

**THE TRANSLATIONS OF SELECTED  
METAPHORS IN THE STORIES OF ROSTAM IN  
*SHAHNAME***

**by**

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## LIST OF ABBREVIATIONS

<b>Abbreviations</b>	<b>Representation</b>
CF	Cross Reference
PT	Persian Translation
ET	English Translation
TRL	Transliteration
G	Gloss
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text

## LIST OF VOWELS

Persian Alphabet	Symbol	phone
آ	ā	a:
اَ	a	æ
اُ	o	əʊ
ای	i	i
اِ	e	e
او	u	ʊ

## LIST OF PERSIAN ALPHABETS AND THEIR EQUIVALENT IN ENGLISH

Persian	English
ب	B
پ	P
ت / ط	T
س / ص	S
ث	
ج	J
چ	Ç
ح / ه	H
خ	X
د	D
ذ / ض / ظ	Z
ر	R
ش	Ŝ
ع / ه	‘
غ / ق	Gh
ف	F
ک	K
گ	G
ل	L
م	M
ن	N
و	W
ی	Y

**TERJEMAHAN METAFORA TERPILIH DARI CERITA-CERITA ROSTAM  
DALAM “SHAHNAME”**

**ABSTRAK**

Mengenalpasti dan memahami metafora dalam teks bahasa sumber (BS) dan menterjemahnya ke dalam bahasa sasaran (BT) merupakan mendasari kajian ini. Jika penterjemah tidak memahami metafora di dalam BS, berkemungkinan penterjemah tidak mendapat mesej sebenar dan/atau memindahkan mesej yang salah ke dalam BT. Metafora mencabar sebagai satu unsur semantik baru yang tidak mempunyai padanan dalam BT. Tujuan utama kajian ini ialah untuk memastikan bahawa penterjemah dapat mengenal pasti metafora. Tujuan yang seterusnya adalah untuk mengenal pasti kaedah terjemahan yang mereka gunakan. Cerita-cerita Rostam dalam *Shahname* ialah korpus kajian. Kaedah terjemahan Newmark digunakan untuk mengenal pasti kaedah terjemahan yang diaplikasikan. Kajian ini juga bertujuan untuk menentukan sama ada kesejagatan arketip dikekalkan atau tidak dalam terjemahan metafora arketip. Teori arketip Jung digunakan. Metafora untuk kajian dipilih secara rawak daripada senarai metafora sedia. Padanan metafora yang ‘diterjemahkan’ dikenal pasti daripada tiga terjemahan bahasa Inggeris. Analisis perbandingan dilakukan antara metafora yang asal dengan padanan metafora Inggeris. Hasil kajian mendapati bahawa kegagalan untuk mengenalpasti metafora amat ketara. Terjemahan metafora arketip juga tidak selaras dengan kesejagatan arketip. Kajian ini menyimpulkan bahawa bentuk metafora bahasa Parsi dan metafora bahasa Inggeris adalah berbeza. Pemahaman berkaitan persamaan dan perbezaan metafora kedua-dua bahasa ini dapat membantu ke arah pemahaman maklumat metafora secara optimal. Di samping itu kaedah terjemahan sedia ada yang

ada kekurangannya dapat dimanfaatkan melalui pemahaman ini. Kajian ini menunjukkan bahawa makna konotatif imej yang digunakan dalam arketip dalam BS berkait rapat dengan kesejagatan arketip dan mencerminkan tema puisi dengan baik sekali. Kesejagatan metafora arketip dalam BS sepatutnya dapat dipindahkan dan dikekalkan dalam BT.

**THE TRANSLATIONS OF SELECTED METAPHORS IN THE STORIES OF  
ROSTAM IN *SHAHNAME***

**ABSTRACT**

This research posits that recognizing and understanding metaphors in the source language (SL) and to reproduce them in the target language (TL) are not an easy task. If a translator does not understand the SL metaphor, s/he may miss the message, and/or transferred an erroneous message into the TL. As semantic novelties, metaphors pose considerable challenge as they are with no immediate equivalents in the TL. One aim of this study is to determine whether the selected translators have recognised metaphors. The other aim is to ascertain the translation procedures employed by them. The stories of Rostam in the *Shahname* provide the corpus for this study. Newmark's procedures for translating metaphors are used to identify the translation procedures utilised. The study also aims to ascertain whether the universality of archetypes is preserved in the translations of archetypal metaphors. Jung's theory of archetype is employed. The metaphors are randomly selected from existing lists and the equivalent "translated" metaphors are then identified in the selected translated English texts and comparatively analysed. The findings reveal that the failure to recognise metaphors is prevalent. There are mismatches in the universality of archetypes between the SL and the TL. The study underlines that the mechanism of the metaphors is different in Persian and English. Familiarity of these differences is imperative in appropriately recognizing the SL metaphors towards optimal understanding. In addition it highlights that existing procedures for translating metaphors appear inadequate. It is also found that connotative meanings of the images which are employed for the archetypes in the SL are very



similar to the archetypes' universal features and reflect well the theme of poetry. The universality of the SL archetypal metaphors should have been easily transferred and be preserved in the TL.

# CHAPTER 1

## INTRODUCTION

### 1. Introduction

This study intends to investigate the translations of metaphors in the stories of the Rostam in the *Shahname*. Three English translations of the *Shahname* will be examined. These are the translations by the brothers Arthur and Edmond Warner (1905-1925), Bahman Sohrab Surti (1986), and Dick Davis (2006). The Persian poems are chosen from the *Shahname* edited by Shojapoor (2009). This chapter introduces the *Shahname*, and discusses its significance both to Persian and western readers in its original form as well as its English translations. To many Persian scholars, Persian and non-Persians, the *Shahname* has brought about a lasting and profound cultural and linguistic influence. Firdausi wrote the *Shahname* in “pure” Persian to preserve and purify the Persian language. He eschewed words drawn from the Arabic language which had by his time infiltrated the Persian language following the Arab conquest of Persia in the 7th century (Minovi, 1967; Safa, 2009). The chapter continues with metaphors and the problems in the translation of metaphors in the *Shahname*. A central issue is related to the problems in recognizing the metaphors in the source language and then transferring them into the target language. Following that the archetype theory is introduced to find out to what extent the universality of archetype is represented in the translation of metaphors in the *Shahname*.

## 1.1 Background

The *Shahname* (Persian: شاهنامه) (alternative spellings are *Shahnama*, *Shahnameand Shah-Nama*) is a poetic opus written by the Persian poet Firdausi (934 - 1020) (alternative spelling is Ferdowsi)<sup>1</sup> around 1000 AD and is the national epic of Iran. The mythical and historical past of Iran from the creation of the world up until the Islamic conquest of Persia in the 7th century is narrated in the *Shahname* (Atkinson, 2011). According to Safa (2009), Firdausi spent 35 years on the *Shahname*. The epic consists of more than 50,000 rhymed couplets, presented in two parts. The first part, the mythological part, deals with legendary Persian kings and heroes. The second part, from the death of Rostam (the national and supreme hero of Iran in the *Shahname*) onwards, gives accounts of historical figures such as Darius I (522 - 486 BC) and Alexander the Great (356 - 323 BC). Davis (2006:4) who is the most recent translator of the *Shahname* states that:

The basic structure of the poem is that of a royal chronicle. Fifty kings are named; their accessions to the throne and their deaths are meticulously recorded. The poem proceeds reign by reign with increasingly frequent evocations of past kings and heroes as well as occasional prediction of future reigns and events. By narrating about kings in the *Shahname*, Firdausi aims to depict the burdens of power and the hardships of the powerless, the nature of justice and government, the longing for glory and the bitterness of defeat.

To many scholars there is no doubt that most of the greatness of the *Shahname* rests in its treatment of these themes (Rastegar, 1989; Islami Nadushan, 2008; Shafee Kadkani, 2010). According to Davis (2006), ethic is often of considerable concerns in Persian poetry. This ethical emphasis is at least partially a legacy of the ancient wisdom

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<sup>1</sup> There are various ways in which Proper names are spelled in English. According to Bhagot and Hovy (2007: 1570), "it is common to find variations in transliterations of a name in different source texts. The problem is more pronounced when dealing with non-English names or when dealing with spellings by non-native speakers". This can be according to different authorities, different style of writers, or even varying across time. Similarly, there are variant transliterations for both *Shahname and Firdausi*.

literature of the Middle East literature: what to do, how to live. Surti (1986: xv) also mentions that:

Out of the 55,983 extant couplets, 6,108 couplets are essentially sermons on the greatness and goodness of God which proclaim that life is one perceptual struggle between the forces of good and evil, and that the one and only God wants us always to be on the side of the forces of good by the strict observance of righteous thoughts and righteous words and righteous deeds.

According to Islami Nadushan (2008), the *Shahname* is important to Persians. Although Persian literature is rich with masterpieces such as those of *Masnavi Mowlavi* (1294 - 1362), both the *Bustan* and *Golestan* of *Sa'di* (c. 1184 - 1283) and the *Divan* of *Hafiz* (c. 1325 - 1390), no other literary work provides Iranians with a resolute guide to their past with such clarity as that of the *Shahname*. Similarly, Davis (2006) believes that Firdausi's composition of the *Shahname* was one attempt of not losing Persian history and identity after the Arab invasion in 642 A.D. Safa (2010) also states that if Firdausi had not decided to compose the *Shahname* which is gigantic in terms of size and essentially Persian, the national identity of Iran would have disappeared with the passage of time. Firdausi's endeavour to write the *Shahname* for 35 years places him among Iran's national heroes of all times.

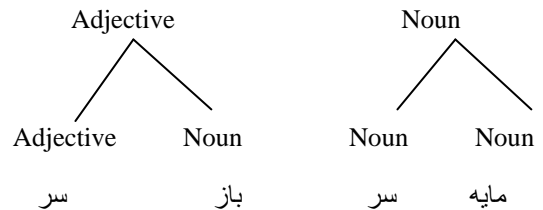
The significance of the *Shahname* mostly rests in its language. Islami Nadushan (2008) says that Firdausi wrote the *Shahname* entirely in Persian. Firdausi went to inordinate lengths to eschew any Arabic words which had entered the Persian language subsequent to the Arab conquest of Persia in the 7th century. This path was followed by Firdausi to purify and preserve the Persian language. He made an attempt to pull out Arabic words from the Persian language, replacing them with suitable Persian alternatives.

According to Safa (2010), one of the indications of a supreme writer is the vocabulary employed in his work. In this regard Firdausi has a unique place in the history of Persian language and he surpasses other literary figures. In fact, the modern Persian language is prescribed by the *Shahname*. It is the mold which produces the bases of the contemporary Persian language.

According to Minovi (1967), Firdausi has created and enriched the Persian language vocabulary by using compounding and domesticating strategies, much of which has since become common use. In Persian a huge number of words are created by combining noun, adjective, and verb root. Firdausi has discovered this power within the Persian language and by applying it in the *Shahname*, he has given the Persian language a unique and valuable property. See the examples:

Compounding:

سر (head) + باز (open) = سرباز (soldier)  
 سر (head) + مایه (source) = سرمایه (capital)



Firdausi used these loanwords, which were commonly used by people and experts in that era, in accordance to Persian morphological rule, that is, Firdausi modified them with Persian elements (prefix and suffix). In fact, Firdausi domesticates the Arabic words to minimise their strangeness and to make them more intelligible to the readers. بخیل (stingy), وفا (faith) and تدبیر (tact) are examples of these loan words that can combine with Persian elements as following.

Table1.1 Domestication of the Arabic words based on Bahraman and Aniswal (2012)

Arabic Element	Persian Element (Suffix)	Word
بخيل ( stingy)	ی (Noun maker suffix meaning state of being)	بخیلی (Stinginess)
وفا (faith)	دار (Adjective maker suffix meaning full of)	وفا دار (Faithful)
تدبیر (tact)	ساز (Adjective maker suffix meaning full of)	تدبیر ساز (Tactful)

Firdausi formalised borrowings and documented through his work. Firdausi did this to preserve and purify the Persian language. Considering the linguistic significance of the *Shahname*, Meskub (1964) reiterates that studying the *Shahanme* also became a necessity for attaining the mastery of the Persian language by next Persian poets Nizami, (1141-1209), Sa'di (c. 1184 - 1283), Mowlavi, (1294 - 1362). This can be seen by many references to the *epic* in their works. Minovi (1967) believes that by studying the *Shahname*, one can experience a harmonious combination between Firdausi's personal inspiration and what he drew from historical sources. Shafiee Kadkani (2010) also refers to Firdausi's excellence at clear and concise descriptions of facts and sentiments and mentions that his style is firm and never baseless. See the example below.

Shahname 1.1 (p. 94)  
 PT: دو ابرو کمان دو گیسو کمند به بالا به کردار سرو بلند  
 TRL: do abru kamān do gisu kamand  
 G: [two] [eyebrows] [bow] [two] [ringlets] [noose]  
 TRL: be bālā be kerdāre sarve boland  
 G: [in] [stature] [to] [similar] [cypress] [elegant]  
 ET: "This beauty's eyebrows curved like an archer's bow, and her ringlets hung like nooses to snare the unwary; in stature she was as elegant as a cypress tree" (Davis, 2006: 188).

There are three similes in this example which are aimed at enhancing the feminine beauties of "Tahmineh" who is "Rostam"'s wife. The facial beauties of "Tahmineh"'s "eyebrows" and "hairs" have been likened with weaponry utensils like "bow" and "lasso" and also with the tallness of "cypress". In Persian poetry, in order to

emphasise on the feminine beauty, “hair” and “eyebrow” are compared to the objects that have a curved shape especially to weaponry utensils like “lasso” and “bow”. It should be noted that in Persian like in English words کردار *kerdār* “like” and چو *çô* “as” are indicators of similes. These indicators have not been used in the first and second similes and the word کردار *kerdar* “like” is the indicator of the third simile in above poetry.

Persian literature in general and the *Shahname* in particular have also been considered among the best works in the world. Persian literature has been considered to be one of the main bodies of world literature by Goethe in the nineteenth century (cited in Levinson and Christensen, 2002). Goethe was inspired by Persian literature which moved him to write his famous *West-Eastern Divan*. Beuve (cited in Wiesehofer, 2001:80) also states that “If we could realize that great works such as the *Shahname* exists in the world, we would not become so much proud of our own works in such a silly manner”. Davis (2006) says Firdausi’s *Shahname* is the longest and oldest national and epic poem of Iranians and Farsi speakers around the world (the term Farsi is the Arabic version of Parsi meaning Persian and is interchangeable).

The *Shahname* has been compared to other great epics in the world. Levy (1967:12) compares Firdausi with Shakespeare and mentions that:

Both Firdausi and Shakespeare showed genuine compassion for the poor and the wronged, a sense of social justice, courageous and vocal condemnation of irresponsible rulers, altruism and idealism. Both the conservative landowner Firdausi and the middle class city man Shakespeare also shared the values of monarchical legitimacy, abhorrence of anarchy, fear of heresy, and a dread of unruly mobs.

Firdausi is also compared to Homer, particularly in the comparison of Achilles and Rostam. Davidson (1985:101) states that:

Both are kings of remote provinces. Both are primarily heroic, secondarily monarchs. Both are in a way kingmakers to their national kings. Both ennobled the oral epic without losing its spontaneity. Both immortalized the past and bequeathed the future to the language and life of their nation.

These similarities, however, should not obscure the differences from western epics. According to Davis (2006), one generation is primarily dealt within western epics such as the *Iliad*, the *Odyssey*, while referring to others. The leading characters are in focus in these epics, and they are able to interact since they are contemporary with one another. The case of significant character is far larger than is the case in western epics as many generations are directly presented to in the *Shahname*.

Another difference can be detected in the themes of these epics. Whereas courage, pride, vengeance, destiny, determination, morality, and faith are generally regarded as the unifying themes of epics, the sense of patriotism and the concern for the native language of Iran (Persian) are highly stressed in the *Shahname*. This is due to the fact that after the Arab conquest of Iran, Persians lost the national independence.

In addition to patriotism, concern for the Persian language is the other subject of the *Shahname*. Firdausi, in writing the *Shahname*, eschewed the Arabic words which infiltrated the Persian language after the Arab invasion to Persia. He did this to preserve and purify the Persian language. Experts (Shafiee Kadkani, 2010; Rastegar, 1989) believe the main reason the modern Persian language today mirrors the language of *Shahname* is due to it. The *Shahname* prescribes the modern Persian language. In fact, the *Shahname* can be regarded as Persian educational repository (Bahraman & Aniswal, 2012). In the following couplet Firdausi states that the Persian language has been revived by his work.



Shahname 1.2 (p. 345)

PT: که تخم سخن را پراکنده ام نمیرم از این پس که من زندهام

TRL: namiram az in pas ke man zendeam

G: [I won't die] [from] [now] [on] [since] [I] [am alive]

TRL: ke toxme soxan rā parākandeam

G: [because] [seeds of] [speech] [∅] [I've spread]

ET: I will never die, afterwards; I'll be immortal all the times the seeds of speeches, because; I've spread in all minds (Warner & Warner, 1908: 211).

Considering the significance of the *Shahname* to both Persian and western, a number of English translations of the *Shahname* have been published. These translations are listed in the following table:

Table 1.2 English Translations of the *Shahname*

Champion	(1785)	Abride translation in prose
Weston	(1815)	Abride translation in prose
Atkinson	(1832)	Abride translation in poetry and prose
Zimmern	(1882)	Abride translation in prose
Warner	(1905-1925)	Complete translation in poetry
Rogers	(1907)	Abride translation in poetry and prose
Levy	(1967)	Abride translation in poetry
Surti	(1986-1988).	Complete translation in prose
Davis	(1992-2007)	Complete translation in prose and poetry

As it is shown in the above table, most of the *Shahname*'s translations are abridged. It is the first half of the work i.e., part one that has been translated, and the second half has been ignored. This is mostly due to the great length of the poem, that is around 60000 rhymed couplets and also the significance of the stories in the first half of the *Shahname* particularly Rostam stories, it is perhaps not surprising that only three complete English translations have ever been produced. One of these translations was completed at the beginning of the 20th century by the brothers Arthur and Edmond Warner. The work was published in nine volumes between 1905 and 1925.

Another complete translation that is in prose was done by Bahman Sohrab Surti and this was published in 8 volumes in 1987. The other comprehensive translation of the *Shahname* was published in five volumes by Dick Davis between 1992 and 2007. It is also significant to note that only Warner and Warner produced a complete poetry translation of the *Shahname*.

## **1.2 Statement of the Problem**

The *Shahname* is regarded as one of the greatest Persian literary works and also the most voluminous epics of Persian. Shafiee Kadkani (2010) states that one of the reasons to consider the *Shahname* as a unique opus is the use of figurative language in a creative and skilful way. One can find the poem as a masterpiece, when he analyses it from the standpoint of figurative language. Shafiee Kadkani believes that Firdausi has an outstanding skill in creating figurative language in general and metaphor and simile in particular. Rastegar (1989) also refers to Firdausi's mastery on figurative language and states that metaphors and similes, with no doubt, constitute the greatest type of figurative language in the *Shahname*.

According to Shafiee Kadkani (2010), Firdausi utilizes figurative language to create manner, to show moments, to display the various aspects of life and nature as they are happening in the event. To throw some light on this issue it seems best to go through some examples. In order to clarify the descriptions of literary devices, the abbreviations of some key terms used in this study are presented:

PT refers to the Persian text, F signifies Firdausi, TRL means transliteration, ET refers to English translation and G signifies gloss. The examples of metaphor and simile in *Shahname* have been given in the following:

Shahname 1.3 (p. 87)

PT: دو بازو به کردار ران هیون برش چو بر پیل و چهره چو خون

TRL: do bazu be kerdāre rāne hayun

G: [two] [arms] [to] [similar] [thigh] [animal]

TRL: baraš êo bare pil va çehre êo xun

G: [his body] [like] [body of] [elephant] [and] [face] [like] [blood]

ET: " of mighty limb, and mammoth chested (Davis, 2006: 198).

In the above example there are three similes: *ران هیون ran hayun* “animal’s thigh”, *بر پیل bar pil* “elephant’s chest” and *خون xun* “blood”. These similes highlight the masculinity, strength and combativeness of “Sohrab” who is the son of “Rostam”. Firdausi resembles Sohrab’s arm to animal’s thigh and his chest to elephant. In order to show Sohrab’s warlike characteristic, his face colour is likened to blood.

Shahname 1.4 (p. 271)

PT:

چو روشن بود روی خورشید و ماه ستاره چرا بر فراز د کلاه

TRL: êo rošan bovad rooye xoršid va māh

G: [When] [in splendour] [shine out] [face of] [sun] [and] [moon]

TRL: setāreh çerā barfarāzad kolāh

G: [star] [why] [raise] [hat]

ET: When the sun and the moon shine out in splendour, what should lesser stars do, boasting of their glory? (Davis, 2006: 190).

Here, the “sun” (Khoršid) is a metaphor for “Rostam” (the greatest hero in the *Shahname*), the “moon” (Maah) for “Sohrab” who is the son of “Rostam” and the “star” (Setareh) for “Afrasiab” who is the name of the mythical king and hero of Turan . The “sun” is also a star, but it bears more value and importance than the other stars in Persian culture, because of the heat and light it produces. The moon, although a mere satellite if compared to the star, is a natural satellite of the earth and is important to the

Earth. Thus, “Sohrab” the moon is also regarded to be of great significance. By using star as a metaphor for “Afrasyab”, he is considered of no power and value. “Afrasyab” is a star, but a distant star and is not significant to the earth like the sun and the moon. In other words, since “Rostam” the “sun” and his son “Sohrab” the “moon” who are great heroes and champions are alive, “Afrasyab” the “mere star” does not deserve to be the king.

Similes and metaphors are two common literary devices that have been used in the *Shahname* (Rastegar, 1989; Shafiee Kadkani, 2010), and since the focus of the study is on the metaphor, it will be discussed in detail.

Metaphor can be described as the use of language to refer to something other than what it was originally applied to or what it literally means, in order to suggest some resemblance or make a connection between two things (Knowles & Moon, 2006:3; see also Hawkes, 1972; Ortony, 1998; Goatly, 1997). Thus, metaphors are used to explain something new by reference to something familiar, to obtain a new, wider, special and more precise meaning. According to Tajalli (2010: 106), “a description by metaphor is not only comprehensive and concise, but also graphic, pleasing and surprising”.

A similar view is held by Newmark (1988: 84). He believes that "one serious purpose of metaphor is to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language". Thus, it can be assumed that affective attitudes and an abundance of preposition can be communicated by a metaphor. In the following example it is shown that how Shakespeare utilizes the metaphor “melting the darkness” to paint a scene, i.e., sunrise which can be visualized vividly and clearly:

*The morning steals upon the night,*

*Melting the darkness,* (Shakespeare, *The Tempest* V: I, cited in Tajalli, 2010: 107)

In the above example, Shakespeare paints a battlefield where the dawn trespasses furtively upon the realm of the night to kill the darkness. He likens the day and night to two warriors and achieves an uncommonly special effect which only a metaphor can afford.

The example above shows that metaphors contain meanings which are not readily shown. These meanings have to be deciphered by the reader. This leads to an important aspect of translating metaphors, i.e. recognising metaphors. To be able to translate, the translator has to be able first recognise it and then to decipher it and then to reproduce it in the TL.

Having introduced the metaphor along with examples in the *Shahname* above, the identification of this figure of speech in the source text and its transference to the target language are discussed below.

Newmark (1988) suggests that the main problem in rendering metaphor is not how to translate and reproduce them in the receptor language, but it is recognizing and understanding metaphors in the source language. Youssefi (2009) also first considers recognizing and comprehending metaphor in the source language as a challenging task for the translators, and then he refers to the hardship of finding equivalent and recreating metaphors in the target text. But Youssefi only refers to the problem of recognition and does not distinguish between non-understanding and misunderstanding the recognised metaphors. It is believed that there are two difficulties in comprehending metaphor: non-understanding and misunderstanding. Larson (1984) considers the difficulty in

discovering the meaning of metaphors in the SL and the misunderstanding which there may be in their interpretation as the problem of translating metaphor.

According to Larson (1984), a common and possible problem in the realm of metaphor translations is failing to recognize metaphors and then to interpret and to translate them literally. If translators do not understand the metaphors expressed in the text, not only the message is missed but the translator may transfer a message that is erroneous. Larson believes that “not all metaphors are easily understood in the act of literary translation. If they are translated literally, word for word, into a second language, they will often be misunderstood” (p. 285). Consider the following:

Shahname 1.5 (p. 214)

PT: فرو ماند گردون گردان بجای

TRL: Foru mānad gardun gardān bejay

G: [paused] [circle] [revolving] [wonderingly]

ET: which the circling heaven paused wonderingly (Davis, 2006: 162).

گردون (gardun) means a “circle” which refers to the earth and گردان means “revolving”, when they are collocated, two meanings can be extracted, the first meaning refers to an object that is revolving and the second meaning a person who makes the earth revolve. In this line گردون گردان refers to a person who revolves the earth and is a metaphor for “God” (Rastegar, 1989: 304). The translator has not recognized it as a metaphor and has rendered it literally meaning circling heaven.

Shahname 1.6 (p. 351)

PT: نماند به زابلستان آب و خاک بلندی بر این بوم گردد مغاک

TRL: namānad be zabolēstān āb va xāk

G: [there will be no] [in] [Zabolēstan] [water] [and] [land]

TRL: bolandi bar in bum gardad moghāk

G: [height] [in] [this] [country] [will be] [destroyed]

ET: Neither earth or water will be left in Zaabulistaan. The elevated structures of this land will be turned into craters (Surti, 1986: 820).

بلندی *bolandi* “height” is a metaphor for “dignity” (Rastegar, 1989: 211). The reference to the metaphor is made by “elevated structures” It seems the translator has misunderstood the metaphor as بلندی *bolandi* “height” refers to “dignity” rather than “elevated structures”.

It should be noted that the failure to recognise metaphor in the Persian language is more apparent as metaphors are different in Persian and English (cf. 2.7.6: 67). In this sense, the translator’s familiarity with mechanism of metaphors in both languages would help him to avoid misunderstanding and produce a proper translation of metaphors into the TL.

One more serious problem that is also related to the point of similarity is that the semantic fields of an image are not the same as that of the target language. For instance, he is an “ox” could have several meanings. One could think of the characteristics of an ox as strong, huge, and unintelligent. But which characteristics are in focus in the metaphor? In what way are they alike? It is not clear and this makes it difficult to understand and interpret the metaphor in order to translate it.

The second problem related to translating metaphors is how to find equivalents which totally match the original. Although different ways for rendering a metaphor have been presented such as changing metaphor to a simile, converting the metaphor to its sense and etc. (cf. 2.7.8: 73), translators are always challenged in choosing the right way to render metaphors. Dagut (1976:24) states that “since a metaphor in SL is, by definition, a semantic novelty, it can clearly have no existing equivalence in TL”. He

argues that there is no simplistic general rule for the translation of metaphor, but the translatability of any given SL metaphor depends on two factors:

1. The particular cultural experiences and semantic associations exploited by it, and
2. The extent to which these can, or cannot, be reproduced non-anomalously into the TL, depending on the degree of overlap in each particular case.

To shed some light on this problem, it is best to go through an example. In the following two different translations of the same metaphor have been given.

Shahanme 1.7 (p. 214)

PT: همی رفت لشکر به کردار گرد چنین تارخ روز شد لاژورد

TRL: hami raft laškar be kerdār gard

G: [went] [army] [like] [dust]

TRL: čonin tā rox e ruz šod lāzhevard

G: [as] [till] [cheek of] [day] [turned to] [lapis-lazuli]

ET1: Raised such a dust! But swift as dust they sped till day's cheeks turned to lapis-lazuli (Warner & Warner, 1908: 67).

ET2: They rode quickly until the day turned purple with dusk (Davis, 2006: 642).

لاژورد “lāzhevard” is a metaphor for “night”, and it literally means “lapis lazuli” (Rastegar, 1989: 241). This is a semiprecious stone valued for its deep blue colour; by using this metaphor the writer is implying that it is getting dark. The first translator has used “lapis-lazuli”. Therefore, the same image has been reproduced through the same metaphor. The second translator, however, has converted the metaphor to its sense, i.e. the colour it represents that is purple.

So far problems in the recognition and transference of metaphors were introduced as major issues concerning the translation of metaphor in the *Shahname*. The other concern of this study is the translation of those metaphors with the quality of archetype, and this is discussed as follows.



An archetype is a pattern from which copies can be made (Harmon and Hugh Holman, 1999). Griffith (2006: 174) mentions that archetypes are “any repeated patterns in literature”. Archetypes, according to Jung (1968), are primordial images; the psychic residue of repeated types of experience in the lives of very ancient ancestors which are inherited in the collective unconscious of the human race and are expressed in myths, culture, religion, dreams, and private fantasies, as well as in the works of literature. In other words, Jung (1968) states that these archetypes were the result of a collective unconscious. This collective unconscious was not directly knowable and is a product of the shared experiences of our ancestors. Jung believes it is primordial, that is, we, as individuals, have these archetypal images ingrained in our understanding even before we are born. It is universal, that is, these archetypes can be found all over the world and throughout history, and they represent common themes. Thus, it can be summarised that archetypes as a universal set of images conveys the same messages in different cultures and languages.

Although archetypes can take on innumerable forms, there are a few particularly notable, recurring archetypal images including: the hero, the father, the mother, the wise old man, etc. (cf. Jung, 1968). Each of these archetypes has certain characteristics that are the same and universal (known as the universality of archetype) in the works of literature across different times and cultures. For example the hero archetype is a character of great bravery, courage and physical strength who goes through a journey to save his people and country. Here “bravery”, “courage” and “physical strength” are regarded as the universal characteristics of the hero archetype.

It was mentioned that archetypes are patterns that are projected in universal sets of images and symbols; these can be found in works of literature across different times and cultures, especially those rooted in folk and myth (Jung, 1968). As a literary work, the *Shahname* has also possessed a lot of archetypes that are represented in metaphors. According to Shamisa (2009), the *Shahname*, like the poetry of other cultures, is a rich resource for anyone interested in learning about the archetypal foundations of Persian culture and heritage. He says that the *Shahname* contains a large number of archetypes. Firdausi usually depicts the archetypes in his work by metaphor, in other words, there are many metaphors in the *Shahname* which have the quality of archetype. For instance, “Rostam” (the greatest hero in the *Shahname*) is one of the hero archetypes that is metaphorically employed in the *Shahname*. See the following example:

Shahname 1.8 (p. 70)

PT: کمند کیانی بینداخت شیر

TRL: kamande kiyani biyandakšt šir

G: [lariat] [royal] [threw] [lion]

ET1: The lion with his royal lasso caught (Warner & Warner, 1906: 45).

شیر *šir* “lion” is a metaphor for Rostam (Rastegar, 1989: 253). Using “lion” as a metaphor for Rostam, Firdausi tries to show him as a person of great power, physical strength and courage. In the list of archetypes, hero also resembles a super power and masculinity which are known as universalities of the hero archetype. The masculinity in the *Shahname* is represented by lion, and then the collective unconscious which contains a universal perception of archetypes like lion, plants, colour is perceived similarly that is, what the reader perceives is the same reflection of the author (Firdausi). Therefore, one of the qualities of archetypes is in this universality that should be preserved in translation. In the above example, the translator has used the same image which has the

same connotation in the target language. Therefore the concept of masculinity and power has been reflected in the target language.

Having introduced archetype theory and the *Shahname*'s archetypes, the translation of those metaphors that have the quality of archetypes will be discussed. It was mentioned earlier that each archetype has certain characteristics that are the same and universal (known as universality of archetype) in the works of literature across different times and cultures; therefore, the translator should represent the universality of archetypes in the act of translation that is, what the TL reader perceives must be the same reflection of the author. See the following example:

Shahname 1. 9 (p. 223)

PT: رها کردي از دام و کار شد خام                      هزبري که اورده بودي به دام

TL: hozhbari\_ke āvarde budy be dām

G: [the lion] [that] [you had] [had] [in] [trap]

TL: rahā kardy az dām va kār šod xām

G: [let him go] [from] [trap] [and] [act] [was] [crude]

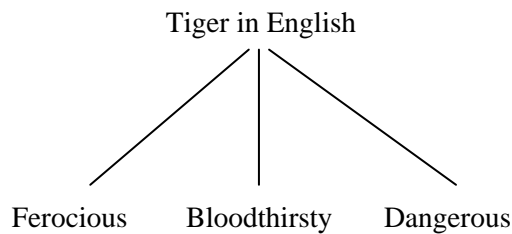
ET2: You'd trapped the tiger and let him go, which was the act of a simpleton. (Davis, 2006: 208).

هزبر *hozhabr* means “lion” and is a metaphor for “Rostam” (Rastegar, 1989: 257).

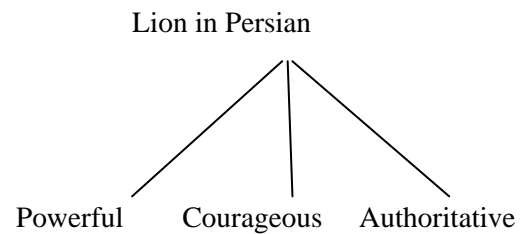
In the list of archetypes “lion” resembles a super power, masculinity, and a brave character. The masculinity and bravery in the *Shahname* are represented by “lion”, and then the collective unconscious which contains a universal perception of archetypes like “lion”, “plants”, and “colour” is perceived similarly that is, what the reader perceives is the same reflection of the author (Firdausi). Thus, one of the qualities of archetypes is in this universality that should be preserved in translation.

The concept of masculinity, power, and bravery should have been reflected in the target language. However, the translator has changed the image to “tiger”. Therefore, the

same message is not connoted as “lion” and “tiger” do not connote similar meanings. See the following connotations for “tiger” in English and” lion” in Persian:



(Cooper, 1987: 172)



(Abdollahi, 2003: 112)

Using “lion” as a metaphor for “Rostam”, Firdausi tries to show “Rostam” as a person of great power, physical strength and courage. Through the *Shahname* no ferocious character is given to Rostam. Besides, this is not in line with the theme of the poetry. One of the *Shahname*’s underlying themes is “morality” rather than “ferocity” and “mercilessness”. Therefore, because the word “tiger” in English connotes a ferocious and bloodthirsty person, it does not depict Rostam’s character correctly.

In the above example the universal characteristics of the archetype were distorted by changing the image. However, the universal characteristics of the archetype can also be lost through transferring the same image. As mentioned earlier the same image or point of similarity may be understood differently in different cultures or even the semantic fields of image are not the same as that of the target language. Consider the following:

Shahname 1.10 (p. 90)

PT: بزد مهره در جام بر پشت فیل و زو بر شد آواز بر چند میل

TRL: bezad mohre dar jām bar post fil

G: [he put] [stamp] [by] [a cup] [on] [back of] [elephant]

TRL: vazū bar šod āvāz bar čand mil

G: [from him] [was] [heard] [a sound] [for] [several] [miles]

ET1: When he mounted his elephant and dropped a ball the sound made by the cup was heard for miles around (Warner & Warner, 1905: 381).

فيل fil “elephant” is a metaphor of “Rakhsh” Rostam’s horse (Rastegar, 1989 :317), that is labelled as a horse archetype in the *Shahname* (Shamisa, 2009: 285). According to Jung (2010), the archetype horse has several features. These are power, strength, combativeness, endurance and speed.

In Persian elephants hold the symbolic meaning of power, physical strength and endurance. It also serves as a destructive weapon of war (Abdollahi, 2003: 283). These are in line with the universal characteristics of the horse archetype. In other words, Firdausi underlines the masculinity, huge power, and warlike characteristics of Rostam’s horse by comparing him to “elephant”.

However, reproducing the same image, i.e. “elephant” in the TL, as it can be seen in Warner and Warner’s rendering, would not transfer the true connotation. This is mainly because elephant’s symbolic meanings are not universal in Persian and English cultures. The symbolic meanings of “elephant” in Persian and English along with the universal characteristics of horse are shown in the following table:

Table 1.3 Horse symbolic Meanings and Universal Features (Cooper, 1987; Abdollahi, 2003; Jung 1968)

Universal characteristics	Power	Strength	Endurance	Combativeness	Fastness	Guardian	
Persian	Power	Strength	Endurance	Combativeness	Fastness	Long life	
English	Power	Strength	Endurance	Reliability	Slowness	Wisdom	Dignity

Although, “elephant” connotes power, strength and endurance in both languages, in English culture, it stands as a symbol of reliability, dignity, wisdom and slowness which are absent in the Persian elephant (Cooper, 1987: 61). Regardless of the different connotations of “elephant” in English, in the sense of “combativeness” and “fastness”, it conflicts with horse as well as the universal feature of the horse archetype. These characteristics are also portrayed well by “elephant” in the SL, whereas these messages are distorted in Warner and Warner’s translation, since “elephant” refers to “slowness” rather than “fastness” in western culture. Therefore, reproducing the same image “elephant” not only shadows the intended meaning of the SL image but also it disregards the universality of the horse archetype. There are a lot of archetypes in the *Shahname*, and these will be analysed them in chapter five in detail.

According to the examples mentioned above, the difficulty in recognizing and understanding metaphors makes interpreting and rendering them a demanding job, on the other hand, there is the problem of transferring metaphors into the target language making translators apply strategies in rendering metaphors. Furthermore the translation of those metaphors with the quality of archetype is problematic, since the translators should give a special attention to these types of metaphor to preserve the universal perception of archetypes in the target audience, that is, what the reader perceives is the same as that intended by the author. This research tries to deal with such problems.

### 1.3 Objectives of the Study

The present study is mainly concerned with the issue of the translation of metaphoric expressions in the *Shahname*. The study has the following objectives; first, it investigates the identification of metaphor by the translators in the *Shahname*'s selected poems. Failure to recognize metaphors and then interpret and translate them literally is a common and possible problem in the realm of metaphor translation. If translators do not understand the metaphors expressed in text, they not only miss out the message but they produce erroneous concepts as well (Larson, 1984). Therefore the recognition and interpretation of metaphors appropriately by the translators in the stories of Rostam in the *Shahname* is regarded as one of the main concerns of this study. In order to help translators to identify metaphors in the source text, the mechanisms of Firdausi's metaphors and how they are formulated are discussed and compared with their counterparts in the English language. Finally, a framework for identification of metaphors in the *Shahname* will be developed.

The second objective of this study is to find out how metaphors are transferred to the target language. Although different ways for rendering a metaphor have been presented such as changing metaphor to a simile, converting metaphor to its sense and etc. (cf. 2.7.8: 73), translators always face the challenge of choosing the right way to render metaphors. As stated earlier, a metaphor can clearly have no existing equivalence in the target language, because it is, by definition, a semantic novelty in the source language. Thus there is no simplistic general rule for the translation of metaphor. Therefore, in this study the translations of metaphors are investigated to discern what

procedures have been applied in rendering metaphors. The study also intends to find out whether any new procedures were applied other than Newmark's (1988).

Ascertaining the universality of archetypes in the translation of metaphors constitutes the third objective of this study. As stated earlier, archetypes possess common characteristics. These characteristics are universal across different cultures and known as the universality of archetypes. Since there are a lot of metaphors in the *Shahname* that have the quality of archetype, this study aims to examine whether the universal perception of archetypes is perceived similarly in the target text that is, what the reader perceives is the same reflection of the author.

In short the following objectives are proposed for this study:

- A. To assess whether the translators have identified the metaphors in the stories of the Rostam in the *Shahname*.
- B. To investigate the strategies applied in the translation of metaphors in the stories of the Rostam in the *Shahname*.
- C. To ascertain the universality of archetypes through the translation of metaphors in the stories of the Rostam in the *Shahname*.

#### **1.4 Research Questions**

The present study attempts to answer the following questions:

1. To what extent have the translators recognised the metaphors in the stories of the Rostam in the *Shahname*?
2. What are the strategies applied by the translators in rendering the metaphors in the stories of the Rostam in the *Shahname*?



3. How far is the universality of archetypes represented in the translation of the metaphors in the stories of the Rostam in the *Shahname*?

### **1.5 Significance of the Study**

This study aims to investigate the translation of the metaphors in a literary text, the *Shahname*, by the Iranian writer Abul Ghasem Firdausi. The study attempts to analyse and compare the translations of metaphors in the stories of the Rostam in the *Shahname* to achieve the following goals:

First, by highlighting the differences and similarities between metaphors in Persian and English, the study helps translators to identify and understand and work towards producing a metaphor in the source text. It is hoped that findings can be superimposed to other text types.

Second, it investigates translation procedures applied in rendering the *Shahname*'s metaphors and those theorized by translation scholars like Newmark (1988) in order to find more appropriate types of translation procedures to translate metaphoric expressions in Firdausi's *Shahname*. The study also aims to determine whether any new or different procedures for translating metaphors have been applied other than those proposed by Newmark (1988).

Third, it focuses on the existing hardships and challenges in the rendering of metaphors in Firdausi's *Shahname*, in particular, concentrating on the difficulties arise due to not recognizing these expressions as metaphor and translating them literally. Hopefully it contributes to translator training specially for metaphor identification and transference.