

Translation Quality Assessment of Metaphors in Omar Khayyam's Quatrains: Conceptual Metaphor in Focus

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ABSTRACT

This study aimed to evaluate the translation quality of metaphors in Khayyam's poetry using House's model and to identify the extent to which the source text (ST) and the target text (TT) use common conceptual metaphors. To this end, 37 metaphors were chosen out of ten quatrains based on purposive sampling. Then, the ST profile was compared to the TT profile and the metaphors were descriptively analyzed and the errors were identified. The results indicated that there were both covert and overt errors in the translation of Omar Khayyam's quatrains by Fitzgerald. The covert errors were across the dimensions of field, mode, and tenor while the overt errors were due to the mismatches in the denotative meanings of the ST and the TT with substitution and omission being the largest group of overt errors. Moreover, the analysis of the conceptual metaphors between the two texts revealed that there were some shared conceptual metaphors between the ST and the TT. These common conceptual metaphors indicate that both speakers of Persian and English conceptualize reality in the same way despite their belonging to different cultures.

Keywords: Conceptual Metaphors; Covert Translation; Overt Translation; Translation Quality Assessment

INTRODUCTION

Translating figures of speech is a challenging task due to the linguistic and cultural differences between languages. This challenge increases when the translator has to cope with metaphors and to a smaller extent, with similes. Translating metaphor is even more difficult in poetry because the translator has few choices due to its compactness and sound devices. This difficulty in making an equivalence in translation between the two culturally and linguistically different languages has always been one of the main issues in translation studies (Hastürkoğlu, 2018). According to Newmark (1988) "whilst the central problem of the translation is the overall choice of a

translation method for a text, the most important particular problem is the translation of metaphor" (p. 104). Despite the problems, metaphor is an indispensable reality of translation that should be encountered by translators (Supardi, 2018).

Translatability is limited when translating literature, especially poetry in which language is set apart from its normal communicative functions (House, 2009). Meanwhile, there is a matter of literary untranslatability and different scholars have used this idea to mediate, comprehend, and translate the linguistic and cultural differences (Fani, 2021). According to Raffel (2010), the translation of poetry should be done by poets themselves. Pallavi and Mojibur (2018) presented a preliminary

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pragmatic model to evaluate the quality of poetry translation. They adopted the concepts of this pragmatic model from the model of translation quality assessment (TQA) (House, 1997) and practical Model for Translation Analysis and Assessment of Poetic Discourse (Dastjerdi, Hakimshafaai, & Jannesaari, 2008). This pragmatic model presents pragmatic as the main denominator between translation and poetry and focuses on maintaining the extralinguistic characteristics of the source text (ST) and the target text (TT).

Metaphor is how one thing is expressed in terms of another thing (Cameron, 1999). From cognitive linguistics, metaphor is defined as mapping one contextual domain by using another contextual domain (Kovecses, 2010). Hence, metaphor is defined not as a deviant linguistic representation but as the result of conceptual metaphors through which the underlying concept is expressed by a linguistic element. This view of metaphor is known as conceptual metaphor theory (Piquer-Píriz & Alejo-González, 2016). According to Lakoff and Johnson (2008), we metaphorically conceptualize our abstract concepts and we speak about these concepts according to these conceptual metaphors. Examples of these conceptual metaphors are ARGUMENT IS WAR, LIFE IS UP, and DEATH IS DOWN. In everyday language, we can find many linguistic expressions which reflect these conceptual metaphors. Expressions such as 'I *attacked his thesis*', and 'I *demolished his argument*' are examples of the conceptual metaphor of ARGUMENT IS WAR.

The translation of metaphor has long been understood as an essential factor in understanding people's beliefs and culture in different countries. Scholars have proposed different strategies of metaphor translation (Newmark, 1988; Snell-Hornby, 2009). However, these strategies-based approaches to the translation of metaphor was criticized after the conceptual metaphor theory suggested by Lakoff and Johnson (2008) in which they differentiated between the conceptual and the linguistic metaphors. Therefore, the translation of metaphor was handled under the cognitive framework by taking into consideration that

each linguistic metaphor is created by the human cognitive system, through which things and events are conceptualized by using the experiences in a particular culture (Hastürkoğlu, 2018). This cognitive view of metaphor was also used in translation studies.

Considering the cognitive theory of metaphor, the cross cultural comparison of the metaphors through the TQA of literary texts are gaining more importance. There are different models of TQA (Hatim, 1997; House, 1997; Waddington, 2001). Among them, House's (1997) model of TQA includes nearly all different aspects of the translation process and has a benefit over the other models because of the simplicity of its use. House (2015) argues that her model provides a base for analyzing and comparing the ST and the TT on three levels: the levels of language/text, register and genre, the last two are the situational dimension. At the level of situational dimension, register is divided into field, mode and tenor. Field refers to the subject matter and the quality of the social action which is taking place. Mode refers to the communication medium, spoken and written, that may be simple (written to be read) or complex (written to be spoken as if not written). Moreover, mode is considered as the degree for which actual participation is given for both reader and writer. Tenor refers to the participants, the addressees, the addresser and their relationships to each other with regard to the emotional charge, social distance and social power. It also captures the text writer's geographical, temporal and social provenance and his personal viewpoints, affective stance, and social attitudes.

House (1997) distinguishes the two types of covert and overt translation. In covert translation, the translated text is similar to an original text rather than a translation. It is exactly addressed to the audience of the target language and requires a cultural filter. It involves the translation of advertisements, journalistic texts and business texts. In an overt translation, the receivers of the translated text are not overtly and straightly addressed. The overt translation is overtly a translation, not a second original in which the ST and culture

remain as intact as possible (House, 2015). Unlike covert translation, a translation is classified as overt if the translated text looks like a translation rather than an original text. It contains translation of the literary, religious and political texts. Overt errors which occur because of the denotative mismatch at text level includes mistranslation, grammatical mistakes, addition, omission and substitution (House, 2015).

Several studies have assessed the translation quality of literary texts using House (1997) model. In a study, Heidari Tabrizi, Chalak, and Taherioun (2013) assessed the quality of Persian translation of Orwell's *Nineteen Eighty-Four* through the House (1997) model of TQA. To this end, 23 pages of the ST were randomly chosen and the ST register and genre were identified. The result of the study revealed the overt errors and dimensional mismatches among the ST and the TT. The dimensional mismatches were divided across the three dimensions of field, mode and tenor and the overt errors were classified on the basis of the mismatches in the denotative meaning of the ST and the TT. The use of overt and covert errors revealed that the translation was not compatible with House viewpoint that the literary texts should be translated overtly. In another study, Ghafourpoor and Eslamieh (2018) applied House (1997) model of TQA to evaluate the quality of the two translations of Omar Khayyam's quatrains translated by Saeedpour (2012) and Fitzgerald (1859). The errors were identified and were categorized into the covert and overt ones. The results of the study showed that both translators had translated Omar Khayyam's quatrains successfully. Therefore, on the basis of the results of this study, House model of TQA was applicable in the field of poetry translation.

This study is part of an attempt in metaphor studies. Although metaphor has been an important issue in translation studies, little effort has been made to use the principles of House model of TQA to assess the translation of metaphors in poetry. In this study, an effort has been made to compare and contrast the metaphors used in Omar Khayyam's quatrains and their translation by Fitzgerald to discover

how a cultural metaphor that reflects the underlying values of a culture is rendered into the target language using House model of TQA. Meanwhile, the conceptual metaphors of each linguistic metaphor was identified according to the principle of SOURCE DOMAIN (A) IS TARGET DOMAIN (B) (for example, LIFE IS A JOURNEY) proposed by Lakoff and Johnson (2008). These conceptual metaphors were identified in order to see the same mapping conditions or different mapping conditions between the Persian metaphors in Khayyam's poetry and their equivalents in English.

To achieve the objectives of the study, the following research questions were proposed:

Q1. How is the quality of Persian-English translation of metaphors based on House model of TQA?

Q2. What kinds of overt errors have been occurred in the translation process of the metaphors employed in Omar Khayyam's Quatrain?

Q3. Is there any common conceptual metaphors between Omar Khayyam's quatrains and their translation by Fitzgerald?

METHOD

Materials

For this study, Khayyam's Rubaiyat (quatrains) in its Persian version as the ST and its translation by Fitzgerald as the TT was chosen as the case study. The Persian version included 178 quatrains which were considered to be authentic. 37 metaphors were chosen out of 10 quatrains and they were analyzed according to House model of TQA. Then, the underlying conceptual metaphor of each linguistic metaphor in both Persian and English was determined in order to identify any cultural differences in using these metaphors.

Procedure

In this study, the data was descriptively analyzed in the following phases:

First, the ST was analyzed according to House model of TQA and the three register categories (field, mode and tenor) and the genre were identified. Then, the ST was compared to the TT in order to find any metaphorical mismatches between them. Moreover, the

errors were categorized into covert and overt ones. The overt errors were further divided into omissions, additions and substitutions and breaches of the target language system. Meanwhile, the frequency of occurrences of each overt error was identified. It should be mentioned that the unit of errors in this study was metaphor.

Second, the metaphors in the ST and the TT were analyzed and the conceptual metaphor of each linguistic metaphor was determined based on the principle of SOURCE DOMAIN (A) IS TARGET DOMAIN (B) (Lakoff & Johnson, 2008) in order to see the same mapping condition and different mapping condition between the metaphors in the ST and the TT.

RESULTS

There are two kind of errors in House model of TQA: covert errors and overt errors. In order to identify the covert errors, the ST profile and the function of the text were explained; and the ST and the TT were compared together in terms of the three aspects of register including field, mode and tenor. Moreover, the overt errors were classified into the four subcategories of omissions, additions, substitutions, and breaches of the target language system in terms of metaphor translation.

ST profile

The ST profile describes the three aspects of register (field, mode and tenor) and genre. The field in the category of register deals with identifying the subject matter of the text and its social action (House, 2015). In *Rubaiyat of Omar Khayyam*, the term *Rubai*, meaning quatrain, refers to the four-lined stanza that is popular in Persian poetry because of its simplicity in style and its short length (Aminrazavi, 2005). Omar Khayyam is a Sufi poet and his *Rubaiyat* is a Sufi and lyric poetry (Wulan & Pratiwy, 2018) which is designed to be read by adults. It represents the emotions and deep feelings of Omar Khayyam on subjects such as life, love, death and religion. Different figures of speech like metaphor (*lobatakan as an indication of humans*), simile (*chon ab be jooybar, life has the image of river*), personification (*koozeh as an indication of*

humans), alliteration (*ko, kozehgar, kozehkhar, khozeh foroosh*) and onomatopoeia (*koo koo as the sound of pigeon*) has been used in the Quatrains. Some lexical means have been repeated several times in the quatrains to refer to the same image (*Koozeh, koozegar, Bahram, Jamshid, piyale, mey and gel*). The conceptual metaphors used in *Rubaiyat* show the different themes covered in it. Some of these conceptual metaphors like LIFE IS A JOURNEY (*kohne robot*), LIFE IS A STORY (*ghasrist ke tekyegahe sad bahram ast*) and LIFE IS A GAME (*falak lobat baz*) show the impermanence of life and doubt. Some others like DEATH IS THE FINALL DESTINATION (*bahram ke goor migerfti hame omr, didi ke chegooneh goor bahram gereft*), DEATH IS LOSS (*sandoghe adam*) and DEATH IS DEPARTURE (*in amadan az koja o raftan be kojast*) discuss the topics of death and determinism. According to Aminrazavi (2005), wine is one of the most important topics in Khayyam's poetry through which he addresses life after death. Wine is a sign of a kind of wisdom "whose effect brings about the detachment one needs in order to live life to the fullest extent possible." (p. 100). Like a drunken man who is unaware that the ship he is sailing is on fire, humans also should sail the ship of life worry-free without thinking that it is sinking slowly.

On mode, the medium was written to be read aloud and to be heard as if not written. On tenor, the poet's geographical, temporal and social provenance was unmarked. Regarding the personal stance, the poet tries to remind people of the power of hope and having a happy life. The repetition of phrases like *khosh bash, mey khor, mey nosh, khosh bezi* in his verses and the use of imperative mood create this sense of hope and encourage addressees to live happily. In his *Rubā'iyāt*, Khayyam has challenged the religious beliefs and seems to have supported a type of humanism. By using sarcastic language, Khayyam complains about the injustice against humans and he admires the material aspect of human as a precious jewelry that is ingested by soil (Jaberizadeh, 2013) as in this quatrain:

*Ey charkh o falak kharabi az kineye tost
Bidadgari shiveye dirineye tost*

Ey khak agar sineye to beshkafand

Bas gohare geimati ke dar sineye tost.

The social role relationship is asymmetrical, marked by the presence of some kind of authority (House, 2015). This is evident by the use of the imperative mood to invite the readers to live happily and the indicative mood to prove the certainty of his message. Social attitude is formal because there are many formal words like *kohne robot*, *aflak*, *ghaza*, *bazm*, etc. in the quatrains.

Statement of Function

The function of quatrains consists of the ideational and interpersonal functional components. Through the ideational function, Khayyam tries to inform the readers about certain realities in life like life is short, life is a journey and the world exists for all eternity. Hence, he requests an action: have a happy life. In other words, he expresses the same realities of life using different metaphors and imagery. Through interpersonal function, the poet makes an intimate connection with different forms of life, wine, nightingale and the woods. Meanwhile, he tries to establish a close bond with the addressees and to give them a feeling of power and importance. In some quatrains, Khayyam has addressed the addressees directly through the frequent use of imperative mood and the pronouns of *Thou* and *I* and has requested them to do something that supports the text's interpersonal function. In this particular genre, quatrains written for adults, the interpersonal meaning is marked because the poet being a learned man follows his own convictions, focuses on life's realities, and describes his thoughts, feelings, and beliefs about life. On FIELD, the interpersonal function was marked through the use of different figurative languages like metaphor, simile, allusion, alliteration, etc.; absence of technical academic words and having a redundancy through the repetition of some lexical items. On the TENOR dimension, the relationship between the poet and the addressees is characterized by using imperative mood and the pronouns of *I* and *Thou*. The MODE has also the interpersonal function because the communication channel of the text

is 'written to be read as if spoken' and the participation was marked by the use of monologue. The mode clearly expresses the interpersonal function because of the emotive effect of directness and intimacy.

ST and TT comparison

On FIELD, there were metaphorical mismatches because the conceptual metaphors used in the ST had been changed in the TT. For example, in *ma lobatakanim*, the conceptual metaphor of HUMANS ARE PUPPETS has been used while in translation by Fitzgerald, humans are considered as pieces of chess. Meanwhile, the informality of metaphors had been changed in Fitzgerald's translation. The metaphors of *falak lobat baz* has been translated by more formal metaphor of *Checker-board of Nights and Days* in which *lobat* and *falak* which are informal words have been changed by more formal words of *checker-board* and *night and day*. There was also a loss of cohesion between the ST and the translated text by Fitzgerald because the alliteration metaphors were not consistently rendered: *ku kozegar o kozeh khar o kozeh forosh* has been translated as *Who makes--Who sells--Who buys--Who is the Pot*. This mismatch resulted in the loss of the original meanings of metaphors.

On MODE, there were lexical mismatches in the medium because the meanings of metaphors in some verses had been changed completely. For example, *didam du hezar kuzeh gooya o khamoosh*, had not been translated at all. Meanwhile, some metaphors had been translated into the sense.

On TENOR, there were syntactic mismatches on social role relationship and the first person pronouns had been translated as impersonal pronouns in some instances. Hence, this had changed the topic of metaphors. For example in *ma lobatakanim*, *ma* has been translated as *men*. While in Persian, the topic of this metaphor is *ma* and we as people are considered as puppets, the topic of the translated metaphor in English is *men* in which men are considered as pieces of chess. Thus, the explicit involvement of the addressees in the TT has been reduced. In some instances, the quatrain in the translated text begins with the

demonstrative pronoun (Tis) or a conjunction (whereat) and this increases the undesirable ambiguity of the TT. TT is in most cases less faithful and less reassuring. For example, ST focuses on *darande* as a metaphor for God in a theme-position and it is used at the beginning of the quatrain while this metaphor has been translated as potter at the end of the quatrain in a non-focused position.

Overtly Erroneous Errors and the Conceptual Metaphors

This section presents overt errors and their four subcategories of omissions, additions, substitutions, and breaches of the target language system in terms of metaphor translation. Meanwhile, the conceptual metaphors presented in the ST and TT are given and the strategies of metaphor translation are also determined.

Ma lobatakanim o falak lobatbaz
Az rooye haghghati na az rooye majaz
Yek chand dar in basat bazi kardim
Raftim be sandooghe adam yek yek baz

Fitzgerald (XLIX)

Tis all a **Chequer-board of Nights and Days**

Where **Destiny with Men for Pieces plays:**

Hither and thither moves, and mates, and slays,

And one by one back in the Closet lays.

Khayyam expresses this worldview that the world is a puppeteer and we humans are the puppets who play in the puppet show and then we leave it by force. This poem's imagery is concrete and is drawn from human artifacts (Karlin, 2009). He indicates the shadow puppetry, an ancient art and a living folk tradition in Iran and connects its concepts with life and death. The concepts of this shadow puppetry are understood in terms of a number of different conceptual metaphors in this quatrain. The conceptual metaphors used in this quatrain are HUMANS ARE PUPPETS, WORLD IS PUPPETEER, LIFE IS A PUPPET SHOW, DEATH IS A CONTAINER and DEATH IS LOSS.

In the rendered translation by Fitzgerald, life is considered as a chequer-board with alternating dark and light colors. The light

colors show days and the dark colors are an indication of the nights. Nights and days are metonymically used to describe life. This translation indicates the conceptual metaphors of LIFE IS A CHESSBOARD, A LIFETIME IS A CYCLE OF WAXING AND WANING while days and nights involve a waxing and a waning cycle with light and heat during the day and a darkness and coldness during the night (Lakoff & Johnson, 2008) and HUMANS ARE CHESS PICECES. In the second stanza, destiny is metonymically used to refer to life, which indicates the conceptual metaphor of LIFE IS A GAME. Quran reflects this through such verses as 'the life of this world is nothing but a game and distraction (6:32). Other conceptual metaphors used are DEATH IS A CONTAINER (closet) and DEATH IS DOWN (back in the closet lays).

Fitzgerald has translated the metaphors using the cultural equivalence and domestication procedure. While Khayyam has used the images of puppet show to indicate time, life, human and world, Fitzgerald has used the images of chequer-board and the light and the dark colors in the chess board to indicate the topics of life, time, humans and the world. Therefore, the three conceptual metaphors of HUMANS ARE PUPPETS in the first metaphor (*ma lobatakanim*), WORLD IS PUPPETEER in the second metaphor (*falak lobat baz*), LIFE IS A PUPPET SHOW in the third metaphor (*basat bazi kardim*) in Khayyam's quatrain are substituted by the different conceptual metaphors of HUMANS ARE CHESS PIECES (*men for pieces*), LIFE IS A CHESSBOARD (chequerboard of day and nights), LIFE IS A GAME (*destiny plays*) respectively. The translator has replaced the source language image with another target language image in all three conceptual metaphors. In other words, he has substituted one metaphor in the source language with a different metaphor in the target language (Snell-Hornby, 2009). According to House (1977) model, the type of overt translation error is substitution, and the type of equivalence used is cultural equivalence in these three metaphors. The conceptual metaphor of DEATH IS LOSS in the fourth metaphor (*sandooghe adam*) is

replaced with a conceptual metaphor of DEATH IS DOWN (*lays*) in Fitzgerald's translation. Hence, the type of translation error here is substitution. Moreover, the conceptual metaphor of DEATH IS CONTAINER (*sandoogh*) is identically translated into the same conceptual metaphor (*closet*) in the TT. Thus from the five metaphors used in this quatrain, four metaphors have been altered by substituting them with another image.

Dar kargahe koozegari raftam doosh
Didam du hezar koozeh gooya o khamoosh
Nagah yeki koozeh baravard khorosh
Ku koozegar o koozehkhar o khoozehforosh

Fitzgerald (LXXXVII)

Whereat some one of the loquacious Lot—

I think a Súfi pipkin--waxing hot—

"All this of Pot and Potter--Tell me then,

"Who makes--Who sells--Who buys--Who is the Pot?"

In this quatrain, Khayyam has used the traditional potter and pot metaphor to indicate creator and creation. There is an important conceptual metaphor of LIFE IS A CYCLE in this quatrain. Khayyam uses the imagery of ordinary objects to indicate the cycle of life. Pots are made by clay and also humans are made by clay too. As Quran mentions 'certainly we created man of an extract of clay' (23:12) and 'then after that you will most surely die (23:15). After death, humans' physical relationship with this world is interrupted and they turn into clay. The potter which is an indication of God uses this clay to create more pots. Thus, the potter shop is a metaphor for the world in which there are thousands of humans (dead or alive). The word potter represents God and the clay pots are God's creations. Some conceptual metaphors found in this Quatrain are LIFE IS A CYCLE, GOD IS POTTER (God shapes or destroy our future as he desires), HUMANS ARE POTS, WORLD IS THE POTTER SHOP and DEATH IS LOSS.

Fitzgerald has not translated the first two hemistich of Khayyam' Quatrain. Therefore, the three conceptual metaphors of LIFE IS A CYCLE (the cycle of life and death), WORLD IS THE POTTER SHOP (*kargah-e-kuzehforosh*), HUMANS ARE POTS (*kuzeh*

gooya-o-khamoosh) are omitted in the first two hemistiches of Fitzgerald's translation. It seems that the rendered translation by Fitzgerald begins with the third hemistich of Khayyam's Quatrain. Fitzgerald says that a small, earthen pot (pipkin) who was losing his temper (waxing hot) and was the most talkative one of the pots (loquacious Lot) asked who is God and who are His creations. The word Sufi indicates that all people are direct reflections of heavenly creator and it is a word that is being added in the translation. SUFI IS LOQUACIOUS is an additional conceptual metaphor in Fitzgerald's translation. Thus, the conceptual metaphor of HUMANS ARE POTS (*kuze*) in the third hemistich has been replaced by Sufi pipkin and the word Sufi has been added in the translation. The three metaphors of *kuzegar*, *kuzekhar* and *khuzehforosh* which are an indication of the conceptual metaphor of HUMANS ARE POTS have also been converted into the sense. Thus, the kind of overt translation error on these three metaphors is substitution.

In kohne robot ra ke alam nam ast
Varamgahe ablaghe sobh o sham ast
Bazmist ke vamandeye sad jamshid ast
Ghasrist ke tekyegahe sad Bahram ast.

Fitzgerald (XVII)

Think, in this batter'd Caravanserai

Whose Doorways are alternate Night and Day,

How Sultán after Sultán with his Pomp
Abode his Hour or two, and went his way.

Robot in this quatrain has the meaning of *Caravanserai*. *Caravanserai* is considered as a house that changes its inhabitants so often, and receives such a perpetual succession of guests (Aminrazavi, 2005). Thus, world is a *Caravanserai* and the people are the travelers that could rest there. The used conceptual metaphor in the first verse is LIFE IS A JOURNEY. The image the journey creates is that of a group of people (caravan) walking day and night, going toward the final destination of death. *Ablagh* in the second verse implies a horse that has light and dark colors. Light is a metonymy for day and dark is a metonymy for night. This verse implies the two conceptual metaphors of A LIFETIME IS DAY and

DEATH IS NIGHT. Verses three and four indicate the mortal life and are conceptualization of the conceptual metaphor of LIFE IS A JOURNEY. Meanwhile the words *bazm* and *ghasr* in the third and fourth hemistiches are the metaphors for the world and they indicate the conceptual metaphor of LIFE IS A PRECIOUS POSSESSION and EVENTS AND ACTIONS. Hence, this precious life was mortal for great kings such as Bahrahm Gur and Jamshyd who are metonymically used to denote great kings and sultans. Bahram, a Sassanian sovereign, had his own seven castles, each with a different color and each with a royal mistress. Bahram finally sunk in the swamp while pursuing his Gur and Jamshyd was the fourth Shah of the Iran's Pishdadian dynasty according to Shahnameh (Sharifian, 2020). These two hemistiches indicate the metaphor of worldly life is mortal which denote the conceptual metaphors of LIFE IS A JOURNEY and DEATH IS THE FINAL DESTINATION. According to Hillmann (1990), Khayyam believes that "if the all-powerful Iranian emperors Jamshid and Bahrām were unable to remain in the world for longer than their appointed time, then more ordinary mortals should be that much more certain of their own mortality and insignificance" (P. 56). Jamshyd and Bahram are the metaphors for many humans, some of whose were kings.

Fitzgerald has translated *kohneh robot* as *batter's Carvanserai* which conveys the same

mapping condition of the conceptual metaphor of LIFE IS A JOURNEY illustrated in the original text. However, he has not translated the word *alam* in the first verse. Thus, in the metaphor of world is Caravanserai, the topic of the metaphor (world) has been omitted. Thus, the translation error is omission. In the second hemistich, the metaphor of two-colored horse denoting day and nights in the original text has been substituted by another metaphor. Hence, Fitzgerald has used the conceptual metaphor of LIFE IS A BUILDING conveying the image of life as doorways with the alternate night and days. Therefore, a metaphor in the original text has been substituted by another metaphor in the translated text. The kind of overt translation error in this verse is substitution. In the third and fourth hemistiches, the general name of Sultan has been used to refer to Bahram and Jamshyd. The metaphor of mortal worldly life is directly translated in the fourth verse with the image of kings abiding in this world only for a short time (hour or two) and then go away. The conceptual metaphor of LIFE IS A JOURNEY is also illustrated in the fourth line by having the image of life so short about one hour or two hour. Thus, the conceptual metaphors of LIFE IS A JOURNEY and DEATH IS THE FINAL DESTINATION are conceptualized in these two verses using different metaphors. The frequency of overt errors in the translated text has been presented in Figure 1.

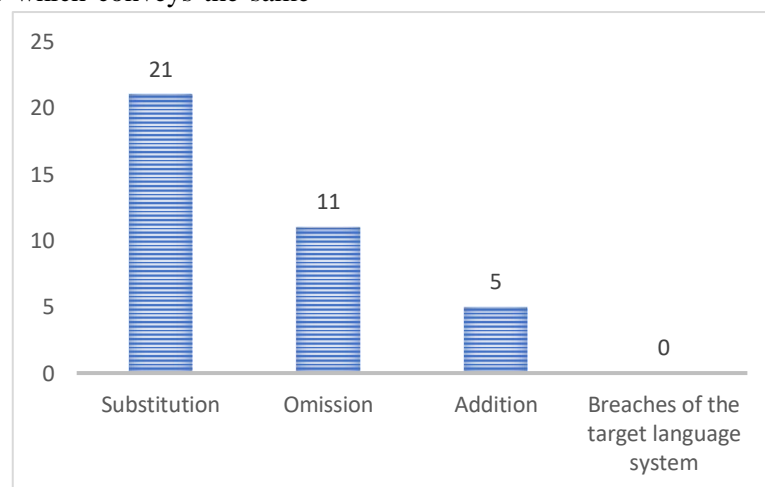


Figure 1
Frequency of overt errors

DISCUSSION



Literary texts should be translated overtly given that they are connected to a specific source language and culture (House, 1997). In answering to the research question one and as the statement of the quality of the translated text, the results showed that there were both covert and overt errors in the translation of Omar Khayyam's quatrains by Fitzgerald. The covert errors were across the dimensions of field, mode and tenor while the overt errors were due to the mismatch of the denotative meanings of the ST and the TT; and they were categorized into addition, omission and substitution. On field, the underlying conceptual metaphors and the informality of the metaphors had been changed on the target language. On mode, the meaning of some metaphors had been completely changed. On tenor, there were some mismatches on social role relationship because some pronouns in the metaphors were translated as impersonal ones and the direct involvement of the addressees had been reduced. However, the genre remained the same despite the large number of dimensional and denotative mismatches between the ST and the TT. Moreover, because of the large numbers of overt errors, especially main ones such as substitutions and omissions, the translator's criteria of the overt translation were not achieved. In some parts of the TT, the denotative meanings of the words of the ST were not taken into consideration. In other words, most of the target text were not translated overtly because the translator's visibility, which is one of the characteristics of the overt translation, was not seen in the TT. The existence of the two types of covert and overt errors in the translation shows that the translation was incompatible with the House's (1977) viewpoint that literary texts should be translated overtly. According to Heidari Tabrizi et al. (2013), these mismatches between the ST and the TT show that the cultural filter was used in translation and the kind of functional equivalence needed for overt translation was not achieved in translation. In fact, cultural filter is similar to domestication introduced by Venuti (1995) and it is used in translation in order to decrease the cultural gap between the ST and the TT (House, 2015). The translator

should use this cultural filter for modifying the cultural elements to create the impression that the TT is original (House, 2015).

The translation of some words specific to Iranian culture like the kings *Bahram* and *Jamshid* with a general word of *Sultan*, the translation of metaphors into sense like *morghe tarab* into *nightingale*, the substitution of the metaphor of *charkh-o-falak* with *in and out* are examples of the cultural filter that the translator has used in order to make the translation understandable for its readers. Hence, the results indicate that the translator has preferred not to tie to the source language culture and community and he has done a free translation. This is the same thing that happens in the covert translation in which the translation enjoys the status of the source text into the target culture (House, 1977; 2015). The fact that Fitzgerald has done a free and non-literal translation of Omar Khayyam's quatrains has been proved by many scholars (Kamali, Mortazavi, & Pooyandeh Poor, 2019). Thus, Fitzgerald has not rendered an accurate overt translation, but he has made a more or less covert translation of Omar Khayyam's quatrains. This covert translation is inadequate because it hides anything that violates the foreignness of the source text (House, 2015).

As to the second research question considering the frequency of overt errors in the translated text, three kinds of errors were identified: substitution, addition and omission. From among 37 errors out of 37 metaphors in ten quatrains, 21 (56.76%) errors belonged to substitution which formed the largest group of overt errors. Omission and addition included eleven (29.73%) and five errors (13.51%), respectively. These overtly erroneous errors occurred because of the denotative mismatches between the meaning elements in the ST and the TT (House, 2015). Substitution included replacing the ST image with another image in the TT, omission referred to intentionally or unintentionally omitting some parts of the metaphors in the ST, and addition referred to adding more words to the metaphors and had the function of embedding and explanation. There was not an error of the breaches of the target language system because the translated

text had more freedom than the fidelity. Thus, substituting the ST image with another image in the TT formed the dominant strategy of metaphor translation. This strategy is one of the domesticated translation shifts in which the translator tries to remove the foreign character of the translated text by replacing the ST image with another image well known in the TT (Van Poucke & Belikova, 2016).

Thus, the translator has used more domestication than foreignization strategies. These results are consistent with Heidari Tabrizi et al. (2013) study on TQA of Orwell's *Nineteen Eighty-Four* based on House's Model which found substitution, omission and addition, respectively, as three main types of overt errors in the translation of the literary texts.

Poems are created by a tradition of formulaic language and oral composition containing many similes and metaphors (Horn, 2020). Poetic metaphors are made by using conventional metaphors on the basis of some strategies like elaboration, extension, combining and questioning (Kovecses, 2010). This study showed that the language of poetics in Omar Khayyam's quatrains was essentially metaphorical and metaphor was quite pervasive in his quatrains. This shows that metaphor is not only a linguistic mode of expression, rather, it is a prevalent way of understanding through which we create patterns from one domain of experience in order to structure another domain from a different kind (Lakoff & Johnson, 2008). Thus, metaphor is a way of thinking about something by using something else. The analysis of the conceptual metaphors between the two texts revealed that there were some shared conceptual metaphors between the two texts. Some conceptual metaphors like LIFE IS A JOURNEY, DEATH IS THE FINAL DESTINATION, LIFE IS A CONTAINER, LIFE IS A PRECIOUS POSSESSION, EVENTS AND ACTIONS, LIFE IS A STREAM were some examples of the same conceptual metaphors between the two texts. Some of these metaphors were translated using identical linguistic forms and conceptual mappings like *kuzeh* which was translated as vessel, both of which indicate the conceptual

metaphor of HUMANS ARE POTS. However, some of the metaphors had different linguistic forms and the same conceptual metaphors. For example, the metaphor of *shab migozarad* was translated as *the stars are setting* having the same conceptual metaphor of LIFE IS A JOURNEY and different linguistic expressions or the linguistic metaphor of *khoshid cheraghdan* which is translated as *candle is the sun* and employ the conceptual metaphor of LIFE IS LIGHT with different linguistic forms. These common conceptual metaphors which show the same conceptual mappings between the two languages indicate that both speakers of these two unrelated languages conceptualize reality in the same way despite their belonging to different cultures. These findings are compatible with Horn's (2020) saying that human's conceptual system relies on metaphor. According to Lakoff and Johnson (2008), the basis level conceptual metaphors are rooted in bodily experience and are found greatly across different cultures and languages. Meanwhile, some metaphors in Khayyam's quatrains were translated with different linguistic forms and different conceptual mappings. In fact, these kinds of metaphors had different mapping condition. For example, the metaphor of *ma lobatakanim* with the conceptual metaphor of HUMANS ARE PUPPETS had been translated as *men for pieces* with the conceptual metaphor of HUMANS ARE CHESS PIECES. The results are in consistent with Hasar and Panahbar's (2017) study that translators are more successful in translating metaphors dependent on shared cultural models; however, they fail to translate the metaphors based on non-shared cultural models. By these explanations, the answer to question 3 gets clear.

CONCLUSION

This study aimed to assess the translation quality of the metaphors used in Omar Khayyam's quatrains. The study showed that there were both covert and overt errors in the translation of metaphors by Fitzgerald. The covert errors were across the different dimensions of language use and language user while the overt errors were because of the

mismatch in the denotative meanings of the ST and the TT. The dominant overt error in the Fitzgerald's translation was substitution. Of course, it should be mentioned that the perfect translation is impossible in the literary texts, especially when the translator tries to translate poetry into poetry. Since metaphor is the main component of poetry, the translators should try to recognize the metaphorical expression and find a suitable strategy for translating it.

The results of this study showed that there were some shared conceptual metaphors between the two languages. These common conceptual metaphors between the two languages show that both the speakers of Persian and English conceptualize reality in the same way despite their belonging to different cultures. Some of the equivalent metaphors with common conceptual mappings had identical linguistic forms; however, some of them had different linguistic forms. Also, there were some metaphors with different mapping condition in the two languages. According to Mandelblit (1995), metaphorical expressions take more time and are difficult to translate if they use a different cognitive domain than the target language expressions. These differences in the conceptualization of metaphors showed that metaphors reflect cultural schema. Thus, the interpretation of metaphor is culturally conditioned, i.e. different cultures conceptualize experience in different ways.

Applying House model of TQA in metaphor translation might have significant implications for literary translators, translation teachers and translation trainees. The findings of this study, it is hoped, would enable the literary translators to identify the points of difficulty in translating metaphors in poetry and would prevent them from making any overt and covert errors while translating. Meanwhile, the findings will encourage the translators to improve their knowledge of the culture and the beliefs of the two languages till they be able to analyze the underlying conceptual metaphors and to find a suitable equivalent that is compatible with it. If the same mapping condition does not exist in the target language, translators should try to find an equivalent metaphor with a different mapping condition that best conveys the

metaphorical sense of the original metaphor. Translation teachers can also use the principles of House model of TQA to teach the translation trainees the way of using these principles in metaphor translation and enable them to use these principles in improving their knowledge of text analysis. Meanwhile, teachers can overtly teach the common conceptual metaphors between the two languages because as mentioned by Lakoff and Johnson (2008), most of our conceptual system is metaphorical in nature. Thus, organizing metaphors based on their conceptual metaphors and making these metaphors explicit to learners improves understanding and retention of both the form and the meaning of metaphors (Liu & Hsieh, 2020). Moreover, translation trainees can use House model of TQA to analyze the ST and the TT and to evaluate the quality of the translated text. Knowing the principles of this model will enable them to prevent the occurrence of overt and covert errors; thus, they can translate the text better.

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