first scheme of Al-Hasnawi's cognitive model and the appropriate strategy for its subtitling (as suggested by Al-Hasnawi) is loan-translation.

'**Dawn**'

Basic pattern of the metaphor based on the CTM: **START IS DAWN**.					
1	English utterance:***Dawn** of a new civilization.	Meaning: Start of a new civilization	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**tolu?e** yek tamadone jaded/ Back translation: **Dawn** of a new civilization

*Explanation: The mapping condition and the lexical implementation of the metaphor '*dawn*' are similar in English and Persian; therefore. It belongs to the first scheme of Al-Hasnawi's model and should be loan-translated from English to Persian.

'**Proceed**'

Basic pattern of the metaphor based on the CTM: **(TO)ACT IS (TO) PROCEED**.					
1	English utterance: How shall we ***proceed**?	Meaning: What shall we do next?	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /četor **piš berim**?/ Back translation: How shall we **proceed**?

*Explanation: The metaphor '*proceed*' has similar mapping condition and lexical implementation in English and Persian; thus, it belongs to the first scheme of the model of Al-Hasnawi and should be loan-translated from English to Persian (as suggested by Al-Hasnawi).

'**Raise**'

Basic pattern of the metaphor based on the CTM: **(TO) MAKE IS (TO) RAISE**.					
1	English utterance: He ***raised** a hue and cry.	Meaning: He made a tumult.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: / qilo qāl **bepā kard/** Back translation: He **raised** a hue and cry.

*Explanation: The mapping condition and the lexical implementation of the English metaphor '*raise*' is similar in English and Persian; hence, it belongs to the first scheme of the cognitive model of Al-Hasnawi and the appropriate strategy to subtitle it is loan-translation.

'**Superficial**'

Basic pattern of the metaphor based on the CTM: **INSUFFICIENCY OR GENERALNESS IS SURFACE**.				
1	English utterance: He is a ***superficial** observer.	Meaning: He pays insufficient attention to the things.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /?ādame **sathi** negari ?ast/ Back translation: He is a **superficial** observer.

*Explanation: The English metaphor '*superficial*' has similar mapping condition and similar lexical implementation in Persian; thus, it belongs to the first scheme of the model of Al-Hasnawi and should be loan-translated from English to Persian.

'**Surface**'

Basic pattern of the metaphor based on the CTM: **INSUFFICIENCY OR GENERALNESS IS SURFACE**.					
1	English utterance: He has a ***surface** knowledge of politics.	Meaning: He has an insufficient knowledge of politics.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the applied strategy: /dāneše **sathi**?i ?az siyāsat dāre/ Back translation: He has a **surface** knowledge of politics.

*Explanation: The mapping condition and lexical implementation of the English metaphor '*surface*' are the same in Persian; hence, it belongs to scheme one and should be loan-translated from English to Persian.

'**Lift**'

Basic pattern of the metaphor based on the CTM: **(TO) HANDLE IS (TO) LIFT**.					
1	English utterance: You can't even ***lift** that cannon you're carrying.	Meaning: You can't even handle that cannon you're carrying.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /hatā nemituni tofangi ke haml mikoni ro **boland koni/** Back translation: You can't even **lift** the cannon you're carrying.

*Explanation: The English metaphor '*lift*' has a similar mapping condition and lexical implementation compared to its equivalence in Persian; therefore, it belongs to the first scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is loan-translation.

'**Backward**'

Basic pattern of the metaphor based on the CTM: **WOESENESS IS BACKWARD**.					
1	English utterance: He ***went backward**.	Meaning: He moved toward a worse state.	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /**?aqab ?oftād**/ Back translation: He **fell backward**.

*Explanation: Although the mapping condition of the English metaphor '*go backward*' is the same in Persian, yet Iranians use a partially different lexical implementation for its expression in their language. Therefore, this metaphor belongs to the second scheme of Al-Hasnawi's model and the appropriate strategy for it subtitling is the translation of the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation.

'**Top**'

	Basic pattern of the metaphor based on the CTM: **DOMINANCE IS TOP**.				
1	English utterance: You know that I'm on**top** of you.	Meaning: You know that I'm watching you.	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /miduni ke **bālāye saretam/** Back translation: You know that I'm **on top of your head**.

*Explanation: Despite of the similar mapping condition of the English metaphor '*top*' in Persian, Iranians use a partially different lexical implementation for the expression of this metaphor in their language; therefore, it belongs to the second scheme of the cognitive model of Al-Hasnawi and the appropriate strategy for the subtitling of this metaphor is the translation of the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation.

'**From ... to ...**'

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS FROM ... TO...** .					
1	English utterance: This is man's destiny ***from everlasting to everlasting**.	Meaning: This is man's destiny forever.	Scheme: 2	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations	Transcription of the Persian subtitle: /**?az ?azal tā ?abad** sarnevešte bašar hamine/ Back translation: **From the beginning to the end**, this is the destiny of human.

*Explanation: The mapping condition of the English metaphor '*from everlasting to everlasting*' is the same in Persian; however, Persian speakers use a partially different lexical implementation for the expression of this metaphor in their language. Thus, it belongs to the second scheme of Al-Hasnawi's model and the appropriate strategy for the subtitling of this metaphor is the translation of the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation.

'**Fall**'

<table>
<tr>
<td colspan="6">Basic pattern of the metaphor based on the CTM: MAKING RESPONSIBLE IS (TO) FALL.</td>
</tr>
<tr>
<td>1</td>
<td>English utterance: The blame's gotta *fall on me.</td>
<td>Meaning: I will be blamed.</td>
<td>Scheme: 2</td>
<td>The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with similar mapping conditions but partially different lexical implementations</td>
<td>Transcription of the Persian subtitle: /taqsir mi?oftad be gardane man/

Back translation: The blame falls on my neck.</td>
</tr>
</table>

*Explanation: The English metaphor '*fall on me*' has a similar mapping condition in Persian; yet, Iranians use a partially different lexical implementation for the expression of this metaphor in their language. Therefore, it belongs to the second scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is the translation of the English metaphor to the equivalent Persian metaphor which has a similar mapping condition but partially different lexical implementation compared to that of English.

'**Ahead**'

Basic pattern of the metaphor based on the CTM: **SUCCESS IS AHEAD**.					
1	English utterance: He is ***ahead** of me.	Meaning: He precedes me.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /**jolotar** ?az mane/ Back translation: He is **ahead** of me.

*Explanation: The mapping condition and the lexical implementation of the English metaphor '*ahead*' arethe same in Persian; hence, it belongs to the first scheme of the model of Al-Hasnawi and the appropriate strategy for its subtitling is loan-translation.

'**Above**'

Basic pattern of the metaphor based on the CTM: **MORE (THAN) IS ABOVE**.					
1	English utterance: This is ***above** my comprehension.	Meaning: This is incomprehensible to me.	Scheme: 1	The applied strategy: Loan-translation	Transcription of the Persian subtitle: /?in masale **bālātar ?az** darke mane/ Back translation: This issue is **above** my comprehension.

*Explanation: The mapping condition and the lexical implementation of the orientational metaphor '*above*' are the same in English and Persian; hence, it belongs to the first scheme of Al-Hasnawi's model and the appropriate strategy for the subtitling of this metaphor is loan-translation.

'**Away**'

Basic pattern of the metaphor based on the CTM: **FARNESS IS AWAY**.					
1	English utterance: You won't **get away* with it.	Meaning: You won't get far with it.	Scheme: 3	The applied strategy: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations	Transcription of the Persian subtitle: /nemituni bāhāš **kenār biyā?i**/ Back translation: You can't **come apart** with it.

*Explanation: The mapping condition and the lexical implementation of the English orientational metaphor '*get away*' are different in Persian; hence, it belongs to the third scheme of Al-Hasnawi's model and the appropriate strategy for its subtitling is translation of the English metaphor to the equivalent Persian metaphor which has a different mapping condition and different lexical implementation.

4.2.1.2 Analytical Discussion of the Cognitive Model of Al-Hasnawi for the Translation of Metaphors

As stated earlier, Al-Hasnawi (2007) categorized metaphors into three schemes based on mapping conditions and lexical implementations. What plays a major role in his proposed cognitive model for the translation of metaphors is that for each SL metaphor there is an equivalent metaphor in the TL. In the first scheme of this model, the SL metaphor and the

TL metaphor have a similar mapping condition and similar lexical implementation. In the second scheme, the SL metaphor and its equivalent metaphor in the TL have a similar mapping condition but partially different lexical implementations. And in the third scheme, the SL metaphor and its counterpart TL metaphor have different mapping conditions and different lexical implementations (see section 4.2.1.1 for more explanations on the three schemes presented by Al-Hasnawi).

After the extraction of the orientational metaphors in the movies under this study, the researcher finds out that a considerable number of the collected English metaphors do not have any metaphorical equivalence in Persian. This caused the researcher to suggest one more scheme for the inclusion to the ones proposed by Al-Hasnawi to increase the practicality of his cognitive model. The recommended scheme by the researcher is as follow:

Scheme Four – the English metaphor does not exist in Persian (the English speakers use a metaphor to conceptualize a reality whereas the Persian speakers use the literal language to express the very same reality in Persian). For example:

English sentence: He is **back**.

Meaning: *He returns.*

Persian subtitle: او برگشت. :Persian subtitle

Transcription of the Persian subtitle: /ʔu bargašt/

Back translation of the Persian subtitle: He returns.

The applied strategy for the translation of the English metaphor to Persian: Translation of the SL metaphor to sense (in terms of meaning) in the TL

In the example above, Persian speakers do not have any metaphor in their language which can be considered as an equivalent to the English metaphor; instead, they use literal language to express its meaning.

Due to the lack of equivalent metaphors in Persian for the English orientational metaphors at this level, the researcher suggests the translation of the English orientational metaphor to sense (in terms of meaning) in Persian as the appropriate strategy for the subtitling of metaphors at this level.

Below is the discussion of findings which belong to the forth scheme (and its relevant strategy for the translation of metaphors) which is recommended by the researcher for the inclusion to the cognitive model of Al-Hasnawi (2007).

'**Up**'

Basic pattern of the metaphor based on the CTM: **BEAUTY IS UP**.			
1	English utterance: Let's dress ***up**.	Meaning: Let's wear our best dress.	Transcription of the Persian subtitle: /biyā lebāse šik bepušim/ Back translation: Let's wear chic dress.

*Explanation: The English orientational metaphor does not exist in Persian. In other word, the Persian language lacks any metaphor which can play the role of an equivalent for this metaphor; hence, Iranians use the literal language for its expression in their language. On this basis, the metaphor belongs to scheme four (which is provided by the researcher for the inclusion to the cognitive model of Al-Hasnawi for the translation of metaphors from English to Persian) and the recommended strategy (by the researcher) for the subtitling of this metaphor is the translation of the English metaphor to sense in terms of meaning in Persian. This is true about all orientational metaphors which belong to scheme four.

Basic pattern of the metaphor based on the CTM: **HAPPINESS IS UP**.			
2	English utterance: Sometimes, I'm **up**.	Meaning: Sometimes, I'm happy.	Transcription of the Persian subtitle: /gāhi xošhālam/ Back translation: Sometimes, I'm happy.

Basic pattern of metaphor based on the CTM: **(FUTURE) EVENT IS UP**.			
3	English utterance: What's **up**, chief?	Meaning: What happened, chief?	Transcription of the Persian subtitle: /či šode ra?is?/ Back translation: What happened, chief?

Basic pattern of the metaphor based on the CTM: **RESPECT IS UP**.			
4	English utterance: We should crack you **up**.	Meaning: We should praise you.	Transcription of the Persian subtitle: /bāyad setāyešet konim/ Back translation: We should praise you.

Basic pattern of the metaphor based on the CTM: **TERMINATION IS UP**.			
5	English utterance: Jig is **up**.	Meaning: The game is finished.	Transcription of the Persian subtitle: /bāzi tamume/ Back translation: The game is finished.

Basic pattern of the metaphor based on the CTM: **AWAKENESS AND CONSCIOUSNESS IS UP**.			
6	English utterance: I don't want to keep you **up** all night.	Meaning: I don't want to keep you awake all night.	Transcription of the Persian subtitle: /nemixām tamāme šab bidār negahet dāram/ Back translation: I don't want to keep you awake all night.

Basic pattern of the metaphor based on the CTM: **GOODNESS IS UP**.			
7	English utterance: You can't keep **up** with him.	Meaning: You can't be as good as he.	Transcription of the Persian subtitle: /nemituni be xubiye ʔun bāši/ Back translation: You can't be as good as he.

Basic pattern of the metaphor based on the CTM: **DETERMINATION IS UP**.			
8	English utterance: I made **up** my mind to go.	Meaning: I decided to go.	Transcription of the Persian subtitle: /tasmim gereftam beravam/ Back translation: I decided to go.

Basic pattern of the metaphor based on the CTM: **GOODNESS IS UP**.			
9	English utterance: Try to keep **up**.	Meaning: Try to look good.	Transcription of the Persian subtitle: /say kon xub be nazar beresi/ Back Translation: Try to look good.

Basic pattern of the metaphor based on the CTM: **LUXURY IS UP**.			
10	English utterance: He lives **up** his life.	Meaning: He lives luxuriously.	Transcription of the Persian subtitle: /ʔašrāfi zendegi mikone/ Back translation: He lives luxuriously.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
11	English utterance: Open **up** your mouth.	Meaning: Open your mouth completely.	Transcription of the Persian subtitle: /dahānet ro kāmel bāz kon/ Back translation: Open your mouth completely.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
12	English utterance: I am wrapped **up** in meditation.	Meaning: I am meditating.	Transcription of the Persian subtitle: /fekram hesābi mašqule/ Back translation: My mind is completely busy.

Basic pattern of the metaphor based on the CTM: **BEAUTY IS UP**.			
13	English utterance: Dress **up**.	Meaning: Dress beautifully.	Transcription of the Persian subtitle: / lebāse qašag bepuš/ Back translation: Dress beautifully.

Basic pattern of the metaphor based on the CTM: **CONSCIOUSNESS IS UP**.			
14	English utterance: Wake **up**.	Meaning: Awaken.	Transcription of the Persian subtitle: /bidār šo/ Back translation: Awaken.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
15	English utterance: Wrap it **up**.	Meaning: Stop it.	Transcription of the Persian subtitle: /bas kon/ Back Translation: Stop it.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
16	English utterance: I'd hate to end **up** in jail.	Meaning: I'd hate to die in jail.	Transcription of the Persian subtitle: /?az tu zendun mordam motenaferam/ Back translation: I hate from dying in jail.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
17	English utterance: Break it **up**.	Meaning: Stop it.	Transcription of the Persian subtitle: /bas konid/ Back translation: Stop it.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
18	English utterance: Clean **up** the gym.	Meaning: Clean the gym completely.	Transcription of the Persian subtitle: /kole bāšgāh ro tamiz kon/ Back translation: Clean the whole gym.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
19	English utterance: I'll pay **up** later.	Meaning: I'll pay completely later.	Transcription of the Persian subtitle: /ba?dan kole pul ro midam/ Back translation: I pay the money completely later.

Basic pattern of the metaphor based on the CTM: **TERMINATION IS UP**.			
20	English utterance: Your time is **up**.	Meaning: Your time is finished.	Transcription of the Persian subtitle: /vaqtet tamume/ Back translation: Your time is finished.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS UP**.			
21	English utterance: One phone call from me and your son will end **up** in a foster home.	Meaning: One phone call from me and your son will die in an orphan house.	Transcription of the Persian subtitle: /?age ye telefon bezanam pesaret tu yatimxone mimire/ Back translation: If I make one telephone call, your son will die in an orphan house.

'**Off**'

Basic pattern of the metaphor based on the CTM: **FARNESS IS OFF**.			
1	English utterance: **Get off** me.	Meaning: Leave me.	Transcription of the Persian subtitle: /?az man dur šo/ Back translation: Go far from me.

Basic pattern of the metaphor based on the CTM: **TERMINATION IS OFF**.			
2	English utterance: He is **off** saving money.	Meaning: He stops saving money.	Transcription of the Persian subtitle: /dige pul pasandāz nemikone/ Back translation: He doesn't save money anymore.

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS OFF**.			
3	English utterance: Nothing like having your face **cut off** disturb your sleep.	Meaning: Nothing is as bad as having your face cut completely to disturb your sleep.	Transcription of the Persian subtitle: /hičči badtar ?az in nist ke barāye behamzadane xābet suratet ro kāmel bardāran/ Back translation: Nothing is as bad as taking your face completely to disturb your sleep.

Basic pattern of the metaphor based on the CTM: **DISEMBARKMENT IS OFF**.

4	English utterance: How many **off**?	Meaning: How many did disembark (the plane)?	Transcription of the Persian subtitle: /čand nafar piyāde šodan/ Back translation: How many did disembark?

Basic pattern of the metaphor based on the CTM: **DISEMBARKMENT IS OFF**.

5	English utterance: It is time to **off** the pigs.	Meaning: It is time to disembark the officers.	Transcription of the Persian subtitle: /vaqteše polishā ro piyāde konim/ Back translation: It is time to disembark the officers.

Basic pattern of the metaphor based on the CTM: **FARNESS IS OFF**.

6	English utterance: Keep your mind **off** the girl.	Meaning: Forget the girl.	Transcription of the Persian subtitle: /?un doxtar ro farāmuš kon/ Back translation: Forget that girl.

Basic pattern of the metaphor based on the CTM: **AWAY (FROM A THING) IS OFF**.

7	English utterance: He's already torn its wings **off**.	Meaning: He's already torn its wings completely.	Transcription of the Persian subtitle: /qablan kāmelan bālhāš ro pāre karde bud/ Back translation: He has already torn its wings completely.

	Basic pattern of the metaphor based on the CTM: **FARNESS IS OFF**.		
8	English utterance: Get **off** me.	Meaning: Leave me alone.	Transcription of the Persian subtitle: /?az man dur šo/ Back translation: Go far from me.

	Basic pattern of the metaphor based on the CTM: **FARNESS IS OFF**.		
9	English utterance: His wife runs **off** at night.	Meaning: His wife escapes at night.	Transcription of the Persian subtitle: /zaneš šabāne farār kard/ Back translation: His wife escaped at night.

	Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS OFF**.		
10	English utterance: You're gonna get your head chopped **off**.	Meaning: You're going to get your head chopped completely.	Transcription of the Persian subtitle: /kāri mikoni ke sareto kāmel beboran/ Back translation: You don't do anything to get your head completely chopped.

	Basic pattern of the metaphor based on the CTM: **FARNESS IS OFF**.		
11	English utterance: Back **off**.	Meaning: Stay far from me.	Transcription of the Persian subtitle: /?az man dur šo/ Back translation: Go far from me.

'**Down**'

Basic pattern of the metaphor based on the CTM: **DECREASE IS DOWN**.			
1	English utterance: You should **cut down** on smoking.	Meaning: You should decrease smoking.	Transcription of the Persian subtitle: /bāyad sigār kamtar bekeši/ Back translation: You should decrease smoking.

Basic pattern of the metaphor based on the CTM: **SADNESS IS DOWN**.			
2	English utterance: Sometimes, I'm **down**.	Meaning: Sometimes, I'm sad.	Transcription of the Persian subtitle: /gāhi qamginam/ Back translation: Sometimes, I'm sad.

Basic pattern of the metaphor based on the CTM: **SADNESS IS DOWN**.			
3	English utterance: He's been a little **down** lately.	Meaning: He's been a little sad lately.	Transcription of the Persian subtitle: /tāzegihā ye kami qamgin bud/ Back translation: He was lately a little sad.

Basic pattern of metaphor based on the CTM: **RELAXATION IS DOWN**.			
4	English utterance: Settle **down**.	Meaning: Relax.	Transcription of the Persian subtitle: /?ārum bāš/ Back translation: Relax.

Basic pattern of the metaphor based on the CTM: **INACTIVENESS IS DOWN**.			
5	English utterance: You can't do it hand **down**.	Meaning: You can't do it easily.	Transcription of the Persian subtitle: /bedune zahmat nemituni ?in kār ro ?anjām bedi/ Back translation: You can't do this work without endeavor.

Basic pattern of the metaphor based on the CTM: **WRITING IS DOWN**.			
6	English utterance: Note **down**.	Meaning: Write.	Transcription of the Persian subtitle: /benevis/ Back translation: Write.

Basic pattern of the metaphor based on the CTM: **INFERIOR SITUATION IS DOWN**.			
7	English utterance: I brought him **down**.	Meaning: I disgraced him.	Transcription of the Persian subtitle: /zalileš kardam/ Back translation: I **made him abject**.

Basic pattern of metaphor based on the CTM: **DEFEAT IS DOWN**.			
8	English utterance: Don't let them get you **down**.	Meaning: Don't let them to defeat you.	Transcription of the Persian subtitle: /?ejāze nade šekastet bedan/ Back translation: Don't let them to defeat you.

	Basic pattern of the metaphor based on the CTM: **DEATH IS DOWN**.		
9	English utterance: ... Or do I take this cop **down** and risk it all?	Meaning: Or do I kill this cop and risk it all?	Transcription of the Persian subtitle: /yā ?in polis ro bekošamo hamečiz ro be xatar bendāzam/ Back translation: Or do I kill this cop and risk everything?

	Basic pattern of the metaphor based on the CTM: **DISAPPOINTMENT IS DOWN**.		
10	English utterance: Don't let me **down**.	Meaning: Don't disappoint me.	Transcription of the Persian subtitle: /nā?omidam nakon/ Back translation: Don't disappoint me.

'**Under**'

	Basic pattern of the metaphor based on the CTM: **LACK OR SHORTAGE IS UNDER**.		
1	English utterance: She speaks **under** correction.	Meaning: She speaks wrongly.	Transcription of the Persian subtitle: /harfāš dorost nist/ Back translation: His speeches are not right.

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.			
2	English utterance: They just groan **under** injustice.	Meaning: They are just displeased for injustice.	Transcription of the Persian subtitle: /faqat ?az bi?edālati mināland/ Back translation: They just groan from injustice.

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.			
3	English utterance: You know that I'm doing it **under** duress.	Meaning: You know that I'm doing it unwillingly.	Transcription of the Persian subtitle: /miduni ?in kār ro bā ?ekrāh ?anjām midam/ Back translation: You know I do this work with reluctance.

Basic pattern of the metaphor based on the CTM: **DEATHIS UNDER**.			
4	English utterance: He is six feet **under**.	Meaning: He is dead.	Transcription of the Persian subtitle: /morde/ Back translation: He is dead.

	Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.		
5	English utterance: He grouped them **under** three heads.	Meaning: He categorized them into three groups.	Transcription of the Persian subtitle: /?ānhā rā se daste kard/ Back translation: He categorized them to three groups.

	Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS UNDER**.		
6	English utterance: He was laboring **under** delusion.	Meaning: He had delusion.	Transcription of the Persian subtitle: /dočāre tavahom bud/ Back translation: He was involved with a delusion.

'**Over**'

	Basic pattern of metaphor based on the CTM: **DOMINANCE IS OVER**.		
1	English utterance: Great dangers impend **over** us.	Meaning: Great dangers threaten us.	Transcription of the Persian subtitle: /xatarhāye bozorgi mā rā tahdid mikonad/ Back translation: Great dangers threaten us.

Basic pattern of the metaphor based on the CTM: **TERMINATION IS OVER**.			
2	English utterance: It is all **over** with him.	Meaning: He is dead.	Transcription of the Persian subtitle: /morde/ Back translation: He is dead.

Basic pattern of the metaphor based on the CTM: **DOMINANCE IS OVER**.			
3	English utterance: He's **over**seeing the transport.	Meaning: He's monitoring the transport.	Transcription of the Persian subtitle: /?u bar naqlo enteqāl nezārat dārad/ Back translation: He's monitoring the transport.

Basic pattern of the metaphor based on the CTM: **TERMINATION IS OVER**.			
4	English utterance: It's **over**.	Meaning: It's finished.	Transcription of the Persian subtitle: /tamum šod/ Back translation: It's finished.

Basic pattern of the metaphor based on the CTM: **TERMINATION IS OVER**.			
5	English utterance: Hard Part's **over**.	Meaning: Hard part is finished.	Transcription of the Persian subtitle: /qesmate saxt tamum šod/ Back translation: Hard part is finished.

'**Beyond**'

Basic pattern of the metaphor based on the CTM: **MORE (THAN) IS BEYOND**.			
1	English utterance: His reputation is **beyond** description.	Meaning: It is impossible to describe his reputation.	Transcription of the Persian subtitle: /šohrateš qābele vasf nist/ Back translation: His reputation is not descriptive.

Basic pattern of the metaphor based on the CTM: **IMPOSSIBILITY IS BEYOND**.			
2	English utterance: It is **beyond** retrieve.	Meaning: It is not retrievable.	Transcription of the Persian subtitle: /qābele jobrān nist/ Back translation: (It) is not retrievable.

Basic pattern of the metaphor based on the CTM: **IMPOSSIBILITY IS BEYOND**.			
3	English utterance: Your reasoning is **beyond** comprehension.	Meaning: Your reasoning is impossible to comprehend.	Transcription of the Persian subtitle: /daliletun qeyreqābele fahme/ Back translation: your reasoning is incomprehensible.

Basic pattern of the metaphor based on the CTM: **IMPOSSIBILITY IS BEYOND**.			
4	English utterance: This issue is **beyond** dispute.	Meaning: This issue is clear.	Transcription of the Persian subtitle: /?in masale niyāzi be bahs nadāre/ Back translation: This issue does not need dispute.

Basic pattern of metaphor based on the CTM: **IMPOSSIBILITY IS BEYOND**.			
5	English utterance: That he is a good man is **beyond** question.	Meaning: Without doubt he is a good man.	Transcription of the Persian subtitle: /bedune šak ?ādame xubiye/ Back translation: Without doubt he is a good man.

'**Back**'

Basic pattern of the metaphor based on the CTM: **RETURN IS BACK**.			
1	English utterance: He is **back**.	Meaning: He returns.	Transcription of the Persian subtitle: /bargašte/ Back translation: He has returned.

Basic pattern of the metaphor based on the CTM: **RETURN IS BACK**.			
2	English utterance: I don't want to **go back** tomorrow.	Meaning: I don't want to return tomorrow.	Transcription of the Persian subtitle: /nemixāham fardā bargardam/ Back translation: I don't want to return tomorrow.

Basic pattern of the metaphor based on the CTM: **RETURN IS BACK**.			
3	English utterance: When he comes **back**.	Meaning: When he returns.	Transcription of the Persian subtitle: /vaqti bargarde/ Back translation: When he returns.

Basic pattern of the metaphor based on the CTM: **RETURN IS BACK**.			
4	English utterance: I'll have to call you **back**.	Meaning: I'll have to call you later.	Transcription of the Persian subtitle: /bāyad ba?dan behet telefon konam/ Back Translation: I call you later.

'**High**'

Basic pattern of the metaphor based on the CTM: **EXCITEMENT IS HIGH**.			
1	English utterance: Do you **get high**?	Meaning: Do you use narcotics?	Transcription of the Persian subtitle: /mavāde moxader masraf mikoni/ Back translation: Do you use narcotics?

Basic pattern of the metaphor based on the CTM: **LUXURY IS HIGH**.			
2	English utterance: She has a **high** life.	Meaning: She has a very good life.	Transcription of the Persian subtitle: /zendegiye xubi dāre/ Back translation: She has a good life.

Basic pattern of the metaphor based on the CTM: **MUCH OR MANY IS HIGH**.			
3	English utterance: U.S. ranger, **highly** decorated.	Meaning: U.S. ranger, very experienced.	Transcription of the Persian subtitle: /?un ye renjere xeyli vārede/ Back translation: He is a very experienced ranger.

Basic pattern of the metaphor based on the CTM: **GOODNESS IS HIGH**.			
4	English utterance: He has a **high** opinion of you.	Meaning: He has a very good opinion about you.	Transcription of the Persian subtitle: /nazare xubi darbāreye šomā dārad/ Back translation: He has a good opinion about you.

'**Straight**'

Basic pattern of the metaphor based on the CTM: **LOGIC IS STRAIGHT**.			
1	English utterance: His head isn't on **straight**.	Meaning: He is insane.	Transcription of the Persian subtitle: /moxeš dorost kār nemikone/ Back translation: His brain doesn't work well.

Basic pattern of metaphor based on the CTM: **LOGIC IS STRAIGHT**.			
2	English utterance: Think **straight**.	Meaning: Think logically.	Transcription of the Persian subtitle: /manteqi fekr kon/ Back translation: Think logically.

<table>
<tr><td colspan="4">Basic pattern of the metaphor based on the CTM: RIGHT IS STRAIGHT.</td></tr>
<tr><td>3</td><td>English utterance: Brother, we are going straight.</td><td>Meaning: Brother, we are living right.</td><td>Transcription of the Persian subtitle: /barādar mā dārim dorost zendegi mikonim/

Back translation: Brother, we are living right.</td></tr>
</table>

<table>
<tr><td colspan="4">Basic pattern of the metaphor based on the CTM: SIMPLICITY IS STRAIGHT.</td></tr>
<tr><td>4</td><td>English utterance: Revenge is never a straight line.</td><td>Meaning: Revenge is never a simple way.</td><td>Transcription of the Persian subtitle: /ʔenteqām hargez yek rāhe sāde nist/

Back translation: Revenge is never a simple way.</td></tr>
</table>

'**Top**'

<table>
<tr><td colspan="4">Basic pattern of the metaphor based on the CTM: BEST IS TOP.</td></tr>
<tr><td>1</td><td>English utterance: This stuff is top of the line.</td><td>Meaning: This stuff is the best.</td><td>Transcription of the Persian subtitle: /ʔin behtarin jensame/

Back translation: This is my best stuff.</td></tr>
</table>

Basic pattern of the metaphor based on the CTM: **BEST IS TOP**.		
2	English utterance: It's their **top** surgical team.	Meaning: It is their best surgical team.	Transcription of the Persian subtitle: /behtarin time jarāhišune/ Back translation: It is their best surgical team.

Basic pattern of the metaphor based on the CTM: **BEST IS TOP**.		
3	English utterance: We fit his face on **top**.	Meaning: We fit his face to the best.	Transcription of the Persian subtitle: /surateš ro be behtarin šekl ?andāze mikonim/ Back translation: We make his face fit to the best form.

ʿ**Away**ʾ

Basic pattern of the metaphor based on the CTM: **FARNESS IS AWAY**.		
1	English utterance: Stay **away** from downtown.	Meaning: Stay far from downtown.	Transcription of the Persian subtitle: /?az markaze šahr dur šo/ Back translation: Go far from downtown.

<table>
<tr><td colspan="4">Basic pattern of the metaphor based on the CTM: FARNESS IS AWAY.</td></tr>
<tr>
<td>2</td>
<td>English utterance: You took my future away from me.</td>
<td>Meaning: You destroyed my future.</td>
<td>Transcription of the Persian subtitle: /?āyandamo nābud kardi/

Back translation: You destroyed my future.</td>
</tr>
</table>

<table>
<tr><td colspan="4">Basic pattern of the metaphor based on the CTM: FARNESS IS AWAY.</td></tr>
<tr>
<td>3</td>
<td>English utterance: Try to take him away from me.</td>
<td>Meaning: Try to take him far from me.</td>
<td>Transcription of the Persian subtitle: /say kon ?az man dur negaheš dāri/

Back translation: Try to keep him far from me.</td>
</tr>
</table>

'**Out**'

<table>
<tr><td colspan="4">Basic pattern of the metaphor based on the CTM: LOSS IS OUT.</td></tr>
<tr>
<td>1</td>
<td>English utterance: There is an engine out.</td>
<td>Meaning: We lost one of the engines.</td>
<td>Transcription of the Persian subtitle: /yeki ?az motorhā ro ?az dast dādim/

Back translation: We lost one of the engines.</td>
</tr>
</table>

Basic pattern of the metaphor based on the CTM: **COMPLETENESS IS OUT**.			
2	English utterance: They wiped **out** the whole wedding party.	Meaning: They ruined the whole party.	Transcription of the Persian subtitle: /kole mehmuniye ?arusi ro xarāb kardan/ Back translation: They ruined the whole wedding party.

Basic pattern of the metaphor based on the CTM: **TERMINATION IS OUT**.			
3	English utterance: School's **out**.	Meaning: School is finished.	Transcription of the Persian subtitle: /madrese tamume/ Back translation: school is finished.

'**Lift**'

Basic pattern of the metaphor based on the CTM: **(TO) MOVE OR (TO) ACT IS (TO) LIFT**.			
1	English utterance: I get $ 2000 cash, non-refundable, before I **lift** a finger.	Meaning: I get $ 2000 cash, non-refundable, before I do anything.	Transcription of the Persian subtitle: /qabl ?az har kāri 2000 dolār pule naqd migiram ke qābele bargašt ham nist/ Back translation: I take $ 2000 cash which is non-refundable before doing anything.

	Basic pattern of the metaphor based on the CTM: **REPLACEMENT IS LIFT**.		
2	English utterance: If a face-**lift** costs five grand....	Meaning: If a removing of face costs five thousand....	Transcription of the Persian subtitle: /ʔage bardāštane surat panj hezārtā miše/ Back translation: If a removing of face costs five thousand....

'**Go**'

	Basic pattern of the metaphor based on the CTM: **(TO) LOVE IS (TO) GO**.		
1	English utterance: He is **gone** on her.	Meaning: He loves her.	Transcription of the Persian subtitle: /ʔāšeqe ʔune/ Back translation: He loves her.

	Basic pattern of the metaphor based on the CTM: **EXAGGERATION IS (TO) GO FAR**.		
2	English utterance: You don't need to **go far** about me.	Meaning: You don't need to exaggerate about me.	Transcription of the Persian subtitle: /niyāzi nist dar bāreye man eqrāq koni/ Back translation: You don't need to exaggerate about me.

Basic pattern of the metaphor based on the CTM: **FARNESS IS APART**.			
1	English utterance: Those two views are totally **apart**.	Meaning: Those two views are completely different.	Transcription of the Persian subtitle: /?in do nazar kāmelan bā ham farq dārand/ Back translation: These two views are completely different.

Basic pattern of the metaphor based on the CTM: **UNCONNECTEDNESS IS APART**.			
2	English utterance: When I came here it was falling **apart**.	Meaning: When I came here it was ruined.	Transcription of the Persian subtitle: /vaqti ?injā ?umadam dāqun bud/ Back translation: When I came here it was ruined.

'**On**'

Basic pattern of the metaphor based on the CTM: **ATTENTION IS ON**.			
1	English utterance: Be **on** to it.	Meaning: Be attentive to it.	Transcription of the Persian subtitle: /havāset beheš bāše/ Back translation: Pay your attention to it.

Basic pattern of the metaphor based on the CTM: **EMBARKMENT IS ON**.			
2	English utterance: How many **on**?	Meaning: How many did embark (the plane)?	Transcription of the Persian subtitle: /čand nafar savār šodan/ Back translation: How many people did embark?

'**Rise**'

Basic pattern of the metaphor based on the CTM: **(TO) MAKE IS (TO) RISE**.			
1	English utterance: The wind **rises** electric.	Meaning: The wind makes electric.	Transcription of the Persian subtitle: /bād ?elekterisite tolid mikone/ Back translation: The wind makes electric.

'**Above**'

Basic pattern of the metaphor based on the CTM: **LIFE IS ABOVE**.			
1	English utterance: He is still **above** ground.	Meaning: He is still alive.	Transcription of the Persian subtitle: /hanuz zendast/ Back translation: He is still alive.

'**Centre**'

Basic pattern of the metaphor based on the CTM: **IMPORTANCE IS CENTRE**.			
1	English utterance: This is our **central** objective.	Meaning: This is our most important objective.	Transcription of the Persian subtitle: /?in mohemtarin dalilemune/ Back translation: This is our most important objective.

'**Forward**'

Basic pattern of the metaphor based on the CTM: **FUTURE IS FORWARD**.			
1	English utterance: You can **look forward** to a happy life.	Meaning: You can expect a happy life in future.	Transcription of the Persian subtitle: /mituni ?entezāre zendegiye šādi ro dar ?āyande dāšte bāši/ Back translation: You can expect a happy life in future.

'**Beside**'

Basic pattern of the metaphor based on the CTM: **IRRELEVANCE IS BESIDE**.			
1	English utterance: His speeches were **beside** the mark.	Meaning: His speeches were irrelevant.	Transcription of the Persian subtitle: /harfhāš birabt bud/ Back translation: His speeches were irrelevant.

'**Corner**'

Basic pattern of the metaphor based on the CTM: **UNNECESSARY PARTS ARE CORNERS**.			
1	English utterance: I'm sure you can understand our need to cut **corners** around here.	Meaning: I'm sure you can understand our need to decrease the workforce (some of which is unnecessary) around here.	Transcription of the Persian subtitle: /motma?enam niyāze mā barāye ta?dile niru dar ?injā ro mituni dark koni/ Back translation: I'm sure you can understand our need to decrease the workforce here.

'**Fall**'

Basic pattern of the metaphor based on the CTM: **(TO) PAY IS (TO) FALL**.			
1	English utterance: When does the bill **fall** due?	Meaning: When should we pay the bill?	Transcription of the Persian subtitle: /sarreside qabz key ?ast/ Back translation: When is the treaty of the bill?

'**Drop**'

Basic pattern of the metaphor based on the CTM: **SENDING A LETTER IS (TO) DROP**.			
1	English utterance: **Drop** me a line sometime.	Meaning: Send me a letter sometime.	Transcription of the Persian subtitle: /barām gāhi ?oqāt nāme befrest/ Back translation: Send me a letter sometime.

'**Fail**'

Basic pattern of the metaphor based on the CTM: **BEING DEFEATED IS (TO) FAIL**.			
1	English utterance: When all **fails**, fresh tactics.	Meaning: When all is defeated, it is time for fresh tactics.	Transcription of the Persian subtitle: /vaqti hamečiz šekast mixore nobate tāktikhāye tāze mirese/ Back translation: When all things are defeated, it is time for fresh tactics.

'**Extreme**'

Basic pattern of the metaphor based on the CTM: **EXAGGERATION IS EXTREME**.			
1	English utterance: We should not go to **extremes**.	Meaning: We should not act in an exaggerate wa.	Transcription of the Persian subtitle: /nabāyad ziyāderavi konim/ Back translation: We should not exaggerate.

'**Undergo**'

Basic pattern of the metaphor based on the CTM: **BEING DOMINATED BY IS (TO) UNDERGO**.			
1	English utterance: My life is **undergoing** a change.	Meaning: My life is changing.	Transcription of the Persian subtitle: /zendegim dāre ?avaz miše/ Back translation: My life is changing.

4.2.2 Frequency and Percentage of the Schemes to Which the Extracted Orientational Metaphors Belong and the Strategies Which Were Used to Subtitle the Metaphors

4.2.2.1 Frequency and Percentage of the Schemes

The present thesis studies the translations of the English orientational metaphors to their relevant Persian subtitles. Accordingly, it extracted the orientational metaphors in the movies under this study based on the Contemporary Theory of Metaphor presented by Lakoff and Johnson (1980) and grouped them under four schemes; three of which belong to the cognitive model of Al-Hasnawi (2007) and one of which suggested by the researcher. It shows that from among the total 162 extracted English orientational metaphors 44 belong to scheme one, 10 metaphors belong to scheme two, 10 belong to scheme three and 98 belong to scheme four. On the very same basis, the frequency and the percentage of the metaphors in each scheme is shown in the following chart:

Table 4.1: The Frequency and Percentage of Different Schemes

Schemes	Frequency	Percent
Scheme One	44	27.2
Scheme Two	10	6.2
Scheme Three	10	6.2
Scheme Four	98	60.5
Total	162	100.0

According to this chart 33.4 percent of the extracted orientational metaphors of the movies under this study belong to the first and second scheme. As stated before, metaphors of these schemes are universal metaphors. This means that the SL (English) and the TL (Persian) speakers have rather similar mapping conditions to conceptualize the realities of world at these levels. Therefore, the translation of the metaphors of these schemes is easier and less time-consuming (Mandelblit, 1995; Al-Hasnawi, 2007).

It also shows that 6.2 percent of the metaphors belong to scheme three which includes culture-specific metaphors. The translation of metaphors of this scheme is relatively difficult and time-consuming since the SL (English) and the TL (Persian) speakers use different mapping conditions and different lexical implementation on the basis of their own culture and language to conceptualize the realities.

The above-mentioned table demonstrates that 60.5 percent of the collected English orientational metaphors from the movies under this study belong to scheme four which is suggested by the researcher for the inclusion to the cognitive model of Al-Hasnawi (2007) to increase the practicality of this model in the translation of English orientational metaphors to Persian. As is viewed, more than 60 percent of the total extracted metaphors belong to this scheme which indicates on the importance of the inclusion of this scheme to the cognitive model of Al-Hasnawi (2007).

4.2.2.2 Frequency and Percentage of the Strategies

Based on the findings of this thesis, the strategies which were applied to translate metaphors in different schemes are: borrowing, literal-translation, translation of the SL

metaphor to the equivalent TL metaphor which has a similar mapping condition but partially different lexical implementation compared to that of the TL, translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations, and translation of the SL metaphor to sense (in terms of meaning) in the TL. The following chart shows the frequency and percentage of each strategy:

Table 4.2: The Frequency and Percentage of the Strategies to Translate the Extracted English Orientational Metaphors to Persian in Each Scheme

Strategies	Frequency	Percent
Borrowing	2	1.2
Loan-Translation	42	25.9
Translation of the SL Metaphor to the Equivalent TL Metaphor with Similar Mapping Conditions but Partially Different Lexical Implementation	10	6.2
Translation of the SL Metaphor to the Equivalent TL Metaphor with Different Mapping Conditions and Different Lexical Implementation	10	6.2
Translation of the SL Metaphor to Sense in the TL	98	60.5
Total	162	100.0

The above-mentioned table clearly shows that borrowing is the least and the translation of the SL metaphor to sense in the TL is the most applied strategy for the translation of the extracted orientational metaphors in the present thesis.

Despite the above strategies, the subtitlers can also use omission (in order to manage the time and space constraints of interlingual subtitling) for all schemes but under the

following conditions which are founded on the basis of the influencing parameters in subtitling (Pedersen, 2005):

a) If the SL metaphor is peripheral on the micro level, Omission would be the most probable strategy to be used.

b) If the same information is carried via different semiotic channels while a degree of overlap or intersemiotic redundancy is detected, omission can be considered as a feasible strategy.

c) If there is overlapping information in the co-text (the dialogue) such as disambiguation or explanation of a metaphor earlier or later in the co-text, the subtitler does not need to perform the task at every point. (pp. 10-13)

In addition to the parameters of subtitling metaphors, we have to keep in mind that metaphors have, at least, two major roles in the movies; namely, the informative role and the emotive role. If the metaphor has a major emotive role (and not necessarily a considerable informative role) in the movie dialogue, the subtitler is not recommended to omit it.

4.3 Conclusion

This thesis is conducted by extracting the orientational metaphors in the movies under its study based on the definition of orientational metaphors presented by the Contemporary Theory of Metaphor (Lakoff and Johnson, 1980). The collected metaphors were classified into three schemes which were proposed by Al-Hasnawi (2007) in his cognitive model. The Persian translations for the extracted English orientational metaphors have

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already been published in three books whose titles are referred to in section 3.7. These translations were done based on the schemes and strategies presented by Al-Hasnawi (2007), on one hand, and the suggested scheme and its relevant strategy by the researcher.

The cognitive model of Al-Hasnawi (2007) proved to be quite effective in all its schemes and strategies in the subtitling of the extracted English orientational metaphors (of this study) in Persian. However, the researcher figured out that a considerable number of the collected data belonged to another scheme which was not considered in the cognitive model of Al-Hasnawi. The English orientational metaphors of this scheme do not have any metaphorical equivalence in Persian; therefore, Iranians use literal language for their expression. This made the researcher to suggest a new scheme and its relevant strategy to be added to the ones presented by Al-Hasnawi.

After the qualitative discussion of findings, the type, frequency and percentage of the schemes were shown in the form of a statistical table to illustrate the amount of universal and culture-specific orientational metaphors belonging to each scheme. As Mandelblit (1995) and Al-Hasnawi (2007) stated, the translation of universal metaphors are easier and less time-consuming due to their similar mapping conditions in the SL and the TL. In the meantime, the translation of culture-specific metaphors is rather hard and more time-consuming for their different mapping conditions in the SL and the TL. This can help one to recognize the difficulty of the translation of the English orienational metaphors to Persian.

Moreover, the type, frequency and percentage of the strategies (presented by Al-Hasnawi and the suggested additional strategy by the researcher to translate the metaphors of his recommended scheme) which were used by the researcher to translate the English orientational metaphors in each scheme were also presented in case of comparison.

CHAPTER FIVE

CONCLUSION

5.1 Introduction

This final chapter presents the results of the discussion of the findings from all the ten American movies under this study (as a whole) in the light of the CTM and based on the cognitive model presented by Al-Hasnawi (2007) for the translation of metaphors from English to Persian. In other words, it discusses the way English orientational metaphors are interpreted based on the Cognitive Theory of Metaphor (CTM) presented by Lakoff and Johnson (1980) and uses the cognitive model of Al-Hasnawi (2007) as its background model to classify and translate its extracted English orientational metaphors to Persian based on the nature of interlingual subtitling. In the meantime, it tries to throw light on the possible shortcomings of this model and recommends practical ways to manage them.

Accordingly, the main objectives of the preset thesis are: a) to categorize the collected English orientational metaphors of this thesis based on the schemes provided by Al-Hasnawi (2007) in his cognitive model, b) to translate the extracted metaphors of this thesis based on the strategies suggested by Al-Hasnawi (2007) for each scheme, c) to determine the effectiveness of the schemes of the cognitive model presented by Al-Hasnawi (2007) in the categorization of the extracted English orientational metaphors and their Persian counterparts as well as the effectiveness of the strategies provided in this model for the inetrlingual subtitling of English orientational metaphors in Persian, d)

to manage the shortcomings of the cognitive model of Al-Hasnawi (2007), e) to determine the type, frequency and percentage of the schemes to which metaphors belong in the movies under this study, and f) to determine the type, frequency and percentage of the strategies used to subtitle the English orientational metaphors (belonging to the movies under this study) in Persian.

5.2 RESEARCH QUESTIONS 1 & 2: 1) Based on Al-Hasnawi's cognitive model (2007) of metaphors, how appropriate are the schemes recommended for the classification of the English orientational metaphors identified from the American movie dialogues and their equivalents in Persian? 2) Based on Al-Hasnawi's cognitive model, how appropriate are the strategies recommended for the subtitling of the English orientational metaphors into Persian?

As stated in section 4.2.1.1, the English orientational metaphors in the movies under this study which were extracted and interpreted on the basis of the Contemporary Theory of Metaphor (CTM) by Lakoff and Johnson (1980) were classified and subtitled in Persian on the basis of the schemes and their relevant strategies presented by Al-Hasnawi (2007) in his cognitive model for the translation of metaphors from English to Persian. It was clearly shown in chapter four that the schemes presented by Al-Hasnawi were quite effective in the classification of the extracted orientational metaphors of this thesis and the strategies which were proposed by this model for the translation of metaphors from the SL to the TL prove to be applicable in the case of subtitling the extracted orientational metaphors of the present study from English to Persian. Accordingly and as explained in

chapter four, the extracted English orientational metaphors were categorized and subtitled I Persian based on the triple schemes and their relevant strategies proposed by the cognitive model of Al-Hasnawi (2007) as what follows:

a) **Metaphors of Similar Mapping Conditions and Similar Lexical Implementations**

Example:

English sentence: From the **depth** of the heart

Meaning: *With a sincere hope*

Persian sentence:از ته دل

Transcription of the Persian sentence: /?az tahe del/

Back translation of the Persian sentence: From the **depth** of heart

The applied Strategy for the translation of the English metaphor to Persian: loan-Translation

As shown in the examples, this scheme belongs to universal metaphors which have the same mapping conditions and similar lexical implementations. Al-Hasnawi (2007) believes that metaphors of this scheme are easier and less time-consuming for translation due to their similar mapping conditions in the SL and in the TL.

b) **Metaphors of Similar Mapping Conditions but Different Lexical Implementations**

Example:

English sentence: He **went backward**.

Meaning: *He moved toward a worse state.*

Persian sentence: عقب افتاد.

Transcription of the Persian sentence: /ʔaqab oftād/

Back translation of the Persian sentence: (He) **fell backward**.

The applied strategy for the translation of the English metaphor to Persian: Translation of the SL metaphor to the equivalent TL metaphor which has a similar mapping condition but partially different lexical implementation

The metaphors of this scheme are also universal despite of the partial differences in their lexical implementations. Al-Hasnawi (2007) considers the translation of the metaphors at this scheme as easier and less time-consuming due to their universality.

c) **Metaphors of Different Mapping Conditions and Different Lexical Implementations**

Examples:

English sentence: This is **above** my comprehension.

Meaning: *This is incomprehensible to me.*

Persian sentence: این مسئله ورای درک من است.

Transcription of the Persian sentence: /ʔin masale varāye darke man ʔast/

Back translation of the Persian sentence: This issue is **beyond** my comprehension.

The applied strategy for the translation of the English metaphor to Persian: Translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations

Metaphors of this scheme are culture-specific due to the differences of their mapping conditions. Al-Hasnawi (2007) believes that the translation of metaphors at this scheme is rather hard and more time-consuming because of differences of their mapping conditions in the SL and in the TL.

The findings of this thesis (see section 4.2.1.1) clearly indicate that all the schemes and their relevant strategies proposed by A-Hasnawi (2007) in his cognitive model for the subtitling of the extracted English orientational metaphors of this thesis into Persian prove to be quite practical.

5.3 RESEARCH QUESTION 3: How effective is Al-Hasnawi's cognitive model for the classification and subtitling of English orientational metaphors into Persian?

The underlying idea for the proposed schemes in Al-Hasnawi's cognitive model is that for each SL metaphor there is an equivalent metaphor in the TL but the findings of this thesis (section 4.2.1.2) show that a considerable number of the extracted English orientational metaphors (under this study) do not have any metaphorical equivalence in Persian. Therefore, the researcher suggests a new scheme for the inclusion to the ones presented by Al-Hasnawi (2007) in his cognitive model for the translation of metaphors from the SL (English) to the TL (Persian). This can increase the effectiveness of the

cognitive model of Al-Hasnawi to better serve the purposes of the translation of orientational metaphors from English to Persian. As Persian lacks any metaphorical equivalence for the English orientational metaphors of this newly recommended scheme, Iranians use literal language to express them in their language. On this basis, the researcher suggests the following scheme for the inclusion to the cognitive model of Al-Hasnawi:

- The SL (English) Metaphor Does Not Exist in the TL (Persian)

Example:

English sentence: This is our **central** objective.

Meaning: *This is our most important objective.*

Persian sentence:.این مهمترین دلیلمونه Persian sentence:

Transcription of the Persian sentence: /?in mohemtarin dalilemune/

Back translation of the Persian sentence: This is our most

The applied strategy for the translation of the English metaphor to Persian: Translation of the SL (English) metaphor to sense (in terms of meaning) in the TL (Persian)

The SL (English) metaphors of this scheme are culture-specific. In other word, while Americans use certain mapping conditions to conceptualize their intended concept in the form of orientational metaphors, the Persian speakers use literal language for the expression of the English metaphor due to lack of an equivalent metaphor in their language. In the meantime, and as is viewed in the above-mentioned examples, the recommended strategy by the researcher for the translation of metaphors of this newly

added scheme is the translation of the SL (English) metaphor to sense (in terms of meaning) in the TL (Persian).

5.4 RESEARCH QUESTION 4: What are the types, frequencies and percentages of the schemes to which metaphors belong and strategies which are used in the subtitling of the movies under this study?

This thesis applies the cognitive model of Al-Hasnawi (2007) for the subtitling of its extracted orientational metaphors from English to Persian. In the course of the discussion of findings, the researcher figures out that the schemes and strategies of this model are quite effective in the translation of its collected English data to Persian; yet, he notices another group of metaphors which were not considered by Al-Hasnawi. This made the researcher to suggest another scheme (for the inclusion to the model of Al-Hasnawi) for the classification of the metaphors belonging to this group. The recommended strategy by the researcher for the translation of metaphors at his suggested scheme is the translation of the SL (English) metaphors to sense (in terms of meaning) in the TL (Persian). What comes below is a table indicating the frequency and the percentage of the extracted orientational metaphors of this study in each scheme:

Table 5.1: The Frequency and Percentage of Different Schemes Based on the Three Schemes Presented by Al-Hasnawi (2007) and the Recommended Scheme of this Thesis

Schemes	Frequency	Percent
Scheme One (similar mapping conditions and similar lexical implementations)	44	27.2
Scheme Two (similar mapping conditions but different lexical implementations)	10	6.2
Scheme Three (different mapping conditions and different lexical implementations)	10	6.2
Scheme Four (the SL metaphor has no metaphorical equivalence in the TL)	98	60.5
Total	162	100.0

According to this table, the majority (60.5%) of the extracted orientational metaphors belong to scheme four which is recommended by this thesis. This stands for the importance of the inclusion of this scheme to the cognitive model of Al-Hasnawi. In the meantime, 27.2% of the orientational metaphors in the movies under this study belong to scheme one as the second major scheme. 6.2% of the extracted metaphors of this thesis belong to scheme three and 6.2% of the orientational metaphors of this investigation belong to scheme two.

The type, frequency and percentage of the strategies for the translation of the extracted English orientational metaphors of this thesis to Persian based on the cognitive model of A-Hasnawi for the translation of metaphors from the SL to the TL as well as the recommended strategy by this thesis are shown in the following table:

Table 5.2: The Frequency and Percentage of the Strategies to Translate the Extracted English Orientational Metaphors to Persian Based on the Strategies Presented by Al-Hasnawi (2007) and the Recommended Strategy of this Thesis

Strategies	Frequency	Percent
Borrowing	2	1.2
Loan-Translation	42	25.9
Translation of the SL Metaphor to the Equivalent TL Metaphor with a Similar Mapping Condition but Partially Different Lexical Implementations	10	6.2
Translation of the SL Metaphor to the Equivalent TL Metaphor with Different Mapping Conditions and Different Lexical Implementation	10	6.2
Translation of the SL Metaphor to Sense in the TL	98	60.5
Total	162	100.0

The above-mentioned strategies can be divided into two groups: strategies for translating universal metaphors and strategies for translating culture-specific metaphors. On this basis, borrowing, loan-translation, and translation of the SL metaphor to the equivalent TL metaphor with a similar mapping condition but partially different lexical implementations include 33.3 percent of the whole strategies applied to translate the extracted data for this thesis. Further, the translation of the SL metaphor to the equivalent TL metaphor with different mapping conditions and different lexical implementations and translation of the SL metaphor to sense (in terms of meaning) in the TL (as the strategies for the translation of culture-specific metaphors) are 66.7 percent of the applied strategies in this thesis.

As is viewed in the table above, translation of the SL (English) metaphor to sense (in terms of meaning) in the TL (Persian) is the major strategy for the translation of the

extracted English orientational metaphors of this thesis to Persian. This can also show the importance of the inclusion of this strategy to the cognitive model of Al-Hasnawi.

5.5 Conclusion

The present thesis was conducted by extracting the orientational metaphors in the movies under its investigation based on the definition of this particular type of metaphor presented by the CTM (Lakoff and Johnson, 1980). In the next step, the extracted English metaphors were interpreted on the basis of the basic patterns of mapping conditions which were provided by Lakoff and Johnson (1980). Later, the collected orientational metaphors were categorized and translated based on the three schemes and their relevant strategies proposed by Al-Hasnawi (2007) in his cognitive model for the translation of metaphors from the SL to the TL. The researcher found out that the schemes and strategies presented by Al-Hasnawi were effective in the categorization and translation of the English orientational metaphors (as the extracted data for his thesis) to Persian; yet, it was shown that a substantial number of the extracted data belonged to another scheme which was not considered by Al-Hasnawi. The English orientational metaphors of this scheme do not have any metaphorical equivalence in Persian; therefore, Iranians use literal language to express them. This made the researcher to suggest a new scheme to be added to the ones presented by Al-Hasnawi. The researcher also suggested the translation of the SL metaphor to sense (in terms of meaning) in the TL as the relevant strategy for the translation of metaphors in the newly added scheme since the English metaphors at this level have no metaphorical equivalence in the TL (Persian). Discussion of the

findings has also proved the effectiveness of the suggested scheme and it relevant strategy as the mostly used scheme and strategy in the translation of the English orientational metaphors to Persian in the movies under this study.

5.6 Contribution of the Study

The present thesis is probably the first study which is focused on the interlingual subtitling of the orientational metaphors from English to Persian. After a four year of library and internet search, the researcher could not find any investigation which has considered both inrelingual subtitling and orientational metaphors between English (as the TL) and Persian (as the TL).

This thesis contributes to the study both from theoretical and applied points. From the theoretical view, it modifies the cognitive model of Al-Hasnawi (2007) by recommending one more scheme and its relevant strategy for the classification and translation of metaphors from English to Persian. According to the findings of this thesis, the modified cognitive model of Al-Hasnawi proves to be completely effective in the classification and translation of the extracted English orientational metaphors of this investigation to Persian. The researcher could not find such a modification for the cognitive model of Al-Hasnawi by other researchers.

Despite a number of papers written on the interlingual subtitling of American movies, none of them has considered the influences of the constraints (space and time) of this particular type of translation in the cognitive model of Al-Hasnawi for the translation of English orientational metaphors to Persian. From the applied point, the present thesis

provides a practical guide (through its list of examples) for the subtitlers who are interested in the translation of the English orientational metaphors to Persian based on the cognitive model of Al-Hasnawi (2007) and the suggested scheme and strategy by this thesis.

5.7 Suggestion for Further Research

In my investigations of the movies under this study, I realized that there are cases where the literal (non-metaphorical) statements in English can be translated to metaphors in Persian. Although, this issue is not related to the title of my study which is restricted to the subtitling of English metaphors to Persian, it can be considered as the topic of another research which may result in adding a new scheme to the cognitive model Al-Hasnawi (2007) to make it useful at a broader scale compared to the limits of the title of this study. This probable scheme can be considered as follows:

Scheme Five − the TL metaphor does not exist in the SL (the TL speakers conceptualize a certain reality through metaphoric language while the SL speakers use the literal language for the same purpose).

The lack of a metaphor in the SL can never be considered as problematic when we translate from the SL to the TL. But this probable scheme can be of great help to the subtitlers who face with different challenges due to the unique constraints of this particular type of translation; namely, space and time. Metaphor is the shrunk form of a rather lengthy idea in the literal language and has a better impact on the viewers. Therefore, a subtitler can use the TL metaphor for the translation of the SL literal

statement (with regard to the cultural experience and semantic associations) not only to save on space and time but to help the viewers to better enjoy the movie subtitles. Nida (1964) considered the translation of a non-metaphor by a metaphor as relevant to achieve more effectiveness in communication. On the very same basis, Vermeer (1989, quoted by Munday, 2001) stressed on the possibility of translating the ST literal phrase to the TT metaphor if it is predicted to be more suitable for the TT context.

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Towards a Standardization of Subtitling Practices in Europe:

Guidelines for Production and Layout of TV Subtitles

1. General aim

The general practice of the production and layout of TV subtitles should be guided by the aim to provide maximum appreciation and comprehension of the target film as a whole by maximising the legibility and readability of the inserted subtitled text.

2. Spatial parameter / layout

Position on the screen: Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film. The lowest line of the subtitles should appear at least 1/12 of the total screen height above the bottom of the screen, so that the eye of the viewer does not have to travel a long distance towards the lowest part of the screen to read it. Space should also be provided on the horizontal axis, so that, again, the eye of the viewer does not have to travel a long distance along the sides of the screen in order to read a subtitle line. To this end, image space of at least 1/12 of the total screen width should be provided to the left of the first character and at least 1/12 of the total screen width to the right of the last character, for each subtitle line. Subtitles could be positioned towards the upper part of the screen only in extreme cases where visual

material (linguistic or other) of vital importance to the appreciation and the comprehension of the target film is exposed at the pre-determined part of the screen where subtitles would otherwise be inserted.

Number of lines: A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time. In the case of a single-line subtitle, this should occupy the lower of the two lines, rather than the top line in order to minimise interference with the background image action.

Text positioning: The subtitled text should be presented centered on its allocated line(s). Since most of the image action circulates around the centre of the screen, this would enable the eye of the viewer to travel a shorter distance in order to reach the start of the subtitle. An exception is the case of "double text" (i.e. dialogue turns initiated by dashes and presented simultaneously on a two-line subtitle) which should be aligned to the left side of the screen, following the conventions of printed literature that require dialogue turns introduced by dashes to be left-aligned on the printed page (see also the entry of "Dashes" in section 3 "Punctuation and letter case").

Number of characters per line: Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimise the need for original text reduction and omissions. An increase in the number of characters, attempting to fit over 40 per subtitle line, reduces the legibility of the subtitles because the font size is also inevitably reduced.

Typeface and distribution: Typefaces with no serifs are preferable to fonts with serifs, since the visual complexity added to the latter results in a decrease in the legibility of the subtitled text. Typefaces like Helvetica and Arial are qualified. Proportional distribution (like the one used on the current document and on most Word Processors) rather than Monospace distribution (usually used on typewriters) saves the space required to fit the desired 35 characters into a subtitle line.

Font colour and background: Type characters should be coloured pale white (not "snow-bright" white) because a too flashy pigment would render them tiring to the viewers' eye. They should also be presented against a grey, see-through "ghost box" rather than in a contoured format (surrounded by a shadowed edge) since it has been proven that it easier for the eye to read against a fixed rather than a varying/moving background. In addition, the colour of the "ghost box" (grey) is both neutral to the eye and gives the impression that it does not entirely block the background image.

3. Temporal parameter / duration

Duration of a full two-line subtitle (maximum duration): The reading speed of the "average" viewers (aged between 14-65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) has been proven to range between 150-180 words per minute, i.e. between 2 1/2-3 words per second. This means that a full two line subtitle containing 14-16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, we would

actually have to expand the estimate to around 6 seconds because one should also add about 1/4-1/2 of a second that the brain needs to start processing the subtitle it has traced. It should be noted that equal to the importance of retaining a full two-line subtitle for at least 6 seconds to secure ample reading time, is the importance of keeping the same subtitle not more than 6 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers. **Note:** The average reading speed of children (aged 6-14) has been found to be around 90-120 words per minute. For the subtitling of children's programmes, then, calculations regarding the duration of the subtitles on screen should be estimated accordingly.

Duration of a full single-line subtitle (maximum duration) : Although pure mathematics would lead us to the conclusion that for a full single-line subtitle of 7-8 words the necessary maximum duration time would be around 3 seconds, it is actually 3 1/2 seconds. This happens because for the two-line subtitle it is the visual bulk of the text that signals an acceleration of the reading speed. With the single-line subtitle this mechanism is not triggered. Once again, equal to the importance of keeping a full single-line subtitle for at least 3 1/2 seconds to secure ample reading time, is the importance of retaining the same subtitle for not more than 3 1/2 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers. For similar reasons of automatic re-reading, in both cases of single-line and two-line subtitles, the duration time could be calculated and shortened down to the maximum of the reading time (3 subtitled words per second or 1/3 of a second per subtitled word), if the text is lexically and syntactically easy to process and if the fast pace of the film action dictates such a reduction in the duration of the subtitles.

Duration of a single-word subtitle (minimum duration): The minimum duration of a single-word subtitle is at least 1 1/2 seconds, however simple the word is. Less time would render the subtitle as a mere flash on the screen, irritating the viewers' eye. Again, it should be noted that equal to the importance of retaining a single-word subtitle for at least 1 1/2 seconds to secure ample reading time is the importance of keeping the same subtitle for not more than 1 1/2 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.

Leading-in time: Subtitles should not be inserted simultaneously with the initiation of the utterance but 1/4 of a second later, since tests have indicated that the brain needs 1/4 of a second to process the advent of spoken linguistic material and guide the eye towards the bottom of the screen anticipating the subtitle. A simultaneously presented subtitle is premature, surprises the eye with its flash and confuses the brain for about 1/2 a second, while its attention oscillates between the inserted subtitled text and the spoken linguistic material, not realising where it should focus.

Lagging-out time: Subtitles should not be left on the image for more than two seconds after the end of the utterance, even if no other utterance is initiated in these two seconds. This is because subtitles are supposed to transfer the spoken text as faithfully as possible, in terms of both content and time of presentation and a longer lagging-out time would generate feelings of distrust toward the (quality of the) subtitles, since the viewers would start reflecting that what they have read might not have actually corresponded to what had been said, at the time it had been said.

Between two consecutive subtitles: About 1/4 of a second needs to be inserted between two consecutive subtitles in order to avoid the effect of subtitles' "overlay." This time break is necessary to signal to the brain the disappearance of one subtitle as a piece of linguistic information, and the appearance of another. If no such gap is maintained, the viewers' eye cannot perceive the change of the new subtitled text, especially if it is of the same length as the antecedent one.

"Overlay," "add-ons" and "cumulative text": All these terms are synonymous for the technique of presenting a "dynamic text," i.e. a dialogue or a briefly paused monologue, with its first part appearing first on the top line of the subtitle and the second part appearing consecutively on the bottom line of the subtitle while the first line still remains on screen. This technique is ideal for avoiding "spilling the beans," managing to reveal "surprise" information at the time of the actual utterance. Since it is a wild-card mechanism, it should be used cautiously.

Camera takes/cuts: Subtitles should respect camera takes/cuts that signify a thematic change in the film product and, for this reason, they should disappear before the cuts. Different camera shots, fades and pans that do not indicate a major thematic change (e.g. a change from a long shot to a close-up and back) should not affect the duration of the subtitles at all as they do not signify a thematic change.

4. Punctuation and letter case

"Sequence dots" (or "ending triple dots") {...}: Three dots should be used right after the last character of a subtitle (no space character inserted), when the subtitled sentence is not finished on one subtitle and has to continue over the consecutive subtitle. The three "sequence dots" indicate that the subtitled sentence is incomplete, so that the eye and the brain of the viewers can expect the appearance of a new flash to follow. The total absence of any kind of punctuation mark after the last character of the subtitle, as an alternative means of indicating the continuation of the subtitled sentence over the consecutive subtitle, does not provide such an obvious signal and, thus, the brain takes more time to process the new flash which appears less expectedly. Because of their particular function as signifiers of sentence incompleteness, the use of "sequence dots" to simply indicate ongoing thoughts or an unfinished utterance by the speaker should be considerably restricted.

"Linking dots" (or "starting triple dots") {...}: Three dots should be used right before the first character of a subtitle (no space character inserted, the first character non-capitalised), when this subtitle carries the follow-up text of the previous uncompleted sentence. The tracing of the three "linking dots" signals the arrival of the expected new flash of subtitle, something anticipated because of the presence of "sequence dots" in the previous subtitle. The absence of any punctuation mark as an alternative means of indicating the arrival of the remaining part of an incomplete subtitled sentence does not provide such an obvious signal and as a result the brain takes more time to process the new subtitle flash as related to the previous subtitle. Because of their particular function

as signifiers of sentence continuation, "linking dots" should always be used in conjunction with "sequence dots."

Full stops {.}: The full stop, or period, should be used right after the last character of a subtitle (no space character inserted) to indicate the end of the subtitled sentence. This signals to the eye that it can go back to the image since there is no consecutive subtitle to anticipate. The absence of "sequence dots" as an alternative means of indicating the end of a subtitled sentence does not provide such an obvious signal and as a result the brain takes more time to process the fact that the subtitled sentence has actually been completed.

Dashes and hyphens {-}: Dashes are used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) to indicate the exchange of speakers' utterances, namely a dialogue, presented either in a single flash as "static double text," or with the second speaker's exchange as an "overlay" to the first subtitle line, i.e. as "dynamic double text." When dashes are used to link words as hyphens no space characters should be inserted between the linked words

Question marks {?} and exclamation points {!}: Question marks and exclamation points should be used to indicate a question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle (no space character inserted).

Note: For questions in Spanish, a question mark should also be inserted right before the first character (no space character inserted).

Parentheses {( )} and brackets {[ ]}: Parentheses and brackets should be used to embrace comments which are explanatory to the preceding phrase. As the duration time for each subtitle is considerably limited and the convention of parentheses or brackets is not extremely widespread in printed materials either, they function as wild cards and, therefore, they should be used cautiously.

Single quotation marks {' '}: Single quotation marks should be used just like in printed materials, in order to embrace alleged information. For reasons similar to the use of parentheses and brackets, single quotation marks should be used cautiously.

Double quotation marks {" "} : Double quotation should be used just like in printed materials, in order to embrace quoted information. For reasons similar to the use of parentheses and brackets, double quotation marks should be used cautiously.

Commas {,}, colons {:} and semicolons {;}: Commas, colons and semicolons should be used just like in printed materials, in order to suggest a short pause in the reading pace. Unlike full stops, sequence dots, exclamation points and question marks which could all be used to close a subtitled sentence, no subtitle flash should end in a comma, a colon or a semicolon because the inevitable pause in the reading pace, as a result of the time break between the two subtitles and the necessary time for the brain to process the new subtitle, would be disproportionately long in relation to the expected short pause. Again, for reasons similar to the use of parentheses and brackets commas, colons and semicolons should be used cautiously.

Italics: Italics on the subtitled text should be used to indicate an off-screen source of the spoken text, (e.g. when there is a voice of someone contemplating something, speaking over the phone from the other end, or narrating something). They should also be used when retaining foreign-language words in their original foreign-language version (e.g. "He's got a certain *je ne sais quoi*.").

Quotation marks {""} embracing text in italics: Quotation marks embracing text in italics should be used to indicate a public broadcast, i.e. spoken text coming from an off-screen source and addressed to a number of people (e.g. through a TV, a radio, or a loudspeaker). They should also be used when transferring song lyrics.

Upper- and lower-case letters: Upper- and lower-case letters should be used just like in printed materials, as if the subtitle was to appear on paper. Subtitles typed only in upper-case letters should be used when transferring a display or a caption (i.e. a written sign that appears on the screen).

Boldface and underline: Boldface and underline typing conventions are not permitted in subtitling.

5. Target text editing

From a single-line to a two-line subtitle: It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line. This is because the

eye and the brain of the viewers render a two-line subtitle as more bulky and, as a result, accelerate the reading process.

Segmentation at the highest nodes: Subtitled text should appear segmented at the highest syntactic nodes possible. This means that each subtitle flash should ideally contain one complete sentence. In cases where the sentence cannot fit in a single-line subtitle and has to continue over a second line or even over a new subtitle flash, the segmentation on each of the lines should be arranged to coincide with the highest syntactic node possible. For example, before we segment the phrase:

"The destruction of the city was inevitable." (44 characters), we first have to think of its syntactic tree as follows:
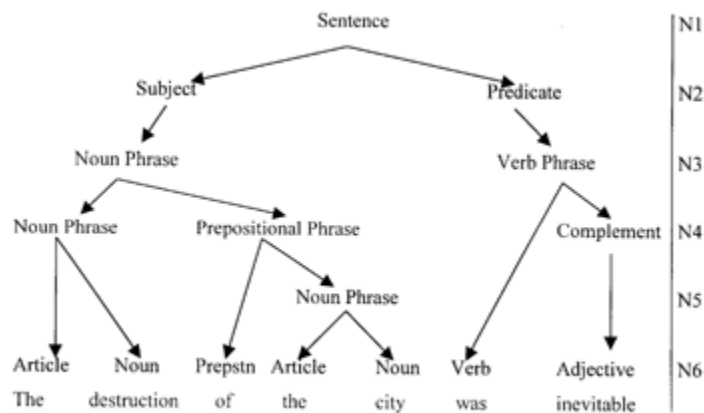
A segmentation on the fifth node (N5) would create the two-line subtitle

"The destruction of the city was inevitable."

A segmentation on the second node (N2) would create the two-line subtitle

"The destruction of the city was inevitable."

Out of the two segmentations, it is the second that flows as more readable. This occurs because the higher the node, the greater the grouping of the semantic load and the more complete the piece of information presented to the brain. When we segment a sentence, we force the brain to pause its linguistic processing for a while, until the eyes trace the next piece of linguistic information. In cases where segmentation is inevitable, therefore, we should try to force this pause on the brain at a point where the semantic load has already managed to convey a satisfactorily complete piece of information.

Segmentation and line length: The upper line and the lower line of a two-line subtitle should be proportionally as equal in length as possible, since the viewers' eye is more accustomed to reading text in a rectangular rather than a triangular format. This happens because the conventional text format of printed material is rectangular (in columns or pages). Taken into account the previous entry on "segmentation at the highest nodes," this means that the segmentation of subtitled text should be a compromise between syntax and geometry. However, if we had to sacrifice the one for the sake of the other, we should prefer to sacrifice geometry.

Spoken utterances and subtitled sentences: Each spoken utterance should ideally correspond to a subtitled sentence. The reason is that viewers expect a correct and faithful representation of the original text and one of the basic means to check this is by noticing if the number of the spoken utterances coincides with the number of the subtitled sentences. In other words, viewers expect to see the end of a subtitled sentence soon after they realise that the speaker has finished his/her utterance and before a new one begins.

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In this respect, merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatio-temporal constraints strictly dictate it.

More than one sentence on the same subtitle: No more than two sentences are allowed on the same subtitle. Following the principle of "segmentation at the highest nodes,"; they should occupy one line each, no matter whether they correspond to utterances produced by the same speaker (monologue) or by different speakers (dialogue). If they correspond to a monologue, they should be centralised like normal subtitled text. If they correspond to a dialogue, they should be left-aligned and preceded by dashes ("double text").

Omitting linguistic items of the original: A decision as to which pieces of information to omit or to include should depend on the relative contribution of these pieces of information to the comprehension and appreciation of the target film as a whole. The subtitler should not attempt to transfer everything, even when this is spatio-temporally feasible. The subtitler should attempt to keep a fine balance between retaining a maximum of the original text (essential for the comprehension of the linguistic part of the target film), and allowing ample time for the eye to process the rest of the non-linguistic aural and visual elements (essential for the appreciation of the aesthetic part of the target film). Categories of linguistic items that could be omitted are as follows:

Padding expressions(e.g. "you know," "well," "as I say" etc): These expressions are most frequently empty of semantic load and their presence is mostly functional, padding-in speech in order to maintain the desired speech flow.

Tautological cumulative adjectives/adverbs (e.g. "great big," "super extra," "teeny weeny" etc): The first part of these double adjectival/adverbial combinations has an emphatic role which can be incorporated in a single-word equivalent (e.g. "huge," "extremely," "tiny").

Responsive expressions (e.g. "yes," "no," "ok," "please," "thanks," "thank you," "sorry"). The afore-listed expressions have been found to be recognised and comprehended by the majority of the European people, when clearly uttered, and could therefore be omitted from the subtitle. It should be noted, however, that when they are not clearly uttered or when they are presented in a slang, informal or colloquial version (e.g. "yup," "nup," "okey-dokey," "tha" etc) they are not recognisable or comprehensible and should, therefore, be subtitled.

Retaining linguistic items of the original: Linguistic items of the original that can be easily recognised and comprehended by the viewers should not only be retained if they appear in a context of unrecognisable items which blurs the meaning of the total utterance, but they should also be translated word-for-word. These items are most frequently proper nouns (e.g. geographical names like "Los Angeles," "Africa" etc.) or items that the target language has directly borrowed from or lent to the source language or happened to have in common after they both borrowed it from a third language (e.g. the items "mathematics," "mathématique" and "mathimatika" shared by English, French and Greek respectively). Investigations in the psychology of viewing indicate that when such linguistic items are recognised by the viewers, the exact, literal, translationally equivalent items are expected to appear in the subtitles as well. This occurs because of

the constant presence of an inherently operating checking mechanism in the brain of the viewers which raises the suspicions that the translation of the original text is not "properly" or "correctly" rendered in the subtitles, every time word-for-word translations for such items are not spotted.

Altering syntactic structures: Simpler syntactic structures (canonical forms) tend to be both shorter and easier to understand than complex syntactic structures and should, therefore, be preferred, provided that a fine balance is achieved between a) semantic aspects (maintaining the semantic load of the original), b) pragmatic aspects (maintaining the function of the original), and c) stylistics (maintaining the stylistics features of the original). Categories of complex syntactic structures could be replaced by simplified ones as follows:

Active for passive constructions: E.g. "It is believed by many people." (30 characters) => "Many people believe." (20 characters).

Positive for negative expressions: E.g. "We went to a place we hadn't been before." (41 characters) => "We went to a new place." (23 characters).

Temporal Prepositional Phrases for temporal subordinate clauses: E.g. "I'll study when I finish watching this movie." (46 characters) => "I'll study after this movie." (28 characters).

Modified nouns for the referring relative clauses: E.g. "What I'd like is a cup of coffee." (33 characters) => "I'd like a cup of coffee." (25 characters).

Gapping for double verb insertion: E.g. "John would like to work in Germany and Bill would like to work in France." (73 characters) => "John would like to work in Germany and Bill in France."; (54 characters).

Straightforward question sentences for indicative pragmatic requests: E.g. "I would like to know if you are coming." (39 characters) => "Are you coming?" (15 characters).

Straightforward imperative sentences for indicative pragmatic requests: E.g. "I would like you to give me my keys back." (41 characters) => "Give me my keys back." (21 characters).

In certain cases, however, it is longer structures that have to be preferred because they facilitate mental processing:

Coherent phrase grouping for syntactical scrambling: E.g. "That a man should arrive with long hair did not surprise me." (60 characters) => "It did not surprise me that a man with long hair should arrive." (63 characters).

Acronyms, apostrophes, numerals and symbols: Acronyms, apostrophes and symbols can save precious character space by abbreviating meaning signs. However, they should be used with caution and only if they are immediately recognisable and comprehensible. For example:

Acronyms: Use acronyms like "NATO" and "USA" but avoid acronyms like "PM" (Prime Minister) or "DC" (Detective Constable).

Apostrophes: Use apostrophes for abbreviations of auxiliaries like "I'd like" and "You can't" but avoid abbreviations like "Mid'bro" (Middlesborough).

Numerals: For numerals, the conventions of printed materials should be followed, i.e. they should be used to indicate numbers over twelve "He is only 25" but not other numeric expressions like "1000s of times" or "the 2 of us."

Symbols: Use symbols commonly used and immediately recognised on printed materials like "%" and avoid less common symbols like "&" or "@."

Rendering dialects: If a dialect of the target language (regional or social) is chosen to be used on the subtitled text, it should not be rendered as a phonetic or syntactic transcription of the spoken form. Only dialects that have already appeared in a written form in printed materials are allowed to be used in subtitles as well. For example, archaic or biblical forms like "thee" for "you" are allowed but sociolect forms like "whadda ya doin?" are not allowed because they are not immediately recognisable and comprehensible by the viewers' eye.

Taboo words: Taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy.

Culture-specific linguistic elements: There is no standard guideline for the transfer of culture-specific linguistic elements. There are five possible alternatives for such a transfer: a) cultural transfer, b) transposition, c) transposition with explanation, d) neutralisation (plain explanation), e) omission. The culture specific element "10 Downing

Street" (the British Prime Minister's Residence), for example, in the expression "They were following orders from 10 Downing Street" could be transferred as follows:

Cultural Transfer: "They were following orders from _____," filling the gap with the respective name of the Prime Minister's Residence (e.g. Matignon for France, Megaro Maximou for Greece etc.)

Transposition: "They were following orders from 10 Downing Street"

Transposition with explanation: "They were following orders from 10 Downing Street, the Prime Minister's House"

Neutralisation: "They were following orders from the Prime Minister"

Omission: "They were following orders"

The choice of which alternative to apply depends on the culture-specific linguistic element itself, as well as on the broader, contextual, linguistic or non-linguistic aural and visual situation in which it is embedded.

Synopsis of the Movies

1. <u>Con Air</u> (1997)

Cameron Poe, who is a United States Army Ranger, comes home in Alabama. Cameron accidentally kills one of the drunken men while defending his pregnant wife, Tricia. He is sent to a federal penitentiary for involuntary murder for eight years. Then, Cameron became eligible for parole on good behavior and can now go home to his wife and daughter, Casey whom he has never met. However, he is put aboard a flight transporting several dangerous criminals to a new high-security prison. DEA (Drug Enforcement Administration) agent Duncan Malloy asks to put undercover agent Sims Willie, one of his agents on board, as a prisoner, to gain information from one of the prisoners who is a drug lord. Vince Larkin, a marshal managing the transfer, agrees to it, but he does not know that Malloy has armed Sims with a gun. Midway, the convicts, led by Cyrus, escape, killing guards and hijacking the plane. Sims is killed and Cyrus orders the plane to go to Carson City, where they will disembark the guards and pilots disguised as prisoners in the middle of a dust-storm. Poe finds himself stuck in the middle; he has to find a way to get home, keep himself alive, look after his cellmate, who will die without proper medicine, and try to help the cops on the ground, including agent Vince Larkin. Although Cameron could have left the plane during the transfer, he pretends to cooperate with cons and leaves Sims's recording device on one of the guards being offloaded. The guards find the clue Poe left behind and inform Malloy and Larkin. Cameron informs Larkin explaining that the plane is going to land on an abandoned airbase. Larkin calls for

the National Guard to go there. Poe learns from Cyrus that another plane will be waiting for them to help them take refuge in "non-extradition territory". The plane lands at the airbase, running aground, but no plane seems to be waiting for them; while Cyrus orders the rest of the prisoners to dig out the plane, Poe explores the field to find insulin for O'Dell. Larkin, also on the field, discovers the plane that Cindino promised, finding that Cindino has betrayed Cyrus and trying to escape on his own. Larkin is able to disable the plane, and the crash alerts Cyrus, who kills Cindino. Then prisoners are informed that the Guard forces are coming, so they prepare some weapons on the board set up an ambush. Cyrus and other prisoners take off. Poe fails to escape with Baby-O and a female guard, Sally. Grissom soon discovers Poe's true identity and after shooting O'Dell, prepares to kill him. Finally the plane is forced to crash land on "The Strip", entering the lobby of the Sands Hotel. Cyrus and two other convicts escape on a fire truck. Larkin and Poe pursue them, killing all three. Poe finally reunites with Tricia and meets his daughter.

2. Face/Off

Sean Archer is an FBI special agent who for six years has been trying to arrest a terrorist called Caster Troy, who tried to kill him but ended up killing Archer's son, Michael, instead.

Archer traps Troy who tells Archer that he has planted a bomb somewhere in Los Angeles that will explode, unless he lets him go but Archer thinks that Troy is bluffing and Troy is knocked into coma during a fight. However later when they inspect Pollux

(Troy's brother)'s things, they find the plans for the bomb in his suitcase, discovering that Troy was telling the truth. Archer has no clue to find out where it is and the only person who knows is Pollux. Archer is suggested to assume Caster's identity through a face-transplant operation and ask Pollux about the bomb. Archer agrees. The operation is performed. So Archer as Troy goes to the prison where Pollux is being held and successfully gets him to tell him where the bomb is. Meanwhile, Troy comes out of the coma and discovers Archer's plan. He, then, forces the doctor to place Archer's face on him and goes to the prison as Archer, telling him that he has destroyed all documentation of the operation and eliminated everyone who knew about it. Troy takes Pollux out and leaves Archer in prison.

He then takes his brother out and leaves Archer in prison. But Archer escapes during a riot and manages to find Troy's old hideout. There, he meets several of Castor's gang, including Castor's ex-girlfriend Sasha and her son, Adam. Troy is informed that Archer has escaped from the prison. So, suspecting that Archer will go to his gang, he leads and FBI attack against his headquarters. During the fight many of Troy's gang including his brother and Pollux are killed. Troy also kills the FBI Director in Charge, Lazarro, pretending that he died of a heart attack and is promoted to acting Director in Charge. In the meantime, Archer returns home and convinces his wife, Eva, that he is Archer. Eva tells him that Troy will be at Lazarro's funeral the next day in a local church. So Archer goes to the church to confront Troy, but finds that Troy has taken Eve hostage. A gunfight breaks out between two sides. Sasha rescues Eve but is killed. Archer promises that he will look after Adam after her death. Troy escapes by a speedboat, and is pursued by Archer. Finally their two boats crash on the shore and they get into a hand fight. Troy

is defeated and tries to damage his face so that Archer cannot reuse it. But Archer kills him. When the FBI arrives Eve reveals Archer's true identity. The face-transplant operation is performed again, Archer returns to his family taking Adam with him.

3. Kill Bill I (2003)

The Deadly *Viper Assassination Squad* consists of five most deadly assassins, led by Bill. There is O'Ren-Ishii as Cottonmouth, Elle Driver as California Mountain Snake, Vernita Green as Copperhead, Budd as Sidewinder and The Bride, whose name is not revealed. Upon realizing that she was pregnant with Bill's child, 'The Bride' decided to escape her life as a killer. She escaped to Texas, met a young man, and on their wedding day was shot by Bill, with the assistance of the Deadly Viper Assassination Squad. Everybody is killed there. Bill shoots her in the head. However, it is later revealed that she amazingly survives the headshot, but was left comatose for four years. Her former colleagues know this but will not kill her in coma. For example, once another member of the Deadly Vipers, the one-eyed Elle Driver enters The Bride's room where she lies comatose, and prepares a lethal injection but Bill telephones her and says they will take action only if she wakes. After four years, The Bride wakes from the coma, and discovers her baby is gone. After she realizes all the things that have happened, The Bride decides to take a bloody revenge on those who betrayed her. Meanwhile, she finds out that a hospital worker called Buck has been raping her in her comatose state, and taking money from those who wish to do the same. While a man is preparing to rape her, The Bride bites his tongue and kills him. Then she kills Buck and steals his car. She swears revenge, and

chooses her first target: Cottonmouth, who has become the leader of the Tokyo yakuza; second in line is Copperhead. The Bride finds her at her home and fights her and eventually throws a knife to Copperhead's chest and kills her. Then The Bride obtains a sword from the famous swordsmith Hattori Hanzō and cuts Sofie Fatale's arm who is O-Ren's assistant and a protégée of Bill. Afterwards she fights O-Ren's Yakuza gang and kills her and her squad leaving Sofie alive to tell Bill that the Bride is coming to kill him and the others. Bill asks Sofie whether The Bride knows that her daughter is still alive.

4. Kill Bill II (2004)

In the first scene the Bride is driving and recounting the past events and saying that there is only one left to kill. She is now on her way to Bill.

Bill warns his brother, Budd, a former Deadly Viper, that The Bride is coming to kill him. She goes to the trailer in which Budd lives and when she opens the door Budd shoots her in the chest with a shotgun loaded with rock salt. While she lies wounded on the ground, Budd injects her with a sedative. He phones Elle Driver and offers to sell her The Bride's Hanzo sword for a million dollars. Then Budd puts her in a coffin and buries her alive. The Bride recalls her training under Pai Mei and his 'five-point-palm-exploding-heart technique.

In a flashback, Bill and The Bride are shown in a camp and Bill tells her about a martial arts teacher named Pai Mei and his 'five-point-palm-exploding-heart technique.' Pai Mei did not teach Bill the technique because he does not show it to anyone. . Then Bill takes the   Bride   to   Pai   Mei's   temple   to   be   trained   by   him.

First the master humiliates her but over the next weeks she practices hard and she finally wins his respect and learns several techniques, including the art of making a hole with her fist through a thick plank of wood. She uses this skill to break out of the coffin and claws her way to the surface.

Elle enters the trailer and gives Budd a suitcase full of money. He opens the suitcase, and is struck in the face by a poisonous black mamba snake that was hidden among money. Then she phones Bill and tells him that The Bride has killed his brother but that she has killed the Bride.

As she exits the trailer, the Bride attacks her. In the middle of the battle, The Bride asks Elle how she lost her eye and Elle says that Pai Mei grabbed it out because she offended him. Elle tells her that she poisoned Pai Mei in revenge and he died. Finally The Bride snatches out Elle's remaining eye and leaves her screaming and thrashing about in the trailer with the black mamba.

In Mexico, The Bride visits Esteban Vihaio, Bill's old mentor, and asks him to tell her where Bill is. He finally agrees because he thinks Bill would certainly like to see her. She enters Bill's house on a large estate but is shocked when she finds her small daughter who is playing with Bill, alive. She spends good time with her daughter named B.B. After B.B. falls asleep The Bride goes to speak to Bill.

She explains why she left him; because she wanted to keep their child safe, not wanting her to grow up to be killers like them. A flashback recalls The Bride's discovery of her pregnancy while on an assassination mission, and her decision to stop her mission and leave the Deadly Vipers. Then Bill suddenly attacks her as they sit. Although she loses

her weapon, she strikes Bill with Pai Mei's five-point-palm-exploding-heart technique, which he had secretly taught her. He takes five steps and falls down dead. She takes her daughter away to start a new life. Later they are seen watching cartoons in a hotel together.

5. Lock Up (1989)

Frank Leone is a skillful mechanic and football player and a prisoner who is nearing the end of his sentence in a low-security prison. One night guards come and drag him to a top-security prison run by warden Drumgoole who holds a serious grudge against him. Drumgoole is intent on to pay back Frank for a past incident- it is revealed that Leone was the only one to escape from Treadmore and did so when it was Drumgoole's turn to watch. Leone ran away since his guru was dying and the warden didn't allow Leon to see him. Leone informed newspapers about Drumgoole's treatment of his prisoners. This resulted in the warden's transfer to Gateway.

Leone and a number of his fellow prisoners including Dallas, Eclipse and First-Base are working on a car to fix and restore it. Finally First-Base, despite Leone's disagreement, starts it and drives it out of the garage. Therefore, Leone, as punishment, is imprisoned in solitary confinement in a small dirty chamber for six weeks.

Chink Weber, one of the prisoners, threatens and teases Leone but Braden, despite Drumgoole's order, gives Leone his girlfriend's letters. The warden who is looking for an excuse to punish Leone more severely gives Chink a mission to kill First-Base. Leone

fights and defeats Chink but doesn't kill him since he is aware of Drumgoole's hostile intentions. Then he is wounded by one of Chink's friends from behind.

In the prison hospital, Wiley tells Leone that the warden has promised to reduce his jail time if he will rape and kill Leone's girlfriend, Melissa. Leone goes wild and Dallas offers to help him escape but betrays him and delivers him to Drumgoole.

Drumgoole breaks his promise and does not release Dallas. So Dallas assaults him and is savagely beaten by his guards. Leone is infuriated when he hears that Drumgoole was waiting for him to attempt to run away so that he could add ten years to his jail time.

Once the guards try to push Leone's face into hot steam, he pulls one of them into steam and fights and beats others. Leone who is going to rescue Dallas is assaulted from behind by a guard, but Dallas electrocutes himself and the guard and both are killed.

Then Leone enters Drumgoole's office sneakily and put him in an electric chair and threatens Captain Meissner, Braden and their men, who are pointing their guns at him, to kill Drumgoole.

The warden admits that he intended to increase Leone's jail time. Leone is handcuffed and imprisoned again and Drumgoole is taken into custody.

Leone serves just his initial sentence and leaves the prison. In the final scene Leone exits Gateway and hugs Melissa who has been waiting.

6. No Country for Old Men (2007)

In the opening scene, a bleak, wide country in West Texas is shown. , Sheriff Bell complains about the growing violence in the region.

In the desert, Lewelyn Moss who is hunting pronghorns comes upon several trucks of a group of Mexican drug dealers in the middle of the desert. All lie dead on the ground; only a wounded driver is alive and asks for water. He takes two million dollars and returns home. Late that night, he wakes up and takes water to the wounded driver but is chased after by two unknown man in a truck. He manages to escape on foot, comes back home and sends his wife, Carla Jean, to stay with her mother while he travels alone with the money to a motel in the next county.

Anton Chigurh has been hired to get back the money. He carries a receiver that traces the money via a tracking device hidden inside the money bag. He finds the motel, breaks into a room thought to be Moss's, finds three Mexican there and kills them all. Moss, who is in the next room escapes with the money in the nick of time.

In a border town, Moss rents a room in a hotel and finally manages to find the electronic chip in the bag. Suddenly Chigurh breaks into and a gunfight starts. Both are wounded. Moss runs away, crossing the Mexican border and is taken to hospital where Carson Wells, another agent hired to get at the money suggests protection in return for the money.

Wells is surprised by Chigurh in a hotel room and is killed. At the same time Moss is calling the Wells. Chigurh picks up the phone and tells Moss that if he brings him the money, he won't kill his wife; however, Moss doesn't accept the suggestion.

Moss arranges to meet Carla at a motel in El Paso to give her the money. Carla and her mother are coming to El Paso. Sheriff Bell, informed by Carla, drives up to Moss's motel and sees a pickup truck speeding off.   He then sees Moss dead in the open doorway of his room. The money case is missing. That night, Sheriff Bell returns to the motel. Chigurh, who has been searching the room for the money case, hides behind the door of the motel room and is about to kill Bell.

Sheriff Bell visits his uncle, Ellis to tell him he's retiring because he is too disturbed by the violence he's seen. Ellis tells him that the region has always been violent.

Meanwhile, Chigurh visits Carla, who has just buried her mother, in her bedroom. She tells him that she does not know where the money is. Chigurh flips a coin but Carla refuses to play his game. She says that he is the one who decides on whether or not to kill her, not the coin. During Chigurh leaves the house alone and as he is driving off, he is injured in a car accident and leaves the damaged vehicle.

Sheriff Bell, now retired, recounts two dreams he had about his sheriff father. In the first dream he lost some money that his father had given him; in the second Bell dreamed that he and his father were riding horses through a mountain pass. His father silently passed by with his head down. Bell dreamed that he kept riding forward since his father would be waiting for him.

7. Punisher I (2004)

In Tampa, Florida, when Mickey Duka and Bobby Saint go to negotiate an arms deal brokered by a man named Arnold Krieg the FBI suddenly bursts into the scene and kills

everyone except Mike. Later it is revealed that Krieg is a secret FBI agent whose real name is Frank Castle and is just retiring from FBI. After this mission he joins a family reunion at his father's home in Aguadilla Bay, Puerto Rico. The police discover who the young man is, Robert Saint, son of crime lord Howard Saint who bribes the FBI, specially a close friend of Castle, and gets some confidential information that Arnold Krieg was a fake, that his real name is Frank Castle. Howard orders him killed, but his wife Livia adds that the whole family must also die.

Saints' assassins attack another Castle's party and kill almost everybody. Frank and his father fire back but cannot save the family; the father is killed, too. Frank's son and wife can escape by a car but are run over by a truck driven by Saints. Frank, who has been shot in the chest survives and is rescued by a fisherman named Candelaria.

Frank is recovered and moves to Tampa and lives in a poor apartment where three others called Dave, Bumpo and Joan live. Then he kidnaps Mickey and intimidates him into telling all about the Saints. Micky finally gives in, telling him all he knows about them. Meanwhile Frank confronts the police and his former colleagues who have been bribed to close the investigation of his family's slaughter. He also robs Saint's bank and follows Livia and Glass (Saint's right-hand man).

Saint sends Harry Heck, a guitar player to kill Frank but he is killed by a knife in his throat. Then a man named Russian who is a giant beats Frank badly, but finally Frank manages to pour some boiling oil on his face and while stunned, Frank pushes himself and the man downstairs and breaks his neck.

Soon Saint's men arrive, question Dave and Bumpo, torture Dave and pull out all his piercings with pliers; however Dave refuses to say where Frank is. They leave a man behind to kill Frank when he returns, but Frank kills him once they are gone.

Mickey, under Frank's orders, makes Saint believe that Livia and Glass are having an affair. Then Howard saint kills both and offers his men a reward for the one who kills Frank. Frank assails Saint's nightclub and kills a large number of Saint's men including John Saint, Howard's son. He also wounds Howard with a pistol. Then tells him that the affair between Livia and Glass was a lie and he made the man kill his best friend and wife. After that he ties Howard by the feet to the back of a car and moves the car. Several bombs blow up and Saint is killed.

Back at home, Frank is about to commit suicide but when a memory of his wife, Marie stops him he decides to continue his mission and punish those who deserve retribution. He leaves a large amount of money for his three friends. High on a bridge, Frank says that Frank Castle is dead and he is now the "Punisher".

8. Sin City (2008)

"The Customer Is Always Right (Part 1)"

In Basin City, The Salesman approaches the Customer on the balcony of a penthouse apartment. They talk and kiss. Then The Man kills her.

"That Yellow Bastard (Part 1)"

Hartigan, the police officer, is going to the docks to prevent Junior, Senator Roark's son and a serial killer, from raping and murdering 11-year-old Nancy. His partner, Bob tries to stop him, arguing that Hartigan has a bad heart, but Hartigan knocks him out. After fighting Junior's henchmen, Hartigan shoots off Junior's ear, hand, and genitals but is shot by him in the shoulder. Before Hartigan can finish him off, Bob, who has been paid by senator Roark, shoots Hartigan in the back. As the police officers are approaching, Junior runs away while Hartigan, who has Nancy in his lap, faints.

"The Hard Goodbye"

Marv is astounded when he awakes and finds Goldie dead. Then Marv learns that he has been set up and escapes. He sets out to find out who ordered Goldie's death and his framing. The road leads to a corrupt priest who tells him that the Roarks are behind the crime.

"The Big Fat Kill"

Jackie Boy tries to harass Shellie, his ex-girlfriend while his present boyfriend, Dwight, is there. He tells Jackie to leave Shellie alone from then on. , Jackie Boy leaves for Old Town where they abuse prostitutes. When Jackie intimidates Becky, a young prostitute, with gun, Miho, a martial art expert, kills Jackie and his gang. Then they discover that Jackie Boy is actually "Iron Jack", a police officer. If it becomes known that Jackie Boy was killed by the prostitutes, it would end the agreement between the police and prostitutes.

"That Yellow Bastard (Part 2)"

Hartigan survives Bob's gunfire and recovers. Senator Roark says that Hartigan will be tried for Junior's crimes. Nancy promises to write him while he is in prison and she does it ever week. Hartigan spends eight years in confinement but refuses to confess to any crimes. Then, one day, the letters stop and he receives a severed finger. Therefore, Hartigan confesses to everything in exchange for his release and looks for Nancy. Finally he finds her in a club where she works as an erotic dancer. In addition, he realizes that she is being followed by a misshapen yellow man.

"The Customer Is Always Right (Part 2)"

At the hospital, Becky talks on her cell phone to her mother. She gets in the elevator and sees The Salesman. He offers her a cigarette and calls her by name. Perhaps knowing who he is, she ends the call (maybe her last call) with her mother.

9. Speed (1994)

A bomber traps a number of people in an elevator. He has attached bombs to the elevator brakes in the basement and demanded a large amount of money. Jack Traven and Harry Temple, two police officers, save the hostages and get them off before the bomber is aware. Then they find the bomber in the building's basement. The bomber takes Harry hostage but Jack shoots Harry in the leg (as planned before), preventing the bomber from taking Harry any further and causing the bomber to drop him. Jack is going to catch him

but some explosives go off and the bomber is caught in debris. Two officers are praised and Harry is promoted to detective.

The next day, Jack sees a bus into flames. A payphone nearby rings and Jack hears the bomber's voice on the line. The bomber explains that he has planted another bomb on a bus, with the bomb to be triggered if the bus goes over 50mph, and to be detonated automatically if it drops below 50mph. The bomber explains that if any passengers are removed from the bus, he will detonate it himself, and asks for a larger amount of money.

Jack manages to catch up to the bus and board and tries to calm the bus passengers, but an argument with a man holding a gun causes an incident to begin abruptly, and the bus driver is wounded. A young woman named Annie takes the wheel and drives the freeway onto city streets without traffic jam.

Jack opens the bus floor, finds the bomb, describes it to Harry and tries to defuse the bomb with Harry's verbal assistance. Harry is confused that the timer for the bomb is attached to a cheap gold watch.

Jack receives a call from the bomber and asks him to let the wounded bus driver off, but a passenger named Helen gets nervous, and tries to get off the bus. As she stands over the entrance of the bus, a smaller bomb explodes, the platform in the doorway is destroyed and she falls under the bus, being run over and killed. Jack finds out that the bomber is controlling the situation from the news helicopters and asks them to leave. The police inform Jack that an incomplete freeway has a gap in front of them.

Jack then orders Annie to increase the bus speed so that they can jump over the gap. Fortunately, this plan works and they can make it to the other side. Then, Jack finds an off-ramp to the Los Angeles Airport whose long runways allow them to drive more easily while the news helicopters cannot enter the airspace.

Finally, Harry's team discovers the identity of the bomber: Howard Payne, a former police officer who worked on Atlanta's police force bomb squad. Harry and his team rush off to arrest Howard.

Jack is about to die when the cable towing the small cart he's in, under the bus, gives way, and he is almost run over by the bus. Jack clings to the undercarriage of the bus, but accidentally tears the fuel tank with a screwdriver. The passengers on the bus help Jack up through an access panel in the bus' floor, and he survives. Fuel is leaking so Jack calls for a fuel car to refuel it. Meanwhile, Harry and his associates arrive at Payne's home. They soon find he is not there, but realize this too late, triggering a bomb placed in the house that kills Harry and his colleagues.

Based on what the bomber says Jack realizes that there is a camera in the bus. He, with the police's assistance, finds the camera and asks the police to mislead the bomber with fake films. Thus they can unload all the passengers. Jack stays with Annie, and then both manage to escape through the bus floor panel. The bus explodes, destroying a cargo plane in front of it.

Then a plan is made with painted money placed in sacks for the bomber to arrest him alive. Payne notices the bus camera, realizes that the tape is on a loop and finds out that the police are waiting for him.

Payne disguises himself as a police officer, walks over to Annie, and escorts her away from others. The police put the money in a garbage can (as agreed) and watch it, but Payne doesn't come. Later Jack is surprised to find a hole in the bottom of the can leading down to the subway. There, Jack confronts Payne and Annie as his hostage strapped with explosives that will go off if Payne triggers a detonator. Then Payne takes Annie onto a subway train, handcuffs her to a pole, forces passengers to leave and kills the subway driver while Jack jumps aboard and climbs on top of the train. When Payne opens the sack of money the paint pack explodes and ruins the money. Then he climbs up the train and fights Jack who finally decapitates him using a signal marker. At the moment Jack takes the detonator to Annie's bomb from Payne. Jack then manages to get the explosives off Annie while he finds that the train breaks doesn't work. In addition, he does not have the key to her handcuffs. He finds that the best way is to derail the train along a curved part of the track. So he speeds up the train and derails it. The plan works and Annie is freed from the bar. The train stops in an uncompleted tunnel on Hollywood Boulevard. Jack and Annie are both alive and safe, and find out that they have fallen in love with each other.