The discourse-based approach towards the translation of metaphors: 'Journey', 'movement', and 'body metaphors' in translation of the Sesotho novel "Chaka"

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Abstract

In a departure from other studies on metaphor translation, this paper employs the discourse-based approach to examine the procedures employed in translation of metaphors used in the Sesotho novel, Chaka*, into English. The findings show that there is an alignment with Newmark's (1988) framework even though the framework is prescriptive and is based on the traditional view of metaphor as purely linguistic. The substitution of a metaphor with a metaphor is the most frequent procedure. There is also the translation of metaphor into simile, the translation of metaphor into sense and the deletion of metaphor. The factors that determine the procedures are: the existence of metaphors with very close similar semantic and pragmatic functions; the existence of TL metaphors that are based on the same cognitive mappings as the SL metaphors, and closely resemble them; the existence of culture-specific metaphors that can be only be decoded if converted to simile; existence of culture-specific metaphors that may not be decoded even if simile is used and the employment of a metaphor for a rhetorical style that is foreign to TT readers. The use of the procedures creates a text that is idiomatic and generally resembles the ST in message, style and language.*

Keywords: *Chaka; discourse-based approach; metaphor; procedure; translation*

Introduction

The ubiquity of metaphor in thought and language (Deignan et al. 2019; Lakoff & Johnson, 1980) makes metaphor a central part of translation studies. Any work that seeks to explore how a text is rendered in a different language has to include the translation of metaphor. The proliferation of studies on metaphor translation reveals the importance of the subject. Whereas the earlier prescriptive work on metaphor translation treated metaphor as purely a linguistic element (Broek, 1981; Newmark, 1988), recently there has been a shift to the more cognitive approaches towards metaphor (Maalej, 2002; Schäffner, 2004). While the use of these approaches has provided important information about the procedures used in translation of different texts, they both have a shortcoming of leaving out some elements of a linguistic metaphor. On the one hand, the traditional approaches employed by scholars such as Newmark (1988) neglects the cognitive element of metaphor, which has been revealed to be a central part of metaphor (Kovecses, 2018; Lakoff & Johnson, 1980). On the other hand, the cognitive approaches employed by scholars such as Maalej (2002) foreground the cognitive aspect at the detriment of the linguistic element of metaphors. Other than the types of cross-domain mappings in Source Text (ST) and Target Text (TT), the researcher using the cognitive approach provides very little information about the structure of a translated text, its message,

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language and style. In addition, very little of this research has been on translation of Bantu languages such as Sesotho.

In this study, we employ the Discourse-Based Approach towards metaphor which, unlike the other approaches used in metaphor translation, treats a metaphor as a linguistic element that plays a major role in the structuring of a text which also has a cognitive element. We use the approach to examine the procedures used in the translation of Thomas Mofolo's Sesotho novel, *Chaka* (Mofolo 1925), into English by Masize Kunene (Kunene 1981), the possible reasons for the use of the procedures and the effect of using the procedures on the message, style and language of the TT. In this way, the study can achieve two goals: to provide insights about metaphor translation from Sesotho into English, and to highlight the benefits of using the Discourse-Based Approach towards metaphor in translation studies. The study aims to answer the following questions:

1.1 What procedures are employed in the translation of the Sesotho novel *Chaka* into English?
1.2 In what ways do the procedures affect the message, language and style of the target text?
1.3 What factors are behind the use of the procedures?

The paper is structured as follows. Section 2 presents a brief overview of the literature on translation of metaphor, with a focus on different frameworks that have been used in metaphor translation studies. The Discourse-Based Approach and its application to translation are discussed in Section 3. Section 4 is the methodology, Section 5 presents the findings, and Section 6 presents the discussion of the findings.

Translation of Metaphor
The earliest studies on metaphor translation based themselves on the traditional view of metaphor as a purely linguistic element that is employed for rhetorical purposes. This group of studies focused on the translatability of metaphors, with one group of scholars, notably Nida (1964) arguing that metaphor is untranslatable, while at the end of the spectrum were scholars who subscribed to the view that metaphor is fully translatable. The third position, which came later and which is also held by current metaphor researchers, is that the metaphor can be translated, though certain conditions determine the translatability of each metaphor. Notable figures advocating for this view include Newmark (1988).

Based on the view that metaphor is translatable with some degree of equivalence, Newmark (1988) proposes a prescriptive approach in translating metaphors. Newmark's framework consists of the following procedures, in order of preference: reproducing the same image in the TL universal, replacing SL with standard TL, translating metaphor by simile, translating metaphor into simile along with sense, converting the metaphor into sense, and deleting the metaphor, combining the same metaphors along with sense. Some of the considerations to make before determining the procedure to employ are whether the metaphor is universal or specific to a certain culture, whether the SL image has a definition, and whether the image is confusing or is sensitive or offensive (Newmark,1988).

Unlike Newmark (1988), Broek (1981) advocates for a descriptive approach towards the study of metaphor translation. Broek's framework consists of three procedures, namely translation *sensu stricto* (i.e., transfer of both SL tenor and SL vehicle into TL), substitution (i.e., replacement of SL vehicle by a different TL vehicle with more or less the same tenor) and paraphrase (i.e., rendering an SL metaphor by a non-metaphorical expression in the TL).

Both the prescriptive approach advocated by Newmark (1988) and the descriptive one proposed by Broek (1981), have provided important insights about the way the translation of

metaphor affects the structure and message of a target text and about factors that affect the translation of metaphor such as its cultural grounding (Newmark, 1988). However, similar to all research that treats metaphor as purely linguistic, this line of research has left out an important component of metaphor that affects the structure and message of a text, namely its cognitive element (cf. Kovecses, 2018; Lakoff & Johnson, 1990). This line of research provides no information regarding the cognitive element of metaphor on how it affects the translation of metaphors and the shape and message of a text.

Recently, there has been a change towards the cognitive approaches to metaphor (Maalej, 2002; Mandelblit, 1995; Schäffner, 2004). For instance, Mandelblit (1995) proposes a Cognitive Translation Hypothesis. According to Mandelblit (1995), two situations occur in the translation of metaphors, namely, the similar mapping conditions, which occurs if there is no shift between the conceptual metaphors of the two languages, and the different mapping conditions, which takes place if there is a conceptual shift between the two languages.
The cognitive approach adopted by scholars, such as Maalej (2002), is important in that it includes the cognitive element of metaphor in its arsenal. However, the shortcoming of this research is that it foregrounds the cognitive aspect of metaphor at the expense of the linguistic element even if the interest of the research is on the linguistic elements and how they shape the text. The studies using the approach usually limit their focus to the issues of cross-domain mapping and rarely comment on the structure of a text, its message, language and style (Maalej, 2002; Mandelblit, 1995). For a researcher interested in how all the relevant elements of a metaphor such as its discourse, cognitive and cultural grounding affect the way its translated and the shape of a target text, the cognitive approach does not appear to be very useful.

As a solution to the problem of an approach that deals with translation of metaphor sufficiently, especially when the focus is how metaphor affects the structure, language and message of a text, we employ the Discourse-Based Approach towards metaphor (Cameron & Deignan, 2006). The elements of the approach, and how it assists us in the examination of the translation of the novel *Chaka*, are outlined in the next section.

The Discourse-based Approach towards Metaphor
The Discourse-Based Approach employed in this study was introduced after analysis of different metaphors revealed that there are many elements of metaphor that the cognitive-based approach does not account for. Research employing the discourse-based approach has demonstrated that the cognitive element is but another aspect of metaphor, that multiple factors, including the context of use, contribute to the formation and use of a linguistic metaphor in a text (Cameron & Deigna, 2006; Cameron et al., 2009; Semino & Demjén, 2017). Evidence of this is that in their use, some linguistic metaphors have little relationship with the conceptual metaphors underlying them and that generally, there are aspects of linguistic metaphors, such as their forms and their affective and pragmatic functions, that are not accounted for by conceptual metaphors (Deignan, 1999). In the Discourse-Based Approach, an attempt is made to include the relevant elements of a linguistic metaphor by considering multiple factors that contribute to the formation and use of a metaphor, whether they are cognitive or not (Cameron & Deignan, 2006).

Following studies such as Semino and Demjén (2017) which employed the Discourse-Based Approach towards metaphor, we consider multiple contextual elements contributing to the use of metaphor in our analysis and how those elements affect both the style and language of the ST and the TT. Unlike the traditional approaches in metaphor studies (Broek 1981), we include cognitive elements in our analysis of the metaphors, but, unlike the cognitive approaches employed by scholars such as Maalej (2002), we do not treat the cognitive elements such as conceptual metaphors as having greater value than other elements surrounding the use of the linguistic metaphors. In a departure from the recent approaches in metaphor translation, where

the discussion is based on cross-domain mappings only, the paper discusses the semantic, affective and pragmatic effect of each linguistic metaphor appearing in both the ST and the TT.

Methodology
The Data from Chaka
The novel *Chaka* was chosen because of its position in Sesotho literature and its history in translation. The novel is regarded as one of the most prominent works in South African languages and one of the most prominent novels published in the 20th century (Walters, 1992). The novel narrates the events in the life of the Southern African king, Chaka/Shaka, who founded and ruled over the Zulu kingdom in the 19th century.

Chaka has been translated into many languages that include French and English (Walters, 1992). This paper examines the procedures followed in the translation of the book by Kunene (1981). One of the reasons for considering the English translation is that it involves a language that comes from a different family from Sesotho and is typologically different from Sesotho. As a Bantu language, Sesotho is agglutinative (Seepheephe et al., 2019), while Indo-European English is analytic. Furthermore, the two languages come from two different cultures, with Sesotho spoken in Southern Africa and English spoken mainly and therefore influenced by cultures of Europe and North America. These factors are considered to be important in translation and usual yield interesting data.

Due to considerations of space and time, we concentrated on metaphors in Chapter 2 of the novel Chaka. While any other chapter could be suitable, Chapter 2 was chosen because it is the first chapter that narrates the story of the protagonist, Chaka, and his family; the previous chapter serves as an introduction, describing the setting and the context in which the story takes place. Chapter 2 starts the narration of the story of Chaka, describing the events surrounding his birth and his early childhood. This part of the novel shows that Chaka was conceived before his parents got married, a fact that made him suffer greatly in early childhood as his father could not protect him for fear of being punished for having impregnated a girl that he was not yet married to.

Data Collection and Data Analysis
We collected the data by identifying metaphorically used words in the Source Text (ST). We used the Metaphor Identification Procedure Vrije University (MIPVU) proposed by Steen et al. (2019) to identify metaphors in both the ST and the Target, employing the specific protocol adjusted for Sesotho by Seepheephe (2019) for identification of metaphors in the Sesotho text. According to MIPVU, a metaphorically-used word is one whose contextual meaning contrasts with its basic meaning but can be understood in comparison to it (Steen et al. 2019). To determine the different meanings that a word may have, one is instructed to consult a dictionary. However, one element of the procedure that we did not follow was including 'simile' in the list of metaphors. Instead, following the practice seen in other metaphor translation studies (Newmark, 1988), we limited our focus to cases where comparison is done via indirectness only, such as the naming of one concept after another.

From the list of metaphorically-used words we identified metaphoric expressions with source domains of 'journey', 'movement and 'body'. Next, we examined the semantic and pragmatic functions of these metaphors. Then, we examined the TT for how the metaphors are rendered in the Target Language (TL). Lastly, we explored the possible reasons for the procedures employed in the translation of each linguistic metaphor and the impact of those procedures on the language, message and style of the TT.

Findings
This section presents the findings from our analysis. Procedures employed in the translation of each metaphor from each group, the possible reasons for using the strategies and their impact on style and message are given. In each case, the use of a linguistic metaphor in ST is provided along with its gloss, and next to the close is the TT.

Translation of Journey Metaphors
The conventional journey metaphor in (1), *qalileng ho tsamaea hampe* (*started to travel badly*), used in description of the change in the fortunes of the protagonist Chaka and his mother, is translated into an equivalent conventional English metaphor with similar meaning, *take a turn for the worse*.

> (1) ST: *Ke ho tloha moo litaba tsa bophelo ba Chaka le tsa mmae li **qalileng ho tsamaea hampe**.*
> It to move their affairs of life   of   Chaka and his mother *started to travel badly.*
> 'It was from that moment that the lives of Chaka and his mother *started to travel badly*'.
> TT: It was from that time that the lives of Chaka and his mother *took a turn for the worse*.

The use of *took a turn for the worse* creates a TT which has an almost similar meaning to the ST. The slight difference is that the English expression suggests that before the change things were already bad and they just turned worse. However, based on the information in the story, this is not the case with the events of Chaka's life. According to the novel, before this point, Chaka and his mother were treated well and considered very important people by their relatives and other villagers. The possible reason for the use of *took a turn for the worse* in the TT although it slightly alters the message is that it creates a TT that is very similar to the ST in style and language. Venuti (2004) refers to this strategy, where the TT is structured in such a way that it does not break the conventions of the target culture, as 'domestication'. It appears that in the translation of this metaphor domestication was preferred over 'foreignisation', which is a strategy where conventions of the target culture are broken in an attempt to include aspects of the source culture in the TT.

In (2), the linguistic metaphor, *tsela e mpe* (*bad way*), used in reference to what is deemed an immoral act performed by the protagonist's father, is rendered as *evil ways*.

> (2) ST: *Ke eena a   rutang   batho   **tsela eo e mpe**.*
> It him who   teach   people   *way that it bad.*
> 'He was the one teaching people *the bad way*'.
> TT: He was the one teaching people *the evil ways*.

The procedure employed in (2), in which a metaphor is translated into a metaphor, creates a naturally-sounding text in the TT. The substitute metaphor *evil ways* are normally employed to discuss actions that are frowned upon in English. It is possibly because of its ability to create a naturally-sounding text that *evil ways* were considered as the best substitute for *bad way*. However, the use of the procedure has an impact on the message. 'Evil' is stronger than 'wrong', and therefore using the word expresses a stronger sense of disapproval about the action than there is in the ST. Also, the plural 'ways' suggests frequency or entrenched behaviour, an idea that is not contained in the original text where the focus is on a specific action that occurred only once.

The third journey metaphor, *ka tsela esele-sele* (*in a very wrong way*), used to highlight the uniqueness of an attribute in (3), is translated into sense.

> (3) ST: *A   lakatsa   ntoa **ka tsela esele-sele**.*

He desire   fight *in way wrong-RED*
'He desired to fight *in a very wrong way*'.
TT: He had an uncontrollable desire to fight.

The possible reason for rendering *ka tsela esele-sele* (*in a very wrong way*) into sense is that English does not have a similar conventional metaphor. Translating *in a very wrong way* into sense creates a more naturally-sounding text than would be the case if the metaphor had been substituted with an equivalent expression. However, the use of the procedure affects the style of the TT; interpreting the metaphor into sense reduces the number of metaphors in the TT. Also, the explanation provided in the TT does not highlight the intensity of Chaka's desire in the way the metaphor used in the ST does.

Sentence (4) is unique in that it features the same metaphor in two different places to achieve a certain effect. The repetition of the metaphor *ba ileng* (*the gone*) is for poetic effect; such repetition is used to show longing and affection for 'the gone' and is common in Sesotho oral poetry.

(4) ST: *Ho   ba tela,   ho ba   bala palong   ea   **ba ileng**, **ba etseng** ruri.*
To   them give-up, to them count number-LOC of they *go-PST*, they *go-PST* forever.
'To give them up, to count them among *the gone, the gone* forever'.
TT: To give them up and count them among *those who were gone* forever.

TT retains one of the metaphors and deletes the other. Substituting one of the metaphors with equivalent expressions is probably made easy by the fact that English also uses 'the gone' as a euphemism for 'the dead'. The deletion of the second 'the gone' in TT is possibly because its main job is to serve a poetic function and this function was not considered significant. The result of this is that the TT does not express the same emotion for 'the gone' as the ST.

Translation of Movement Metaphors
In (5), the TIME IS A MOVING OBJECT metaphor, *ho fetoa ke nako* (*be left behind by time*), that is usually used to describe being late, is translated into sense.

(5) ST: *Ha letsatsi leo   le ka   **mpheta**.*
If   that-day   it can   *pass-me*.

'If that day shall *pass mme*'.
TT: If I should be unable to come.

Although English has many expressions that realise the metaphor, TIME IS A MOVING OBJECT, they are not considered suitable translations of the metaphor used in (5), probably because they work in slightly different contexts and usually convey a slightly different message. Translating the metaphor into sense retains the message of the TT without creating the confusion that retaining the metaphor would create. It is only the style of the TT that is affected, as the use of this style reduces the number of metaphors in TT.
Similar to the previous case, the TIME IS MOVING OBJECT metaphor in (6) is translated into sense.

(6) ST: *Mafumahali   a lebisa   mahlo   ho bana ba tsoetsoeng **morao**.*
Wives-of-the-chief   they direct   eyes   to children they born *behind*.
'The wives of the chief turned their eyes to those who were born *behind/after*'.
The senior wives turned their eyes to the children born by them.

In the ST, the description of the protagonist's siblings is described in terms of when they are born in relation to him, which is *morao* (*behind* him' i.e. after him). This changes in the TT, and the protagonist's siblings are describing in terms of who gave birth to them in the polygamous marriage, thus 'children given birth by them' (i.e. the children given birth by the chief's other wives). The possible reason for using this procedure is to create a TT that is not difficult to follow; specifying the parents of the children ensures that one knows which children are referred to. However, the procedure employed in translation of the metaphor in (6) changes both the style and the message of the TT, adding information that is not originally given in that part of the novel.

Similarly, the movement metaphor in (7), which is based on AGREEMENT IS MOVING IN THE SAME DIRECTION, is translated into sense.

(7) ST: *Malume   a   batho   **a ne a lebile nga e le nngoe**.*
        Greetings of   people   *they* PST *they go place it one.*
        'People's greetings travelled in the same direction'.
        The people all acclaimed him *in the same way.*

The absence of a similar conventional metaphor in English is the possible reason behind the use of the translation of the movement metaphor in (7) into sense. To create a text that can be easy to follow while retaining major aspects of the ST, the translator opts for translation of the metaphor into sense, although this affects the style of the TT.

Translation of Body Metaphors
One of the body metaphors used in Chapter 2 is the phrase direct *one's eyes towards* (*lebisa mahlo ho*), conventionally used to describe an action of concentrating on or thinking about someone or something in, which appears in (6). The expression is used to indicate a shift of focus to the younger siblings of the protagonist. TT contains an equivalent metaphor, *turn one's eyes towards*. *Turn one's eyes towards* is also a fixed expression, so its use makes a TT that sounds natural.

In sentence (14), the conventional metaphor, *a utubala* (*he closed his eyes*), in reference to ignoring something, is replaced by an equivalent expression, *he closed his eyes*. Although the expression *he closed his eyes* in reference to a situation in which someone ignores a painful experience is not conventional in English, its use does not create an unnaturally-sounding text.

(8) *A tutubala*,   *a metsa lejoe*, a tela mosali.
    He closed-eyes, *he swallowed stone*, he gave-up wife.
    '*He closed his eyes, swallowed a stone*, and gave up his wife'.
    So he *closed his eyes* and *the pain was like eating a stone* as he gave up his wife.

The other metaphor, *to swallow a stone*, which is conventionally used to describe a situation in which one ignores and withstands a painful experience, such as giving up one's wife, for fear of reprisals, is translated into simile. This is probably because translating the metaphor into another metaphor would create confusion for TT readers, who are not familiar with the use of "swallowing a stone" as a metaphor for withstanding a bad experience because of fear of reprisals. At the same time, it seems that the translator found preserving the comparison between eating a stone and being forced to withstand a bad experience important. So, cues such as metaphor-flags were used to help the TT readers realise that in this specific case comparison has been used. Despite these efforts to retain the comparison in the TT, the message is still affected as TT readers may not interpret swallowing a stone as referring to deliberately letting one suffer as a way of avoiding punishment. Also, this novel way of describing experience creates a TT that has more cases of a simile than the ST.

Another conventional metaphor that compares having a bad experience to the biological process of eating is *metseletsa mathe le mali hammoho* (*to swallow both saliva and blood*), used in (9). The metaphor is used to describe the protagonist's father's decision to ignore the information that his son is being ill-treated despite the fact that it pained him.

> (9) *Le eena pelo ea hlomoha, a nna **metseletsa mathe le mali hammoho**.*
> He too heart was sad, he continued *swallowing saliva and blood together*.
> 'He too was sad in his heart, and he kept on *swallowing saliva and blood together*'.
> TT: He too was sad in his heart, and *it was as if every time he swallowed, his saliva was mixed with blood*.

In this case, too, the author translates the metaphor into a simile, probably to avoid confusion. Unlike metaphor, simile provides hints to the reader about a comparison and facilitating a smooth interpretation of a term that is used to draw a comparison between two concepts. However, the reduction of metaphors by converting them into similes creates a TT that has a slightly different style from the ST.

In (10), the conventional metaphor *reteletsa pelo ea hae* (*turn his heart away*) in reference to a situation in which a character in the novel is influenced to cease loving another person is replaced by a similar metaphor, *turned his heart away*.

> (10) ST: Ea *reteletsa   pelo* ea Senzangakhona ho Nandi.
> He *turned-away heart* of Senzangakhona to   Nandi.
> Who *turned* Senzangakhona's *heart away* from Nandi.
> TT: Who *turned* Senzangakhona's *heart away* from Nandi.

The use of this (replacing a metaphor with a similar metaphor) procedure ensures that, at least in this instance, the TT is similar to the ST in both the style, language and message.

Discussion
The objective of this study was to examine the procedures used in the translation of Chaka, the possible reasons behind the use of the procedures and the effect of the procedures on the message, language and style of the TT.

The findings show that with regards to the procedures used in Chaka, there is an alignment with Newmark (1988)'s framework. The findings show that the substitution of linguistic metaphor with another linguistic metaphor, which Newmark (1988) proposes should be given first preference, is the most common procedure. The high frequency of this procedure suggests that it was given first preference in the translation of *Chaka* and was discarded only in the case in which its employment was considered disadvantageous. This approach is used in situations in which the TL has an equivalent metaphor that has similar semantic and pragmatic functions to the SL metaphor. This shows that the existence of a similar metaphor with the same meaning and similar functions an important factor in deciding on the procedure to use.

An example of a Sesotho metaphor in Chapter 2 of *Chaka* which has an English counterpart in the book's translation by Kunene is *ba ileng (the gone)*, which is used as a euphemism and a term of affection for 'the dead'. English has a similar expression, *the gone*, which was used in the TT to replace the Sesotho expression. Apart from having the same source concept of JOURNEY to represent the target concept of DEATH as its Sesotho counterpart, the English word *the gone* is regarded as a euphemism that shows affection for "the dead".

The findings show that the substitution of the ST metaphor with an equivalent TT metaphor that has the same semantic and pragmatic functions creates a TT that is both idiomatic and very similar to the ST in terms of message, language and style. As this ideal is important in

literary translation, the translator opted for it whenever the chance allowed. In some instances, the translator replaced some Sesotho metaphors with English metaphors which, although realising the same conceptual metaphors, have slightly different semantic and pragmatic metaphors. Seemly, in these cases similarities between Sesotho metaphor and their English counterparts in only some aspects such as underlying conceptual metaphors were considered sufficient for metaphor to metaphor translation. An example of the case in which an SL metaphor is replaced with an TL with slightly different semantic and pragmatic meaning is the translation of *qalileng ho tsamaea hampe (started to travel badly),* which was used in the description of the change in the fortunes of the protagonist and his mother. The expression is translated into *took a turn for the worse*. While the expression *took a turn for the worse* retains some aspects of the metaphor used in the ST, including the framing of life as a journey, it also brings in additional information. Unlike the expression *started to travel badly*, the expression *took a turn for the worse* suggests that things were already bad when the change occurred. Apart from contradicting the events in the story, this is additional information that the ST does not have.

Another procedure used in the translation of Chaka is the translation of metaphors into a simile. This strategy is employed only twice in Chapter 2 of the novel, with two body metaphors that frame having a bad experience as the biological process of eating with difficulty, both of which are derived from the conceptual metaphor EXPERIENCING SOMETHING IS EATING SOMETHING. While the conceptual metaphor EXPERIENCING SOMETHING IS EATING SOMETHING appears to be productive in Sesotho, this does not seem to be the case in English, a situation that makes the majority of metaphors realising this conceptual metaphor, including the two found in *Chaka*, to be specific to Sesotho. Seemly, this element of the two metaphors was what influenced their translation into a simile. Translating the metaphors into similes makes the task of decoding them easier than when they were left as metaphors, as simile gives the reader a clue that there is a comparison of two concepts. However, the analysis shows that rendering metaphors into similes creates a TT that is stylistically different from the ST. Additionally, in some cases, the conversion of some metaphors into simile leaves out some elements of the message.

Additionally, there is the translation of some metaphors into sense. The procedure is used in the translation of all movement metaphors. Similar to metaphors that are based on experiencing something as eating something, the metaphors in this category are based on conceptual mappings that are specific to Sesotho and are not productive in English. However, unlike metaphors that are translated into simile, the metaphors that are interpreted into sense appear to have the potential to pose a challenge for TT readers if the comparison is retained. Therefore, the translator opted for rephrasing them to ensure that the readers can follow the story. The analysis shows that while the use of this procedure ensures that the TT is idiomatic and clear, and contains some elements of the message, it changes the style and language of the TT and to some extent affects the message.

Lastly, there is the case of a deletion of a metaphor. This procedure is used in the translation of one metaphor, *the gone*, used in reference to "the dead", which the ST repeated for poetic effect, creating a text with elements of orality. The possible reason for the deletion of the metaphor is that its main function is to create textual elements that are not part of the English novel. The result of using this procedure is that it alters the style of the TT, and has some effect on the language and message of the TT.

Overall, the procedures employed in Chaka created a text that is idiomatic and to a large extent resembles the ST in style and language, which proposes is an ideal in literary translation. It appears that "domestication", where, the elements of target culture are given precedence over those of the source culture in the TT (Venuti, 2004), played a major role in which procedures to employ. As indicated, linguistic metaphors that broke the conventions of

the TT language were replaced with slightly different metaphors, translated into simile or in some cases deleted.

Conclusion
The findings of the study show that both the cognitive and the linguistic elements of metaphor play a role in how a text is translated and what shape it takes. Also, the findings show that any study that aims to fully examine the procedures employed in translation of a text, and the shape that the text takes, should consider these elements. The use of the discourse-dynamics approach, which considers multiple elements regarding the use of metaphor, including the cognitive and discourse one, enabled us to obtain this important information which otherwise would not be available if we relied on either the traditional or the cognitive approaches towards metaphor about the translation of *Chaka*. This highlights the importance of the discourse-dynamics approach in any research interested in the translation of a metaphor as part of a text. Future works can use the discourse-based approach to explore translation procedures in other languages and other texts such as legal and medical texts.

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