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MASTER`S THESIS

"THE TRANSLATION OF THE METAPHORS IN A. BURGESS`S "A CLOCKWORK ORANGE" (FROM ENGLISH TO AZERBAIJANI)"

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MAGİSTR DİSSERTASİYA İŞİ

"A. BÖRCESSİN "MEXANİKİ PORTAĞAL" ƏSƏRİNDƏKİ METAFORALARIN TƏRCÜMƏSİ (İNGİLİSCƏDƏN AZƏRBAYCANCAYA)"

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INTRODUCTION

Literature is the oldest way of an art form which persisted from the beginning of culture. The language of fiction is the most poignant and enriched one, with the use of a wide range of figurative speech and metaphorical expressions.

One of the most notable of these linguistic expressions is metaphors. The study of metaphors in the English language has long intrigued linguists, literary critics, and translators around the globe. Particularly, using metaphors within literary works poses unique challenges and opportunities in translation studies. The literary works by renowned British authors such as James Joyce, William Shakespeare, and Anthony Burgess present rich and multi-level metaphorical expressions. Among these works, "A Clockwork Orange" displays as a striking example of rich in layered metaphors and linguistic expressions, particularly including an invented argot that combines Russian loanwords, Romanian, English slangs, neologisms and rhyming words, – Nadsat. These features of the novel poses significant challenges considering its translation into Azerbaijani, demanding the translator to navigate both linguistic and cultural aspects of the literary work.

The importance and relevance of this research lies in analyzing how metaphors – as a linguistic tool and cultural means – are dealt in the translation. Newmark (1988) defined metaphor as "any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote". (Newmark; p.106)Therefore, translating metaphors becomes a process of negotiating between languages and cultures, requiring the translator to balance semantic accuracy with cultural and stylistic equivalence (Molina; p. 499) .

In "A Clockwork Orange", metaphors depict not only writer`s linguistic choices but also a way of creating atmosphere in dystopian new world through cultural and psychological dimension via language. The primary focus in this paper is provide how these metaphors have been translated into Azerbaijani and to which extent these translations of metaphorical expressions are successful in preserving cultural mappings of the novel.

The importance of metaphor in human communication has been affirmed by cognitive linguistics, where metaphor is seen as a fundamental mechanism of thought. In translation studies, this cognitive point of view is significant in order to grasp how literary expressions, especially metaphors have been transferred from one language, culture into another. Burgess`s novel is

exceptionally useful in respect of the its rich usage of metaphorical expressions, which are rendered with the combination of the slang that features the elements of Russian, Romanian, and rhyming slang of neologisms.

This study may lead to a better understanding of translations of metaphors, linguistic and culturally specific expressions into Azerbaijani. With the growing interest in literary translations, where Artificial Intelligence is not enough in respect of understanding cultural mappings, there is a need for structured approaches to the translation of metaphorical language, especially in such literary works that metaphors pose as an aesthetic, artistic choice of the author and cognitive means, too. This paper plays a role in research discourse by examining the translation of metaphorical expressions in the Azerbaijani version of "A Clockwork Orange" by using both qualitative and comparative methodologies.

The degree of study:

In the thesis, different approaches by various scholars have been included. Scholars such as, Aristotle, Quintilian, Potebnja, I. A. Richards, Max Black, Galperin, Thibodeau & Boroditsky, Dickins, Hervey, and Higgins, Venuti and others tried to define the theoretical frameworks of the metaphor. Models suggested by numerous well-known researchers – P. Newmark, Lakoff &Johnson, Mona Baker – have been discussed, the collected data have been analyzed according to these models. Newmark suggested some translation strategies and classified metaphors into several types. Lakoff & Johnson created the Conceptual Metaphor Theory with the rise of the cognitive linguistics. Mona Baker suggested some translation strategies in order to solve challenges that posed by figurative language.

Actuality of the theme:

The ongoing significance of the translation of figurative speech that is used as ideological propaganda in dystopian literature highlights the actuality of the thesis. In "A Clockwork Orange", themes such as violence, identity, and control are presented through both metaphor and the unique language, entitled "Nadsat", making the analysis of the work, especially in translation studies, significant and timely.

The object of the research:

The object of this thesis is to examine the metaphors that were used in "A Clockwork Orange" and their interpretation to the Azerbaijani.

The subject of the research:

The subject of the research is the metaphorical expressions as an artistic and linguistic means in "A Clockwork Orange" and its translated version in the translated work.

The aim of the research:

The purpose of this thesis is to analyze how the translator dealt with the translation of metaphors of Anthony Burgess`s "A clockwork orange" and to evaluate the strategies that Zinyet Emir employed in the Azerbaijani version of the novel. The study also searches for evaluating to the which extent metaphors in original work preserved its stylistic, cognitive and cultural meanings in the translated work.

The tasks of the research:

- To describe the theoretical basis of metaphor as a linguistic and cognitive expression;

- To analyze the roles of the metaphors within the literary discourses and their artistic importance;

- To identify and classify the metaphors in "A clockwork orange" by using classification of metaphors suggested by Lakoff & Johnson.

- To compare the chosen metaphorical expressions in the source and target language;

- To assess the competence of translation of metaphors, considering stylistic and linguistic preferences.

Methods of research:

Mixed methods, both qualitative and quantitative methods have been used in this study in order to investigates the examples from the novel thoroughly. The main instrument involved in data collection in this research was a comprehensive analysis of the original novel – "A Clockwork Orange" (restored edition by Penguin Classics) and the translated version of the novel by Zinyet Emir (published by Qanun Publishing House). It employs a thorough and detailed analysis of the metaphorical expressions in the novel with their unique language – Nadsat alongside. A bulk of 50 metaphors were systematically collected from the novel and its translated version, grounded in the novel`s central themes – ultra-violence, governmental control, self-identify, good & evil, free will) and translation challenges that originate from Nadsat and the writer`s unique language. The following criteria employed:

- types of metaphor based on CMT (structural, orientational, ontological);

- classification of metaphors grounded in themes in 5 groups (Stylistic and aesthetic metaphors; Character, Environment and Psychological Metaphors; Brutality and Physicality metaphors; Philosophical metaphors; Political-social commentary metaphors)

- One by one analysis of metaphors using descriptive and comparative analysis.

The scientific novelty of the research:

This research suggests an exhaustive examination of the translation of the metaphors in Anthony Burgess`s "A Clockwork Orange", a literary work that, as far as we know, has not yet been the subject of such study in the Azerbaijani scientific works. The thesis distinguishes specific translation methods and assesses their effect on metaphorical translation.

Theoretical Significance of the Research:

The theoretical importance of this study lies in analyzing metaphors as linguistic and cognitive unit. This thesis investigates the classifications of metaphors by different scholars, their theories, and analyzes different forms and functions.

The theoretical importance of this study is that it may help translators, linguists or people who are interested in these topics to overcome translation challenges posed by metaphors. The analysis offers examples of metaphors from A. Burgess`s "A Clockwork Orange" and their translated version by Zinyet Emir.

Structure of the research:

The thesis consists of an abstract, introduction, three chapters, conclusion and bibliography:

The first chapter provides a theoretical overview of metaphors and their translation. This chapter explores the foundational aspects of metaphors, their classifications, and their role in language and literature. The first subchapter delves into the concept of metaphors, examining their types and significance in shaping meaning and enhancing stylistic expression. The second subchapter investigates the challenges faced during the translation of metaphors in literary texts.

The second chapter focuses on the method and methodology of the research, discusses data collection techniques.

The third chapter consists of 2 subchapters, the former consisting of 3 subchapters itself. This final chapter shifts to the practical analysis of metaphor translation in *A Clockwork Orange*. The first subchapter is devoted to the main data, providing a brief introduction to the novel and its unique language style – Nadsat which later accompanies with the 50 collected metaphors with their

Azerbaijani counterpart, type (According to the CMT) and conceptual maps. In the latter subchapter, specific examples are analyzed one by one and compared to assess how effectively translators have preserved or adapted Burgess's metaphors.

The conclusion summarizes the key findings of the research.

The bibliography encompasses a wide range of books, articles, and critical essays relevant to metaphor theory, translation studies, and Burgess's literary contribution.

CHAPTER I. THEORETICAL OVERVIEW OF METAPHORS AND

THEIR TRANSLATION

1. 1. The concept of metaphor, its types, and role in language.

Stylistic and figurative devices play a significant role not only in enriching literary language but also in adding depth and expressiveness to everyday speech. These elements introduce aesthetic value, stylistic diversity, and new expressive possibilities, thereby enhancing the effectiveness of communication. Among those various artistic and expressive devices, metaphors stand out as one of the most significant and semantically rich tools due to their unique qualities and stylistic versatility.

Metaphor has always interested linguists, philosophers, and literary critics, due to its dual nature as both a stylistic device and a cognitive phenomenon. It is one of the most captivating and expressive cognitive and pragmatic tools in language and speech. Throughout the history of linguistics, metaphor and metaphorization have been represented by the multifaceted study of figurative meanings of words. Metaphor is not only regarded as a vivid and expressive device but also as a complex and challenging cognitive phenomenon. Metaphorization determines profound categorical changes within existing systems of representation. Moreover, metaphor significantly alters models of world perception. All aspects and factors of the secondary nomination process in meaning formation manifest in the interplay of linguistic disciplines involved in the study of metaphor.

Conventionally, metaphor was defined as a rhetorical figure —a refinement that added artistry to the ordinary language. In simple terms, the metaphor is the use of a word, expression, object, or event in a figurative sense based on a similarity or resemblance in a particular aspect. (Adilov M; p. 656).

This classical point of view, most notably suggested by Aristotle, defined metaphor as "giving the thing a name that belongs to something else" (Aristotle, 1991; p. 45), emphasizing its function in creating imaginative parallels between seemingly unrelated concepts. Within this concept, metaphors were viewed as linguistic tools, instrumental in developing the persuasive power or aesthetic value of speech and writing. The conceptualization of metaphor has evolved considerably over time. In ancient rhetorical traditions, particularly in Aristotle's treatises,

metaphor was categorized as a figure of speech used for ornamentation and persuasive effect. This perspective dominated for centuries, shaping both literary criticism and rhetorical theory.

Quintilian refers to metaphor as "the most beautiful form of trope." He classifies the ways in which metaphors are created as follows: "...either a living object is replaced by another living object, an inanimate object is replaced by another inanimate object, an inanimate object is replaced by a living object, or vice versa. (p. 186).

From antiquity until the end of the 19th century, a number of scholars predominantly interpreted metaphor as a stylistic device. However, A. A. Potebnja (p. 13) approached this tradition with a critical perspective. He sought to explain metaphor not merely as a stylistic tool, but as an essential element and means of artistic thinking. Potebnja recognized and emphasized the cognitive significance of imagery and tropes, including metaphor.

However, it was not until the twentieth century that scholars began to reexamine metaphor through a more analytical and psychological lens.

A pivotal moment in metaphor theory came with I.A. Richards' work in the 1930s. Richards introduced the now-famous "tenor" and "vehicle" model, wherein the tenor represents the subject of the metaphor and the vehicle serves as the figurative image that conveys meaning. For example, in the metaphor "Time is a thief," "time" is the tenor and "thief" is the vehicle. This model emphasized the relational nature of metaphor and the way meaning emerges from the interaction between components.

Subsequent developments further enriched the field. Max Black's Interaction Theory (1962) posited that metaphorical meaning arises not from simple substitution but from a dynamic interplay between the source and target domains. According to Black, metaphors invite a kind of tension or conflict that leads to new understanding—a principle especially relevant in literary contexts, where metaphor often destabilizes conventional meanings and invites interpretive depth.

This conceptual evolution indicated a more widespread acknowledgment of the function of metaphors on the far side of figurative language. Metaphors shape how people perceive emotions, relationships, time, and many other notions other features of the human mindset. Expressions such as "wasting time," "a rollercoaster of emotions," or "a breath of fresh air" are so greatly impacted in everyday speech that their metaphorical backgrounds are not often taken into consideration. Nonetheless, the above-mentioned phrases expose how metaphor plays a great role as an instrument of thought, forming not just how people use the language, but also how they understand and rationalize the living environment. This vision suggests the significance of metaphors in all areas

of language, providing their exact and attuned translation to cultural nuances, which is important, specifically in works of literature in which metaphor often provides a thematic and conceptual role.

However, the final decades of the twentieth century witnessed a major transition in metaphor theory. Galperin for example, defines metaphor as the power of realizing two lexical meanings simultaneously (p. 129).

Some scholars suggested that the definition of the metaphor itself is also metaphorical. For example, Derrida (1982) argued that any definition is based on the physical, as our thinking is conceptualized, this led to the conclusion that metaphors can be understood only with understanding metaphors.

Chomsky (1972) also admits that "we are as far today as Descartes was three centuries ago from understanding just what enables a human to speak in a way that is innovative, free from stimulus control, and also appropriate and coherent".

In treating the applied linguistic implications and applications of conceptual metaphor theory, many like Boers (2000 a, b), Cameron (2003) and Zanotto et al. (2008) have discussed the importance of expanding metaphor studies on literary works.

With the development of cognitive linguistics, metaphor became recognized not only as an artistic detail but as a foundational mental structure. Perhaps the most influential contribution to modern metaphor theory remains the work of Lakoff and Johnson. George Lakoff and Mark Johnson, in their pioneering work "Metaphors We Live By" (1980), suggested that metaphor is common in everyday life, not just in language itself but in mind and action. Their Conceptual Metaphor Theory proposed that human cognition itself is metaphorically structured. Abstract domains such as time, morality, and emotion are comprehended through concrete experiences, often derived from embodiment.

In the classical version of Conceptual Metaphor Theory (CMT), the "Generalization Commitment" suggests that metaphors occur at the conceptual level in cognitive processes and that these metaphors establish systematic relationships between certain conceptual domains. This commitment implies that metaphors are not just linguistic units, but an integral part of thinking and understanding processes. According to this theory, metaphors serve through methodical charting between a source domain, usually concrete and familiar, and a target domain, often symbolic and abstract or less tangible.

The metaphorical structure "TIME IS MONEY" is a manifestation of this commitment in the classical version. Here, the concept of time (the source domain) and the concept of money (the

target domain) are linked systematically. Through this metaphor, people associate financial value with time, using expressions like "wasting time," "spending time," and "saving time." These linguistic manifestations are not isolated idioms but reflect deep-seated cognitive mappings that influence reasoning and behavior. This shows that behind the linguistic metaphor, there is a conceptual generalization — that is, the valuation of time as if it were money (Lakoff & Johnson, 1980).

Another example of conceptual metaphors - "ARGUMENT IS WAR"- strengthens everyday expressions like "She attacked every weak point" or "He defended his argument." These are not mere linguistic choices; rather, these expressions show the way people perceive argumentation itself.

Two types of metaphorical projection are distinguished: complex or composite metaphors and the simple or primary metaphors that constitute them. G. Lakoff and M. Johnson argue that primary metaphors can be likened to atoms that collectively form molecules. In the conceptual system of humans, there is a large number of such "molecular" metaphors that are conventional (i.e., socially agreed upon).

In addition to primary metaphors, complex conventional metaphors incorporate everyday knowledge such as beliefs and traditions specific to certain socio-cultural communities, cultural models, and "naive" theories. (Lakoff & Johnson; 1999, p. 60)

Primary metaphors are generally universal and relatively few in number; however, complex metaphors, being composed of several primary metaphors, exhibit a greater degree of complexity and are often culturally specific. For instance, when analyzing John Milton's 7th sonnet, G. Lakoff and M. Turner classify the type of metaphorical projection as an instance of the conceptual metaphor TIME IS A THIEF. In this metaphor, the source domain is "theft," while the target domain is "time." The TIME IS A THIEF metaphor is a composite metaphor, formed through the combination of broader metaphors such as TIME IS A CHANGER and LIFE IS A POSSESSION.

To identify conceptual metaphors, Lakoff refers to three types of generalizations: generalizations based on polysemous words, generalizations derived from examples of such polysemous words in different contexts, and generalizations based on conventional and novel metaphors.

This theoretical evolution—moving from ornamental to conceptual—redefines the scope of metaphor study and has important implications for translation. It calls for a nuanced understanding

of how metaphors function within and across cultures, and how they contribute to meaning in both every day and literary discourse.

Given this expanded view of metaphor, various scholars have proposed typologies to better analyze their forms and functions. These classifications are particularly useful when studying literary texts, where metaphor can range from conventional to wildly innovative. Among the most widely cited typologies are those by Lakoff and Johnson (1980), Peter Newmark (1988), and Andrew Goatly (1997). Each presents a framework for distinguishing between different metaphorical types, aiding both linguistic analysis and translation practice.

While M. Black classified metaphors into two main types—"dead" and "live"—P. Newmark further developed this classification by categorizing metaphors into 5 main types: " dead, cliché, stock, recent, and original" metaphors. (P. Newmark; p. 106)

Dead metaphors are those whose figurative origins have faded due to overuse. Their metaphorical nature is no longer consciously perceived, and they are often treated as literal terms. The metaphors related to the concepts of space, time, general ecological features, the parts of the human body, and human activities are included in this type. Some examples of this group include "the leg of a table" or "the arm of a chair." While such expressions once evoked vivid comparisons, they have since become lexicalized. Mostly, dead metaphors do not pose difficulties while translation, they are often translated literally.

Conventional, or **stock**, metaphors remain recognizably figurative but are widely used within a language community. Phrases such as "carrying emotional baggage" or "putting your guard up" illustrate how metaphorical language can become culturally entrenched while retaining some degree of imaginative power. Stock metaphors are not innovative as original metaphors, but neither are they dead or cliché yet. These metaphors often have their equivalent in other languages and can be adapted into different languages, but it requires cultural familiarity from the translators, as their conventionality may vary across cultures and languages.

Cliché metaphors are the type of metaphors that have lost their impact of usefulness due to excessive usage. These types of metaphors are often seen in journalism or popular discourse. According to Newmark, the translator should not translate them if they do not have rhetorical or stylistic purposes.

Recent metaphors are newly coined expressions that mirror contemporary trends or qualities. They are often created anonymously and gain popularity quickly, and become widespread in the

source language. They often tend to be translated in a way that the clarity is preserved but within their cultural and linguistic context.

Original or creative metaphors are also novel and often idiosyncratic, but they are coined individuals. These metaphors are commonly found in literature, where they serve not only aesthetic but also thematic purposes. In "A Clockwork Orange", Anthony Burgess frequently deploys original metaphors that challenge both the reader's expectations and the translator's ingenuity. These metaphors are often context-bound and resist direct translation, requiring interpretive strategies that preserve their stylistic and semantic richness.

Extended metaphors sustain a comparison over multiple lines, paragraphs, or even entire texts. Allegorical works and symbolic titles—such as "A Clockwork Orange" itself—often function as extended metaphors, accumulating layers of meaning through repetition and elaboration. These forms demand special attention in translation, as their impact often relies on cumulative resonance rather than isolated metaphorical expressions.

Mixed metaphors combine elements from different metaphorical frameworks, sometimes resulting in stylistic complexity or even confusion. For instance, saying "He grasped the idea and ran with it to a dead end" blends cognitive and spatial metaphors. While mixed metaphors are often discouraged in formal writing, they can be employed deliberately in literature to create irony, tension, or stylistic flair.

In the realm of contemporary communication, especially in media and advertising, visual and multimodal metaphors have become increasingly prevalent. Forceville examines how metaphoric expressions fill narratives with vivid imagery (Forceville, 2015; pp – 17-32). These metaphors convey meaning through imagery, spatial arrangement, or gesture rather than through verbal language alone. Though less central to textual translation, they become relevant when literary works are adapted into visual forms, such as film or illustrated editions.

In addition to these categories, Lakoff and Johnson identified three major metaphor types within their conceptual framework: **structural** metaphors, **orientational** metaphors, **container** metaphors, **structural** metaphors, and **ontological** metaphors. Structural metaphors involve the projection of one structured concept onto another, as in TIME IS MONEY. Orientational metaphors rely on spatial orientation, such as HAPPY IS UP and SAD IS DOWN. Ontological metaphors treat abstract experiences as entities or substances, exemplified by expressions like "bottling up emotions" or "the mind is a container." These categories provide valuable tools for

analyzing metaphor in literary texts and for understanding the challenges they present in translation.

The pervasiveness of metaphor in everyday language further emphasizes its cognitive significance. Metaphors are not merely stylistic flourishes; they shape conceptual frameworks and influence how individuals navigate the world. Common phrases like "She's going through a rough patch" or "He's under pressure" illustrate how abstract emotional or social states are grounded in physical experiences. These metaphorical patterns are culturally specific and often non-transferable, highlighting the need for culturally informed translation strategies.

Metaphors also serve critical functions in literature. They create vivid imagery, evoke emotional responses, and contribute to tone, theme, and symbolism. In literary texts, metaphors often reflect an author's worldview, ideological stance, or emotional undertone. In A Clockwork Orange, metaphors are instrumental in constructing the novel's dystopian world and in exploring its central concerns with violence, free will, and social control. The novel's title itself operates as an extended metaphor, suggesting the fusion of organic life with mechanical determinism—a theme that resonates throughout the narrative.

Furthermore, metaphor facilitates what has been termed "cognitive resonance"—the intuitive grasp of metaphorical meaning based on shared embodied experience (Gibbs, 2008). This resonance allows readers to engage with complex or unfamiliar texts through metaphorical structures that feel natural or familiar. Translators must strive to preserve this resonance in target languages, which may require adaptation, reinterpretation, or the creative use of culturally equivalent metaphors.

The implications of these insights for translation are profound. Translating metaphor involves not only linguistic fidelity but also cultural and conceptual equivalence. In literary translation, where metaphor often carries symbolic, emotional, and ideological weight, these challenges become even more acute. The next chapter will explore these issues in greater detail, examining theoretical models and practical strategies for translating metaphor, with a particular focus on the unique metaphorical landscape of "A Clockwork Orange".

This deeper engagement with metaphor is particularly vital when considering its role in identity formation and sociocultural discourse. Metaphors not only reflect individual thought patterns but also perpetuate cultural narratives and ideologies. For instance, the metaphor "the nation is a family" influences political discourse by framing leaders as parental figures and citizens as children, thereby legitimizing certain forms of governance while marginalizing others (Lakoff,

1996). Such metaphors are embedded in national rhetoric, policy debates, and even educational discourse, demonstrating how language can shape perception on a societal level.

In the context of literature, metaphor often operates on multiple planes simultaneously—linguistic, psychological, philosophical, and aesthetic. Authors like Burgess use metaphor not merely to embellish prose but to construct entire narrative frameworks that reflect and critique social reality. His stylistic innovations, such as the use of the invented argot Nadsat, are imbued with metaphorical undertones that demand active interpretation. Translating these metaphors requires more than fluency; it calls for cultural literacy, historical awareness, and a sensitivity to the author's stylistic intent.

Moreover, the psychological impact of metaphor cannot be underestimated. Studies in psycholinguistics and cognitive psychology have shown that metaphors influence not only how people understand information but also how they feel about it. A metaphor such as "crime is a virus" suggests containment and cure, while "crime is a beast" implies force and punishment (Thibodeau & Boroditsky, 2011). These metaphorical frames guide public opinion and policy preferences, indicating that metaphor is not merely descriptive—it is prescriptive.

These insights have significant implications for literary translation. When metaphors are culture-specific or carry connotative weight, literal translation may result in semantic loss or misinterpretation. Translators must often choose between domestication—adapting metaphors to fit the target culture—and foreignization—preserving the metaphor's original flavor, even at the cost of reader accessibility. Both strategies carry ethical and interpretive consequences, especially when the metaphor plays a central thematic role.

Anthony Burgess's "A Clockwork Orange" presents a particularly rich case study for metaphor analysis and translation. The novel is suffused with complex metaphorical constructions that challenge conventional morality, free will, and the nature of evil. The very title metaphor—suggesting a mechanized, unnatural version of humanity—encapsulates the novel's central concern with the dehumanizing effects of state control and behavioral conditioning. Preserving the resonance of this metaphor in translation requires a deep understanding of the novel's ideological framework as well as creative linguistic strategies.

Finally, metaphor's dual function as both a cognitive tool and artistic device underscores its importance in translation studies. Translating metaphor is not merely a technical act but an interpretive one. It involves reconstructing the semantic, aesthetic, and conceptual layers of a metaphor in a new linguistic and cultural context. As such, metaphor translation occupies a unique

intersection between linguistics, literature, philosophy, and psychology—a space where meaning is negotiated rather than transferred.

In conclusion, this chapter has outlined the evolution of metaphor theory from classical to cognitive paradigms, surveyed key metaphor typologies, and highlighted the centrality of metaphor in thought, culture, and literature. It has emphasized the significance of metaphor in shaping human understanding and the particular challenges it poses for literary translation. These considerations provide the theoretical foundation for the next chapter, which will explore how translators approach metaphor in practice, with a focus on strategies, challenges, and case-specific analyses from A Clockwork Orange.

1.2. Challenges in Translating Metaphors in Literary Texts

Translation of metaphors is considered one of the most challenging fields in literary text translation due to the complexity, depth, and culturally embedded nature of metaphoric expressions. Metaphors in literary texts not only serve as decorative language but also play essential roles in shaping narrative voice, emotional depth, and thematic development. While metaphor offers rich opportunities for artistic expression, it also creates interpretive and linguistic hurdles for translators. Unlike literal language, metaphors often rely on indirect meaning, cultural assumptions, and conceptual associations, making their accurate transfer across languages and cultures highly challenging.

Metaphors do more than embellish language—they reflect how individuals perceive reality. According to the Schäffner (2004, 1253-1269), metaphors are not mere words or phrases; they mirror the way of our thinking. In literary texts, metaphors can encapsulate emotion, describe abstract ideas, and evoke rich cultural imagery. Translating them faithfully means transferring not just words, but worldviews. Translators must contend with the metaphor's linguistic form, cultural reference, and stylistic effect. Unlike technical or factual language, literary metaphor often includes layers of implied meaning, stylistic originality, and authorial voice. Each of these layers presents its potential for distortion, misinterpretation, or loss during translation.

At the linguistic level, metaphors vary widely in structure and use across languages. A metaphor that functions idiomatically in one language may be non-existent or meaningless in another. For instance, the English expression "spill the beans" has no literal connection to its idiomatic meaning of "revealing a secret." A literal translation in many languages would confuse the reader unless replaced with a culturally and functionally equivalent expression. Furthermore,

metaphors may involve polysemy—where a single term has multiple meanings—and connotations that are not easily replicated. Newmark (1988) notes that metaphor is a source of semantic instability. It is rarely clear-cut whether to preserve the metaphor as-is, adapt it, or paraphrase it. The translator must evaluate if the metaphor is a commonly used idiom, a novel creation by the author, or something in between.

Cultural metaphors are deeply rooted in specific worldviews. Kövecses (2010) explains that while some metaphorical concepts (like LIFE IS A JOURNEY) appear across many cultures, their linguistic manifestations are highly variable. In some cultures, journeys symbolize independence and growth; in others, they imply hardship or displacement. Translators must be aware of culturally sensitive domains such as religion, social hierarchy, gender roles, and taboos. For example, metaphors involving pigs, cows, or certain religious artifacts may be inappropriate or misinterpreted in other cultures. The English phrase "holy cow" used to express surprise may seem offensive in Hindu-majority cultures where cows are sacred.

Literary metaphors are often crafted with attention to rhythm, imagery, and poetic function (Иванова, 2017). They form part of the author's voice and aesthetic. Preserving that voice while rendering the metaphor understandable in another language is a delicate balancing act. Lefevere (1992) emphasizes that translation is not a neutral act—it is shaped by literary norms, publishing constraints, and ideological filters. In metaphor translation, decisions about equivalence and adaptation reflect interpretive choices that may significantly alter the source text's tone and meaning. A metaphor that is sharp and vivid in the original may become dull or flat in translation unless carefully rendered (Əlizadə, 2015).

Peter Newmark (1988) outlines seven main strategies for translating metaphors. These include reproducing the same image in the target language (TL), replacing it with a standard TL metaphor, translating the metaphor as a simile with or without the image, paraphrasing the metaphor, omitting it entirely, or using the original metaphor with an explanatory footnote. Each strategy involves trade-offs between literalness, clarity, and stylistic effect. Reproducing the same metaphor preserves authenticity but may alienate readers. Replacing with an idiomatic TL metaphor enhances accessibility but risks diluting the author's original voice. Paraphrasing ensures comprehension but eliminates stylistic nuance. Dickins, Hervey, and Higgins (2016) recommend assessing the metaphor's function—whether descriptive, evaluative, or poetic—as a guide to strategy.

The act of translating metaphors involves multiple competencies: linguistic, cultural, poetic, and interpretive. Chesterman (1997) describes metaphor translation as a form of problem-solving, requiring creativity and context-sensitive decision-making. Translators must simultaneously decode the metaphor, interpret its connotations, and re-encode it in the target language (Lefevere, 1992). Venuti (1995) frames this process through the binary of domestication and foreignization. Domestication adapts metaphors to fit the target culture's norms, aiming for fluency and reader accessibility. Foreignization retains the strangeness of the original, potentially challenging the reader but preserving the cultural distinctiveness of the source.

For example, translating the English metaphor "ivory tower" into a culture that lacks this concept might require a domesticated metaphor, such as "glass castle," or an explanatory phrase like "isolated from the real world." Each decision carries interpretive weight. Moreover, translators often face institutional constraints. Publishers may demand readability, reducing the translator's freedom to preserve original metaphoric complexity. Yet, in academic or annotated editions, translators may opt for foreignization and add commentary.

In Anthony Burgess's "A Clockwork Orange", the challenge of metaphor translation is compounded by the use of Nadsat—a fictional teenage slang—and a highly stylized narrative voice. The title itself is metaphorical: "A Clockwork Orange" evokes a mechanical object with a living appearance, symbolizing the conflict between free will and state control. The translator of the Azerbaijani version, Zinyet Emir, rendered the title as "Mexaniki Portağal," which directly translates the metaphor while retaining its semantic ambiguity. This translation captures the oxymoronic nature of the original title and reflects an attempt to maintain the novel's central symbolic theme.

This extended metaphor has no direct counterpart in Azerbaijani. Thus, Zinyet Emir's decision to preserve the image rather than paraphrase or substitute it indicates a strategy of partial foreignization. The preserved metaphor encourages Azerbaijani readers to engage with the original cultural and ideological weight of the title. It illustrates how the translator attempted to balance semantic transparency with stylistic fidelity. The fact that the translated title remains metaphorical signals a deliberate effort to preserve the literary and philosophical tension embedded in the original work. Rather than diluting the meaning, this approach trusts the Azerbaijani reader to engage with the metaphor and uncover its layers of interpretation.

Moreover, throughout the Azerbaijani translation, the handling of metaphorical language continues this balancing act. In scenes where Burgess uses metaphor to underscore psychological

transformation or moral conflict, such as the depiction of "the clockwork orange" as a human programmed to act in a predetermined manner, the metaphor carries ideological significance. In the Azerbaijani translation, similar attention is paid to preserving these metaphorical images, with careful lexical choices that reflect both the cultural specificity of the source text and the syntactic and semantic features of the target language. Zinyet Emir appears to have prioritized the conveyance of conceptual resonance over rigid lexical equivalence, enabling readers in Azerbaijan to access the philosophical dimensions of the narrative.

This is particularly evident in the translation of scenes involving state reprogramming and loss of agency, where Burgess's metaphoric comparisons—such as the protagonist being likened to a "puppet" or "machine"—are carefully reimagined in Azerbaijani in a way that preserves both the narrative tone and the ethical subtext. In this way, metaphor becomes a vehicle not only for artistic representation but for ethical inquiry and cultural dialogue. The Azerbaijani translation thus serves as a case study of how metaphor functions not just as an ornament but as a tool for transposing ideology, irony, and narrative depth across linguistic borders.

These choices are influenced not only by linguistic constraints but also by the expectations and interpretive frameworks of Azerbaijani readers. Cultural norms surrounding taboo subjects, irony, and youth language also affect how metaphors are perceived. A metaphor that feels playful or provocative in English might risk misinterpretation or even censorship in Azerbaijani if not handled with care. Zinyet Emir's translation shows attention to these factors, often opting for images that, while localized in tone, do not sacrifice the thematic complexity of the source text.

It is also important to consider how metaphors woven into Burgess's social and philosophical commentary—such as metaphors of mechanization, dehumanization, and institutional control—translate into Azerbaijani culture and literary tradition. The translator's task here extends beyond language to include a cultural and ideological negotiation. Such metaphors might resonate differently in the Azerbaijani socio-political context, especially given the country's own historical experiences with authoritarian systems. The resonance of metaphors relating to surveillance, state manipulation, and loss of individuality may find new relevance and interpretive depth for Azerbaijani readers, making the act of translation not just a linguistic transfer but a cultural reinterpretation.

Thus, the Azerbaijani translation of "A Clockwork Orange" stands as a compelling example of metaphor translation as an act of creative and ideological engagement. Zinyet Emir's rendering of metaphors throughout the text, particularly those charged with dystopian, psychological, and

ethical nuance, demonstrates how the translator serves both as an interpreter of meaning and a bridge between linguistic and cultural systems. This example underscores the necessity of viewing metaphor not merely as a linguistic ornament, but as a conceptual and cultural tool that shapes interpretation across languages.

This chapter has outlined the conceptual and practical obstacles in metaphor translation and introduced strategies and theories that inform this work. The case of "A Clockwork Orange" and its Azerbaijani version demonstrates the importance of sensitive and strategic metaphor translation. In the following chapter, we will examine Burgess's metaphorical style more closely, exploring how metaphor functions as part of the novel's linguistic and thematic architecture.

CHAPTER II. METHOD AND METHODOLGY

This chapter is dedicated to the methodology of the research, finding and evaluating the metaphors used in the original work and how they are rendered into Azerbaijani by the translator`s choices. This study is a translation-oriented research whose primary goal is to identify the metaphor types based on Conceptual Metaphor Theory (CMT) by Lakoff and Johnson and investigate, examine how they are depicted in Azerbaijani. This investigation also seeks to analyze translator's strategies, metaphor retaining and would-be loss of semantic and cultural nuances while shifting from one language into another, especially the shift that occurs between those belong to different language tree. Analysis entails cultural, linguistic and stylistic approaches.

The methodology employs a close comparative analysis of the data which includes the metaphorical expressions and their counterpart in Azerbaijani.

Data collection: Both the original work and its translation have been analyzed and 50 metaphors enriched with Nadsat and their Azerbaijani translation have been collected.

Descriptive analysis: This analysis was employed to examine and comparatively highlight the cultural, linguistic, and stylistic features observed in both the original (English) and the translated (Azerbaijani) versions of the novel.

Comparative analysis: This analysis was used to discover the similarities and differences between English and Azerbaijani metaphors. This is highly useful regarding to find the translation challenges that occur.

The main instrument involved in data collection in this research was a comprehensive analysis of the original novel – "A Clockwork Orange" (restored edition by Penguin Classics) and the translated version of the novel by Zinyet Emir (published by Qanun Publishing House). It employs a thorough and detailed analysis of the metaphorical expressions in the novel with their unique language – Nadsat alongside. A bulk of 50 metaphors were systematically collected from the novel and its translated version, grounded in the novel`s central themes – ultra-violence, governmental control, self-identify, good & evil, free will) and translation challenges that originate from Nadsat and the writer`s unique language.

The following criteria employed:

- types of metaphor based on CMT (structural, orientational, ontological);
- classification of metaphors grounded in themes in 5 groups (Stylistic and aesthetic metaphors; Character, Environment and Psychological Metaphors; Brutality and

Physicality metaphors; Philosophical metaphors; Political-social commentary metaphors)

- One by one analysis of metaphors using descriptive and comparative analysis, commenting on with possible thematical shifts.

Each metaphor was depicted in the table with its relevant page number, its Azerbaijani translation and an introductory classification based on the type of metaphor.

CHAPTER 3. DISCUSSIOND AND RESULTS

3.1. Main data

3.1.1. A brief introduction to the novel and the writer`s style

Anthony Burgess (1917–1993) was a prominent British polymath whose interest encompasses a wide range of artistic fields, mainly as a novelist, composer, linguist, and literary critic. His literary legacy consists of a wide range of essays, novels, plays, and screenplays. Burgess is well known not only for his unique style of language but also for his wisdom about politics, language, music, and religion.

Growing up during the Great Depression, he faced personal loss and dislocation in his early life. The loss of his mother and sister early in his childhood could have had a great influence on his way of facing his identity, detachment, and moral dilemma, which often appear in his literary works. Having an education at the University of Manchester in the area of English literature and language, combined with his pure thirst for music and Catholic theology, opened a rare and unique approach to his writing.

His life outside Europe, both in Malaya and Russia, greatly shaped not only his cultural outlook, but also influenced his passion for multilingualism, creole languages, and dialects, and also his unique sense and way of using language in fiction. This interest, caused by the diversity of the languages, would have a great role in his creation of a unique way of language which would later appear in his works that he published after returning to England: "Honey for the Bears" and "A clockwork orange". In his latter novel, we were introduced to a fictional idiolect, namely Nadsat, the argot which is spoken by the main character of the novel, "A Clockwork Orange". Published in 1962 and translated into more than 30 languages, the novel depicts a near-future society and its problems, reflecting its concern related to the themes of control, free will, good and evil, ethical problems, and so on. The writer himself once said that the book was written in a rush, saying that he had a fatal illness and intended the novel as a meditation on the conflict between individuals and society.

His artistic creativity in "A Clockwork Orange" considers both his enthusiasm for Slavic languages and his faith that language is not just a means of communication but also a tool for depicting cultural identity and outlook. The novel`s unique style – an invented argot combining the features of English and Russian slangs, "Nadsat" – demonstrates Burgess`s investigative use as a

means of manipulative tone. Through this novel, the writer solidified his legacy as an innovative writer who used language not only as a subject of delivering thoughts, but also as a medium of aesthetic expression. Therefore, "A Clockwork Orange" is an eye-catching example of a dystopian novel that challenges the reader both linguistically and morally (McCracken, 1998). The following analysis of the novel would be beneficial for understanding the novel`s language and metaphorical expressions.

Structurally, the novel is composed of three equal parts that each of which consists of 7 chapters and is narrated by the first narrator, the protagonist – Alex, himself. This harmony shows the writer`s deepest fascination with music and theology, and it therefore brings a vision of completeness, capturing its conceptual cohesion. The improvement of the storyline starts from the depiction of brutality to governmental control over minds and depicts the primary philosophical dilemma of the story, the tension that revolves around individuals and society.

 Belonging to the dystopian literature, the novel shows a mechanical world set in the future. In this world, the youth choose violence, in response to it, the government makes up its mind to take action not with rehabilitation and kindness, but by controlling their mind (Stillman, 2003). Like other dystopian literary works – including Orwell`s "1984" and Huxley`s "Brave New World" – Burgess`s novel criticizes totalitarian powers, dehumanizing the unethical mindset of the state. However, unlike those works, A Clockwork Orange centers its narrative through the voice of a teenage anti-hero, offering a more intimate and morally ambiguous perspective (Seed, 2004 - p 198). The story is entirely narrated by the protagonist of the novel, Alex, the fifteen-year-old teenage whose way of expressing his thoughts greatly influences and absorbs the reader`s attention. The choice of narrator is not only related to being the storyteller, but also the mindset through which we see the events. His voice, combined with the unique linguistic features, irony, and full of contradictions, his pure wild passion for the music both creates empathy and repels moral approval (Rabinovitz, 2002). This complex dynamic is central to the novel's psychological depth and rhetorical strategy (Aggeler, 1979). Nevertheless, Alex`s function as narrator is not reliable. The unreliable narration invites the readers to be critically engaged.

The story starts with the following speech of Alex:

*Our pockets were full of **deng**, so there was no real need from the point of view of casting any more pretty polly to **tolchock** some old **veck** in an alley and **viddy** him swim in his blood while we counted the takings and divided by four, nor to do the **ultra-violent** on some shivering **starry***

*grey-haired **ptitsa** in a shop and go **smecking** off with the till's guts. But as they say, money isn't everything. (Burgess, 2012: p 7–8)*

This extract shows the brutality of Alex`s gang of "droogs", with the full use of the slang of Russian and British elements. In this given extract, we can see Nadsat as a combination of both Russian and English linguistic features. Russian words such as "deng"/ "money", "tolchock"/ "kick", "veck"/ "human" (most probably the shortened version of "человек"), "starry"/ "old", "ptitsa" (in literal meaning "bird", in here as a slang "woman, girl"), Russian-derived verbs conforming to the word-formation patterns of the English language such as "viddy"/ "to see" (instead of undergoing person-specific conjugation typical of Russian grammar, conform to English grammatical norms, remaining invariant across persons.), "smeck"/ "to laugh" (not pure Russian word, it comes from the Russian verb "смеяться", but A. Burgess adapted this verb mixing with English and used as a slang) are accompanied with the distinctive and unique writing style.

Another primary feature of the novel is its satirical and ironic tone. The writer uses satire to expose the governmental choices and the youth`s violence. The extraordinary speech of Alex evokes a poetic and rhythmic environment, which contradicts his actions and violence throughout the novel. This disparity between his language and acts perplexes the reader and demands him/her be fully immense in the inner world and psychology of the protagonist and his world (Spencer, 2010). The more his speech becomes poignant, the more his actions become brutal.

3.1.2. Nadsat as a Unique Linguistic feature

Another distinctive and most primitive feature of "A clockwork orange" is its unique language, Nadsat, as an invented argot developed by Anthony Burgess. The etymology of the word – Nadsat comes from the Russian language, the suffix that is used for numbers from eleven to nineteen, which could be seen as the counterpart of "-teen". The fact that Nadsat is used for the number between 11-19 talks a lot about its audience - the teenage gang of "droogs". This made-up dialect is used by the first narrator, protagonist of the novel - Alex, who is the head of his teenage gang, or by the speaking of term Nadsat – "droogs". This invented language functions not only as a stylistic novelty but also as an influential and sociolinguistic tool. It concurrently isolates the reader from the violence and shapes a clear youth subculture.

The invention of Nadsat involves the combination of the features of Russian loanwords, Cockney rhyming slang, Elizabethan English, and various neologisms. As it is stated in the novel by Dr. Branom:

"… Odd bits of old rhyming slang`said Dr. Branom, who did not look quite so much like a friend anymore. "A bit of gypsy talk, too. But most of the roots are Slavic. Propoganda". (Burgess, 2012: p 125)

Let us delve into the details and see them as in the following classified sample:

- **Rhyming onomatopoeic expressions** –
  - "I could *slooshy* the *clack clack clacky clack clack clackity* of some *veck* typing away" – p 26 – "… Kiminsə "tık tık tık tık tıkkkatık" makinada yazdığını eşidirdim. (Börcess, 2021)
  - "So he did the strong-man on the *devotchka*, who was still *creech creech creeching*…" – p 29 – "O, hələ də zır-zır ağlayan *devoçkanın* üstünə kişilənib əllərini dalından tutdu" - p 40
  - "all going yawwwww a malenky bit – p 32 – "bir balaca əsnədik" – p 44
  - oddy knocky – p 41 (for the meaning "alone, all by oneself" – təkbaşına – p 55
  - purplewurple – p 69 – göyərmiş – p 90
- **Old English** –
  - "If fear thou hast in thy heart..." – p 27 – "Əgər ürəyində qorxu varsa..." – p 38
  - thiswise, bedways, rightways, daywise
  - "Do watch that, O Dim, if to continue to be on live thou dost wish" – p 35 – "Dim, əgər yaşamağa davam etmək istəyirsənsə, ağzının danışığını bil" – p 47
- **Possible Romani (Gypsy) influence** – rozz for the policeman, in a slang term
- **dadda and mum; the pee and em; papapa –** the slang versions of the words "father and mother".

Common Nadsat terms that used in the novel include the following examples, which are the top ten ranking words in "A clockwork orange".

Table 3.1. 1

	Word	The English meaning	Frequency
1	Veck	Human	144
2	Viddy	To see	132
3	Horrorshow	Good, great	107
4	Dim	Stupid	99
5	Malenky	Small, little	130

6	Viddied	Saw – the past form of the verb	76
7	Goloss	Voice	65
8	Glazzies	Eyes	65
9	Gulliver	Head	65
10	Litso	Face	64

(Vincent, 2017) (taken from https://pure.coventry.ac.uk/ws/portalfiles/portal/11565972/The_language_of_A_Clockwork_Orange.pdf?utm_source)

Many of these are drawn directly from Russian (*viddy, malenky, goloss, glazzies, litso*), though often altered phonetically to blend with English sounds.

From the linguistic point of view, Burgess put several on Nadsat. First, it allowed him to create a youth atmosphere and identity in a unique way that is timeless or unique to its time. While the slang is not real, it has the characteristics of real youth sociolects. This aligns with sociolinguistic theories about in-group language as a marker of identity and solidarity (Eckert, 2000).

Secondly, Nadsat serves as a linguistic barrier. Via coding aggressive behavior in unknown vocabulary, Burgess protects the audience from the complete spiritual influence of the cruelty. As researchers noted (Kohn, 2008; Goddard, 2004), this use of language "sanitizes" the violence and forces readers to process events more intellectually than emotionally. For instance, when Alex indicates perpetrating the extreme violence or tolchocking a sufferer, the euphemistic unawareness weakens the first stagger, only for the audience to understand the terror enclosed in these actions (Seed, 2011).

Thirdly, the phonetic and rhythmic aspects of Nadsat contribute to the novel`s artistic occurrence. Deeply involved in music, Burgess embedded the language with musical sensitivity. The prose often flows with a lyrical cadence, reinforcing the poetic nature of Alex's narration (Lewis, 2002). The mixture of Russian slang and English syntax develops a hypnotic rhythm.

Nadsat also has a revolutionary and public role. In a world where the government looks for dominant control over individuals and the whole society, the use of dialect that separates itself from mainstream language rules depicts independence and self-sufficiency. As Semino (2014) noted down, metaphor and idiolect often serve the same purpose together in dystopian fiction: to challenge existing conditions, and likewise in "A clockwork orange", Nadsat becomes the powerful tool for this purpose.

Nonetheless, the writer's linguistic choice poses translational challenges. As many Nadsat words function both as metaphors and euphemisms for most of the time, it`s difficult for the readers and translators to identify the meaning, whether literal or figurative. Burgess deliberately embedded the novel with metaphorical phrases in a mixed idiolect so that the novel's language would challenge the readers with ambiguity and unclarity. For instance, when Alex suggests that someone is "all fence" (meaning that he/she is guarded and alert), the meaning is not clear unless the reader is not familiar either slang or metaphors. According to Semino (2008), metaphor depends on conceptual mappings between source and target domains; Nadsat complicates this by altering or obscuring the source domain altogether.

Moreover, the overlapping metaphorical meanings infused in Nadsat often require understanding both subtle references to shared cultural background and language modification, which makes it even more arduous to find exact correspondence in different languages. For those who work in the translation field, especially those who deal with translation into non-Indo-European language groups like Azerbaijani, this creates a dual challenge: how to encapsulate the intentional deviation in the style of Nadsat while preserving its cognitive and metaphorical layers. Many Nadsat metaphors are used in English-Russian wordplay, phonetic punning, or cultural references that are absent from the receiving culture. Translating these while preserving metaphorical weight requires not only linguistic skill but also creative license (Dickins et al., 2016). This complexity is mirrored in Zinyet Emir`s translation of "A Clockwork Orange" into Azerbaijani. The translator often aims to maintain metaphorical significance while localizing tone or structure (Nida, 1964). For instance, the metaphors that are used for the depiction of physical violence or machinery, which carries the central theme of the novel, are often expressed in Azerbaijani using similar phrases that could evoke related associations in the reader`s mind. However, the complexity of Nadsat makes it impossible to find direct lexical equivalence. As noted by Venuti (1995), this kind of translation calls for a balance between foreignization (retaining linguistic estrangement) and domestication (ensuring reader comprehension).

Similarly, Nadsat also makes it hard to distinguish the boundaries between metaphor and neologism. Later, the reader will grasp the metaphorical meaning of a Nadsat phrase, which in the beginning seemed like nonsense. This delays metaphor recognition, creating what Lodge (1992) calls "cognitive friction" — a slowing down of comprehension that forces deeper engagement. Yet, this impression is often lost, since the translator is faced with both clarifying the meaning and maintaining narrative coherence.

Burgess`s use of this novel's fictional idiolect distances the readers of the novel from it and immerses the dystopian world of the novel (Booker, 1994). This contradiction of separation in contrast to engagement has a major impact on formulating the reader`s encounter and virtuous participation with the novel.

On the one hand, Nadsat sculpts the audience's cognitive and emotional alliance with the plot. It forces the reader to slow down while reading, challenges them to be an active reader, and analyze and identify the contradiction that lies at the centre of the novel. As Burgess himself noted, "the reader has to participate in the novel by learning the language. That way, he becomes part of the story" (Biswell, 2005; p. 147).

On the other hand, Nadsat serves as a tool of estrangement. In the initial part of the novel, readers face unknown words, such as devotchka (girl), gulliver (head), or moloko (milk), that are estranged from the setting. This alienation serves as a barrier, especially in the scenes of ultraviolence. The writer himself once acknowledged that one of the main reasons why he invented Nadsat was to "muffle the raw response to violence" (Biswell 2005; p. 144). This technique of isolation creates a righteous setback in which realization happens after the event of action. This makes the novel`s sense of disturbance and unease intensify.

Nadsat is not only significant for its original style of language but also facilitates to creation of a path for developing metaphors in the novel. The metaphors, such as a title itself likens mind to a machine - capable of being rewired or "short-circuited" to fit institutional norms (Freeman, 2000). It is also a stylistic device that operates for complicated cognitive and political purposes. As metaphors refer to common ethical and linguistic structures, the integration of an invented idiolect, such as Nadsat, essentially transforms the framework and acknowledgment of metaphors. This has insightful implications not only for the understanding of the text, but also for the translation system, particularly the translation process that happens between the languages that belong to different language groups, such as Azerbaijani and English. Thus, the process of translation of "A clockwork orange", embedded with the different ethnic and phonological foundations of Nadsat, combined with several language elements.

One of the prominent features of Nadsat is its ability to reconstruct established metaphorical establishments. For instance, in common English we might express our feeling of mental confusion as "going insane" whereas in "A clockwork orange" Alex expresses it in this form: "cracking his gulliver" (Burgess, 1962; p. 34). In this example, the adoption of "gulliver," which is a Nadsat word that is borrowed from the Russian loanword, голова, meaning "head" in English, creates a

transformation in metaphorical expression. Instead of emphasizing mental breakdown in imaginative metaphorical terms, the writer`s choice was with the one that evokes physicality and violence.

3.1.3. The collected data

In this subchapter, we are going to present the 50 selected metaphorical expressions from the novel with their translated version in Azerbaijani, alongside with the which type of conceptual metaphor they belong to according to Lakoff and Johnson.

Table 3.1.2

№	English	Azerbaijani equivalent	Conceptual structure	Type of metaphor
1	"in your left shoe with lights bursting all over your *mozq*" – p 7	"sol tərəfində işıqlarla *beynini* necə parlatdıqlarını" – p 16	"Intense mental or emotional experiences are explosive lights in the mind-container"	ontological & structural
2	"to *tolchock* some old **veck** in alley and *viddy* him swim in his blood" – p 8	"küçədə hansısa qoca *vekə tolçok* verib öz qanında üzməyinə *baxa-baxa*" – p 16	"Violent harm is submersion in a liquid & blood is a container"	Structural & ontological
3	"in the height of fashion" – p 8	"son dəblə" – p 16	"Popularity is up"	Orientational
4	"the singer`s goloss was moving from one part of the bar to another, flying up to the ceiling"	"müğənninin *qolosu* piştaxtanın bir ucundan o biri ucuna gedir, tavana doğru uçur" – p 18	"Sound is an object & singing is movement through space"	ontological & structural
5	"still, the night was still very young" – p 18	"yenə də gecə hələ təzə başlayırdı" – p 28	"Time is a living being"	Ontological

6	"then we smashed the umbrella and *razrezzed* his *platties* and gave them to the blowing winds" – p 14	"sonra çətiri sındırdıq, qocanın *paltarlarını cırıb* küləyə verdik" – p 22	"The wind is an agent"	Ontological
7	"this being old Dim and Slouse sort of locked in a death struggle" – p 16	"bu bizim ölüm-qalım savaşına çıxan Dim və Slouz idi" – p 25	"Conflict is war"	Structural & ontological
8	"there was *flip horroshow* takings that *nochy*" – p 16	"həmin *gecə* əla qazanc olmuşdu" – p 26	"Profits are physical objects with quality (good/bad)"	Ontological
9	"they gave us the nasty warning look" – p 18	"həyasızcasına hədələyici nəzərlə baxdılar" – p 27	"Expressions are objects that can be given"	Ontological
10	"we handed them a bit of lip-music" – p 18	"ağzımızın içindən əcaib səslər çıxarıb, yola saldıq" – p 27	"Speech is a physical object & communication is transfer of objects"	ontological & structural
11	"The *Luna* was well up now" – p 25	"*Ay* lap göyün üzünə qalxmışdı" – p 36	"High status or presence is up"	Orientational
12	"I could feel myself getting all *razdraz* inside" – p 35	"hiss edirdim ki, cin atına minirəm" – p 48	"The body is a container for emotions"	Ontological
13	"in a *goloss* of great suffering" – p 45	"iztirab dolu səslə" – p 60	"The voice is a container for emotion"	Ontological

14	"So, my dream had told the truth, then" – p 56	"beləcə mənim yuxum çin çıxmışdı" – p 76	"A dream is a person" (personification)	Ontological
15	"*lewdies*` night-fear through lack of night-police, dead lay the street" – p 66	"*lyudi* də qorxusundan və milisin azlığından gecə bayıra çıxmadığı üçün küçədə ölümcül səssizlik hökm sürürdü" – p 87	"The street is a living being"	Ontological
16	"*smecked* a *goloss*" – p 71	"gülə-gülə dedi" – p 93	"Laugher is a physical act on a substance"	Ontological
17	"height of like callousness" – p 71	" vecsizliyin pik nöqtəsində" – p 93	"More is up / less is down"	Orientational
18	"hearts on fire" – p 80	"qəlblər alovlanır" – p 103	"Emotions are fire" (structural), and "The heart is a container of emotion" (ontological)	Structural & ontological
19	"That was the end of traitorous Georgie" – p 87	"bu da satqın Corcinin sonu olub" – p 109	"Life is a journey"	Structural
20	"a sort of filthy *von* rose from them" – p 87	"onlardan çox pis iy gəlirdi" – p 109	"Moral corruption is a physical substance"	Ontological
21	"selling your birth-right for a saucer of cold porridge" – p 87	" öz yaşamaq hüquqnuzu 1 qab soyuq sıyığa satırsınız" – p 110	"Life decisions are economic transactions" and	Structural & ontological

		"important values are possessions"	
22	"scream in endless and intolerable agony" – p 88	"sonsuz və dözülməz əzab içində nalə çəkirlər" – p 110	"Pain is a substance or entity" and "Intensity is a vertical scale"	Ontological & orientational
23	"a fireball spinning in their screaming guts" – p 88	"fəryad qoparan bağırsaqlarında alov kürələri fırlanır" – p 110	"Emotions are physical objects inside the body" and "Intense emotion is heat"	Ontological & Structural
24	"*boomaboom* cracked the sky" – p 89	"göy guruldadı" – p112	"Sound is a physical force"	Ontological
25	"weak tea are we, new brewed" – p 90	"biz yeni dəmlənmiş açıq çayıq" – p 113	"People are object" and "Change or formation is brewing"	Ontological & Structural
26	"dark plots were brewing" – p 91	"baş verən qaranlıq məsələlər" – p 114	"Plans are objects" and "Process of development is brewing"	Ontological & Structural
27	"*shoom* seemed to wake up the whole tier" – p 96	"*şum*, deyəsən, bütün cərgəni oyatmışdı" – p 120	"Change in state is wakefulness"	Structural
28	"the beginning of my freedom" – p 101	"azadlığımın başlanğıcı" – p 126	"Abstractions are locations" and "Good is up, bad is down"	Ontological & orientational
29	"he smiled with *glazzies*" – p 106	"qlazikləri ilə gülümsədi" – p 131	"Emotions are objects or physical actions"	Ontological

30	"flames went roaring around her" – p 115	"qadının hər yanını alov bürüdü" – p 142	"Containers are spaces"	Structural
31	" I heard a like smeck coming from the dark" – p 116	"qaranlıqdan gülüş səsi eşitdim" – p 142	"Sound is a physical object" and "Physical actions are movements"	Ontological & Structural
32	"the chair of torture" – p 123	"masaya bağlı halda" – p 153	"Experience is a container"	Ontological
33	"He brought in like the sweet air of the promise of my freedom" – p 131	"azadlıq vədimin şirin qoxusunu otağa doldurdu" – p 162	"Something abstract is a physical object"	Ontological
34	"Prison taught him the false smile" – p 134	"həbsxana həyata saxtakarlıqla gülümsəyi öyrətmişdi" – p 167	"Abstract experiences are objects"	Ontological
35	"The rubbed hands of hypocrisy" – p 134	"riyakarlıqla əllərini ovuşdurmağı" – p 167	"Abstract experiences are objects"	Ontological
36	"Actions speak louder than" – p 134	"bu qədər danışıq bəsdir" – p 167	"Actions are speech"	Structural
37	"Breaking the hearts of your poor grieving parents" – p 147	"yazıq əzabkeş valideynlərinin qəlbini qırmısan" – p 182	"Emotions are physical object"	Ontological

38	"My heart cracked to the carpet" – p 148	"ürəyim yerə düşdü" – p 182	"Emotions are physical object"	Ontological
39	"Life's become too much for me" – p 155	"həyat mənə ağır gəlir" – 192	"Life is a burden"	Ontological
40	"The old days are dead and gone days" – p 161	"olan olub, keçən keçib" – p 200	"Time is a living being"	Ontological
41	"A Clockwork Orange"	"Mexaniki portağal"	"A machine is a person"	Structural
42	"Her fragrant memory still lingers" – p 170	"onun xoş ətirli xatirələri hələ də hökm sürürdü" – p 209	"Memory is a fragrant substance"	Ontological
43	"You can be a very potent weapon" – p 173	"sən çox güclü silah ola bilərsən" – p 213	"A person is a weapon"	Structural
44	"Brushing it away with like very impatient *rookers*" – p 175	"əlləri ilə səbirsizcəsinə çırpırdı" – p 216	"Hands are objects with specific qualities"	Ontological
45	"We must inflame all hearts" – p 176	"hamının ürəyinə od salmalıyıq" – p 217	"Heart is a conduit for emotions"	Structural
46	"Open the window to fresh air, fresh ideas" – p 181	"təmiz hava, təmiz fikirlər üçün pəncərəni açın" – p 222	"Ideas are tangible objects that can be "opened" or "let in""	Ontological

47	"DEATH TO THE GOVERNMENT" – p 180	"HÖKUMƏTƏ ÖLÜM" – p 222	"The structure of death as an end"	Structural
48	" a *flip* dark chill winter bastard though dry" – p 193	"zülmət çovğunlu it oğlu qış od gəzdirirdi" – p 237	"A season is a person"	Ontological
49	"I felt this *bolshy* big hollow inside my *plot*" – p 203	"İndi isə bədənimin içində bolşoy bir boşluq hiss edirəm" – p 249	"The mind is a container"	Ontological
50	"Youth must go" – p 203	"gənclik başa çatmalıydı" – p 249	"Abstract concepts are entities"	Ontological

This table shows that the ontological metaphors are predominant taking the great majority of the metaphorical expressions` bulk. Dual conceptual metaphors are also present, usually one acting dominant and the other as its accompaniment. The least frequent one is orientational metaphors, represented by only three instances.

Another key issue regarding those metaphors is that some of them have Nadsat elements. In this research, the words, expressions that belong to Nadsat vocabulary were given in italic and bold form. Even sometimes with only Nadsat vocabulary a metaphorical expression was created, for instance "*smecked* a *goloss*", which in proper English can be understood as in these terms: "smiled/laughed a voice".

While the themes of the novel, cultural nuances and understanding poses more challenges to the translators, another classification can be proposed with regard of this issue. This classification can suggest 5 broad groups as in following form:

1. **Stylistic and aesthetic metaphors** – The metaphors belonging to this group function to build a neo-slang aesthetic, and differ from dead and cliché metaphors in being creative and original. In these metaphors, we often encounter Nadsat terms and Russian slang, making them original and different from common and proper English metaphors.

2. **Character, Environment and Psychological Metaphors -** The metaphors that are the members of this group often reveal the psychological state of the character or the characteristic features of the given society and environment. They convey emotional depth and turbulence in the novel.

3. **Brutality and Physicality metaphors** – These metaphors usually show and depict physical states, and through violence, metaphors intensify the intensity of the plot. The depiction of "ultra-violence" shapes the environment of the violence in the novel.

4. **Philosophical metaphors** – Throughout the novel, the main moral issues, including the theme of free will, evil, controlling society, and existential disillusionment, were depicted in figurative language with the richness of the metaphors.

5. **Political-social commentary metaphors** – These metaphors are highly useful in terms of criticizing governmental institutions and authority with irony and sarcasm. These expressions serve to expose the hollowness of the political system and authority, depicting the totalitarian and dystopian environment.

After dividing the metaphors into the groups mentioned above, 50 selected metaphor examples from the work is going to be presented in the following list:

Table 3.1.3

Stylistic and aesthetic metaphors	1. "in your left shoe with lights bursting all over your ***mozq***" – p 7
	2. "in the height of fashion" – p 8
	3. "The singer`s ***goloss*** was moving from one part of the bar to another, flying up to the ceiling" – p 10
	4. "we handed them a bit of lip-music" – p 18
	5. "The ***Luna*** was well up now" – p 25

	6. "in a *goloss* of great suffering" – p 45
	7. "*smecked* a *goloss*" – p 71
	8. "*shoom* seemed to wake up the whole tier" – p 96
	9. "he smiled with *glazzies*" – p 106
	10. " I heard a like *smeck* coming from the dark" – p 116
	11. "Brushing it away with like very impatient *rookers*" – p 175
Character, Environment and Psychological Metaphors	12. "still, the night was still very young" – p 18
	13. "I could feel myself getting all *razdraz* inside" – p 35
	14. "height of like callousness" – p 71
	15. "hearts on fire" – p 80
	16. "a sort of filthy *von* rose from them" – p 87
	17. "*boomaboom* cracked the sky" – p 89
	18. "Prison taught him the false smile" – p 134
	19. "The rubbed hands of hypocrisy" – p 134
	20. "My heart cracked to the carpet" – p 148
	21. "Life's become too much for me" – p 155
	22. "Her fragrant memory still lingers" – p 170
	23. "I felt this bolshy big hollow inside my plot" – p 203

	24. "to *tolchock* some old *veck* in alley and *viddy* him swim in his blood" – p 8
	25. "then we smashed the umbrella and *razrezzed* his *platties* and gave them to the blowing winds" – p 14
	26. "this being old Dim and Slouse sort of locked in a death struggle" – p 16
Brutality and Physicality metaphors –	27. "they gave us the nasty warning look" – p 18
	28. "That was the end of traitorous Georgie" – p 87
	29. "scream in endless and intolerable agony" – p 88
	30. "a fireball spinning in their screaming guts" – p 88
	31. "flames went roaring around her" – p 115
	32. "the chair of torture" – p 123
	33. "So my dream had told the truth, then" – p 56
	34. "the beginning of my freedom" – p 101
Philosophical and Existential Metaphors	35. "He brought in like the sweet air of the promise of my freedom" – p 131
	36. "The old days are dead and gone days" – p 161
	37. "Youth must go" – p 203
Social and Political Commentary Metaphors	38. "A Clockwork Orange" (the title itself)
	39. " there was flip *horroshow* takings that *nochy*" – p 16

	40. *lewdies`* night-fear through lack of night-police, dead lay the street" – p 66
	41. "selling your birth-right for a saucer of cold porridge" – p 87
	42. "weak tea are we, new brewed" – p 90
	43. "dark plots were brewing" – p 91
	44. "Actions speak louder than" – p 134
	45. "Prison taught him the false smile" – p 134
	46. "Breaking the hearts of your poor grieving parents" – p 147
	47. "You can be a very potent weapon" – p 173
	48. "We must inflame all hearts" – p 176
	49. "Open the window to fresh air, fresh ideas" – p 181
	50. "DEATH TO THE GOVERNMENT" – p 180

3.2. Analysis of Metaphors, Nadsat expressions and their equivalent

This chapter is devoted to the investigation on the matter of preserving the original style and clarity of the translation of Nadsat-combined metaphorical expression. To achieve this purpose, the collected data that was shown in chapter 2 are going to be presented are going to be contrasted with their Azerbaijani counterpart. They are going to be presented as in groups grounded in themtical backgrounds which were suggested in Table 3.1.3.1. in Chapter 2.

3.2.1. Analysis of the stylistic and aesthetic metaphors

This section is devoted to the analysis of stylistic and aesthetic metaphors from the novel. Overall, 11 metaphors are going to be demonstrated in this subsection. Each metaphor will be evaluated in terms of 4 levels, namely word level; above word level (metaphorically); grammatical level; textual/pragmatic levels. Stylistic and aesthetic metaphors play a great role in the novel as it helps to build a neo-slang aesthetic, and differ from dead and cliché metaphors in being creative and original. In these metaphors, we frequently come across with Nadsat vocabulary and Russian slang, making them original and different from common and proper English metaphors. Below, the analysis of 11 metaphors of this group is depicted:

1. "in your left shoe with lights bursting all over your ***mozq***" – p 7	"sol tərəfində işıqlarla ***beynini*** necə parlatdıqlarını" – p 16

In the above-mentioned metaphor, at the word level, we can see that "mozq" is translated into Azerbaijani as "beyin", which is due to the loss of Nadsat vocabulary. The translator did not preserve the original stylistic tone instead chose the omitting of the Nadsat. His choice caused losing of nonstandard slangy style as a result of non-equivalence. The figurative expression "light bursting" was translated into the TL as "parlatmaq". While the meaning was preserved, the stylistic intensity and surreal description was weakened. "Left shoe" was rendered as "sol tərəf" in order to make the expression clear for Azerbaijani readers, preferring the clarity over stylistic tone. Grammatically, the structure was modified in order to fit Azerbaijani grammar structure which matches with Mona Baker`s view on structural differences. At the pragmatic level, the translation was focused on maintaining the clarity rather than stylistic uniqueness which softens the violence depicted in the SL. All things considered, the translation accomplishes partial preservation, keeping the metaphor with changes on its tone.

Thematically, the SL category shifted to another category – "character, environment, and psychological" – as the result of the toning down of violet imagery.

2. "in the height of fashion" – p 8	"son dəblə" – p 16

This example shows a good example of preserving equivalence at the pragmatic and semantic levels. While in the SL, the conceptual metaphor is a kind of orientational, the translated version depicts it via idiomatic expression – "son dəb", which literally means "latest trend". The use of this expression articulates the same concept in a culturally adopted way. Structurally, Zinyet Emir chose omitting of "height" in order to favour naturalness over literal meaning. This corresponds

with Baker`s principle of using functional equivalence that preserves understanding and fit culturally.

Thematically, no shift occured in this example.

3. "The singer`s *goloss* was moving from one part of the bar to another, flying up to the ceiling" – p 10	"müğənninin *qolosu* piştaxtanın bir ucundan o biri ucuna gedir, tavana doğru uçur" – p 18

In this example, we can see another Nadsat vocabulary again which in this time the translator chose to render it as also Russian term in the Tl. The metaphor in the SL, agency and motion qualities was assigned to the "goloss" (meaning voice) which makes the voice as a material unit. At pragmatic and grammatical level, the rendered expression almost maintains this metaphor literally that preserves the picture of voice "flying" to one place to another. It demonstrates that the translator was successful in his attempt to convey the metaphor`s vivid colorfulness at the same time adapting the grammatical structure into Azerbaijani's. The conceptual metaphor was rendered without any loss in the meaning. The translation of this figurative unit corresponds with Baker`s view on preserving contextual adequacy and stylistic power in the TL.

Thematically, no shift occured in this example.

4. "we handed them a bit of lip-music" – p 18	"ağzımızın içindən əcaib səslər çıxarıb, yola saldıq" – p 27

The SL metaphor is a structural metaphor in which voices (in mockery tone) is conceptualized as material thing that can be "handed". The use of unique expression "lip-music" refers to the sounds to mock and depicting it as "handed over" makes it as a physical thing. In the translated version, the metaphor is partially preserved as "lip-music" was translated as "əcaib səslər çıxarmaq" which literally means "to create strange sounds in the mouth". This idomatic expression in the TL preserves the notion of mocking sounds, gaining some additions. "Handed over" whose liteeral meaning is "ötürmək, paylamaq, vermək" was translated as "yola salmaq". This shows that the translator made some additions in the TL version to serve in keeping clarity. This kind of translation can be treated as paraphrase, in which the metaphorical meaning is not expressed in directly, favoring target language authenticity. The pragmatic equivalence was achieved despite structural discrepancies.

Thematically, the SL category shifted to "character, environment, and psychological", as a result of neutralization of the metaphor that leads to depiction of behavior on the TL.

5. "The **Luna** was well up now" – p 25	"**Ay** lap göyün üzünə qalxmışdı" – p 36

In this example, we come across with Nadsat term – "luna" (meaning moon) which was personified. However, in the TL, the Nadsat term was omitted once again, preferring the use of Azerbaijani equivalent. The ontological strategy assists to understand abstract notion as celestial motion. In the Azerbaijani version, the metaphor is faithfully preserved as the translator maintained the figurative language, tone and poetic image in a way that sounds natural in the TL. The TL expressions "qalxmaq" (to rise, to go up) and "göyün üzünə" (to the surface of the sky) vividly align with the SL metaphor. This corresponds with translation by equvialence based on M. Baker`s view on translation strategies. Both the image and its figurativeness are preserved across languages.

Thematically, no shift occured in this example.

6. "in a **goloss** of great suffering" – p 45	"iztirab dolu səslə" – p 60

In this example, the metaphor translation was achieved through partial preservation with some tonal changes. At the word level, the Nadsat term "goloss" (meaning voice) again was omitted and rendered in the TL with Azerbaijani word. This choice leads to the loss of sociolectal uniqueness, showing non-equivalence due to cultural and linguistic incompatibility. At the word above level, the translation was successful in keeping the core metaphorical structure - "The voice is a container for emotion", but whit lesser expressiveness. Grammatically, the structure is adjusted to fit to Azerbaijani norms, which is a necessary and natural step. Regarding textual and pragmatic level, the surrealistic tone of the SL expression is somehow neutralized, opting for the clarity for the target audience. This translation also fits to translation by paraphrase with the loses of stylistic feature in order to get functional equivalence.

Thematically, no shift occured in this example.

7. "**smecked** a **goloss**" – p 71	"gülə-gülə dedi" – p 93

This example is specifically unique as the whole expression was made by the means of Nadsat vocabulary adapting English grammar structure. However, in the translation version, the whole Nadsat was omitted, simplifying and normalising the SL`s stylistic vividness. From the metaphorical point, the vividness of "smeck" (meaning laughter) being a move imposed on the

voice was missed, diminishing the effect of the following conceptual metaphor "Laugher is a physical act on a substance". The grammatical structure is adopted to Azerbaijani`s, contributing to the simplification. At the textual and pragmatic level, the surrealistic tone was weakened in order to achieve clarity and fluency   in the TL, being consisted with strategy of paraphrasing.

Thematically, the SL category shifted to "character, environment, psychological", as a result of the loss of stylistic creativity in the TL while rendering.

8. "*shoom* seemed to wake up the whole tier" – p 96	"*şum*, deyəsən, bütün cərgəni oyatmışdı" – p 120

In the translation of this above-mentioned expression, the word level suggests an approximate match in which the Nadsat term "shoom" was preserved in the TL, adopting the Azerbaijani phonetical system. This translation shows the full preservation as it maintains the stylistic and semantic aspects of the SL.

Thematically, no shift occured in this example.

9. "he smiled with *glazzies*" – p 106	"qlazikləri ilə gülümsədi" – p 131

In this example, at the word level, the Nadsat slang "glazzies" (eyes) with English grammar norms   was rendered as "qlaziklər in the TL, which keeps the SL`s stylistic uniqueness, contributing to the preservation of its foreignness and stylistic distinctiveness. From the metaphorical point, the expression attaches the act of smiling to the eyes instead of the mouth, demonstrating emotional expression through gaze – which serves to the conceptual metaphors as "Eyes are expressive agents" or "Emotion is visible energy". In the TL, these nuances are preserved. Grammatically, the sentence adapts Azerbaijani norms without any distortion. From the textual point, the metaphor is also preserved. Overall, this translation demonstrates the full preservation.

Thematically, no shift occured in this example.

10. " I heard a like *smeck* coming from the dark" – p 116	"qaranlıqdan *gülüş* səsi eşitdim" – p 142

In this example, at the word level, the Nadsat slang term "smeck" (meaning laughter) was rendered into standard Azerbaijani as "gülüş" which results the loss of the SL`s playfulness and the subcultural nuances – an example of non-equivalence due to cultural and lexical gap. At the

word above level, the personification of "smeck" "coming from the dark" is simplified, since in the TL, it was translated as "qaranlıqdan" with the loss of "gələn" (meaning coming from), contributing to the fluency in the TL. From the grammatical point, the irregular grammar structure in the SL was not maintained, rather the proper grammar structure of Azerbaijani was favored which caused the loss of stylistic nuance, since A. Burgess intentionally used the irregular grammar as a part of the Nadsat language which makes its speaker speech child-alike style. At the textual and pragmatic level, understandability is favored over keeping the surreal flavor of the SL. Overall, this translation can be considered as a partial preservation.

Thematically, the SL category shifted to "character, environment, psychological", as a result of the loss of stylistic creativity in the TL while rendering.

11. "Brushing it away with like very impatient *rookers*" – p 175	"əlləri ilə səbirsizcəsinə çırpırdı" – p 216

In the last example of Stylistic and aesthetic metaphors, several shits can be seen. At the word level, the use of "rookers" (meaning hand) in the SL which carries a sociolectical and stylistic uniqueness with Russian word accompanied by English grammar was not preserved in the TL, as it was rendered into the TL as standard Azerbaijani word "əllər". This choice demonstrates that the translator favoured for the comprehension to the keeping the stylistic nuance in order to make it smoother to understand for the Azerbaijani audience. From the metaphorical point, the vivid image of "brushing away" was partially preserved; rendered into a more literal translation – "çırpırdı" (meaning "was flapping") in the TL. This causes the diluent of conceptual richness of the SL. Overall, the translation prioritizes understandability over keeping the stylistic depth.

Thematically, the SL category shifted to "character, environment, psychological", as a result of the loss of stylistic creativity in the TL while rendering.

3.2.2. Analysis of the character, environment and psychological metaphors

This section is devoted to the analysis of the metaphors of the character, environment and psychological in "A Clockwork Orange". 12 metaphors will be analyzed in this section in total. Each of them is going to be presented and analyzed one by one. The metaphors belong this group is less vivid with the richness of Nadsat vocabulary, yet is beneficial to be evaluated. These

metaphors reveal the psychological state of the character or the characteristic features of the given society and environment. They contribute to the emotional depth and turbulence of the novel.

1. "still, the night was still very young" – p 18	"yenə də gecə hələ təzə başlayırdı" – p 28

In the given example, at the word level, there is not any major lexical loss, but the idiomatic expression in the SL which suggests in the vivid language that it is early evening and there is much time ahead till the end of the evening, was rendered into the TL as "təzə başlayırdı" (meaning "was just beginning". This preference serves in order to convey the basic meaning but leads to the loss of the idiomatic and metaphorical expressiveness of the SL, demonstrating a partial non-equivalence. From the metaphorical aspect, the ontological metaphor of "Time is a person or entity" in SL gives "the night" human qualities. Nonetheless, this metaphor is flattened in the TL due to its replacement with a more neutral and basic description with the loss of expressiveness. At the grammatical level, the sentence is adapted to fit Azerbaijani. At the textual and pragmatic level, the expressiveness of the SL expression was toned down with the replacement of more explanatory and literal phrasing. Overall, while the core meaning of the given metaphor was retained, the translation underrepresents the richness of the original line, serving a partial preservation.

Thematically, no shift occured in this example.

2. "I could feel myself getting all *razdraz* inside" – p 35	"hiss edirdim ki, cin atına minirəm" – p 48

In the above-mentioned example, at the word level, a Russian slang term – "razdraz" – lacks a direct equivalence in the TL version which means irritation and agitation. The translator tried to compensate with the use of the idiomatic expression in the TL - "cin atına minmək" whose meaning is similar to the SL`s expression. This mirrors non-equivalence at the word level. From the metaphorical point of view, the metaphor shows shifting from the SL to the TL with imagery. In the SL, the metaphor depicts a physiological-emotional inner irritation (getting razdraz inside) while in the Tl, the metahor was rendered into culturally loaded action-based idiom (cin atına minmək – literally in english means "mounting a jin`s horse") which maintains the emotional vividness but with different image. The original uses the unique Nadsat slang to keep a dystopian tone in the novel, meanwhile the translator favors clarity for the reader, showing a textual and

pragmatic shift. Overall, the translator chose replacing Nadsat term slang with culturally clarity idiom, corresponding with Mona Baker`s notion of the use of pragmatic strategies to enhance the readability for the reader while sacrificing some of the original stylistic vividness.

Thematically, no shift occured in this example.

3. "height of like callousness" – p 71	" vecsizliyin pik nöqtəsində" – p 93

In this example, at the word level, "callousness" was translated as "vecsizlik" which depicts the general basic meaning of the SL expression but lacks the harsher connotative meaning indicated by "callousness". The irregular use of the intensifier "like" strengthens the informal, slangy tone of the SL, while in the TL, this uniqueness was omitted causing to a partial loss of register. From the metaphorical point of view, "height of callousness" suggests an orientational metaphor, conceptualising emotional coldness that something can reach a peak which the trasnlator chose maintaining this metaphor by using "pik nöqtəsi". Grammatically, the Azerbaijani sentence follows the normative grammar structure which was the opposite of the SL.

Thematically, no shift occured in this example.

4. "hearts on fire" – p 80	"qəlblər alovlanır" – p 103

In the above-mentioned metaphor, at the word level, the translator preserved the meanings of the "hearts" and "fire" as they were rendered into the TL into "qəlblər" and "alovlanır". maintaining the core vocabulary. Nevertheless, "fire" in this context is metaphorical, representing the intense emotion – often indicating passion, fever – was rendered into the verb "alovlanır". At the metaphorical level, this is an example of a structural metaphor in which emotion was conceptualized as "fire". From the grammatical point of view, the shift from a plural none "hearts" in the SL to the verb "alovlanır" in the TL corresponds with Azerbaijani grammar structure aiming to preserve fluency. At the textual and pragmatic level, the metaphor`s imaginary was largely maintained.

Thematically, no shift occured in this example.

5. "a sort of filthy *von* rose from them" – p 87	"onlardan çox pis iy gəlirdi" – p 109

In this phrase, at the word level, the Nadsat word – "von" is a slangy which stands for "smell or order". The Azerbaijani equivalent "pis iy" captures the essence of the meaning, being successful from the semantic point of view, nevertheless it omits the slangy tone and vividness of the "von", causing the non-equivalence due to the loss of culturally vibrant equivalent. Textually and pragmatically, the original`s stylistic peculiarity and teenager's slangy tone was smoothed down. While the meaning was preserved, the register and tone become more conventional, highlighting communicative fluency over stylistic vividness.

Thematically, no shift occured in this example.

6. "***boomaboom*** cracked the sky" – p 89	"göy guruldadı" – p112

In this example, at the word level, we come across another Nadsat term of onomatopoeia – "boomaboom", the mimicking sound of the thunder. This onomatopoeic unit was rendered it Azerbaijani as "göy guruldadı", preserving the semantic essence but removing its stylistic uniqueness and onomatopoeic creativity causing inadequacy in the TL. Above word level, the metaphor "cracked the sky" vividly pictures thunder as a move of splitting the sky whereas in the TL we cannot see this expression, rather the intensity and expressieness highly smoothed down and rendered as common neutral daily expression – "göy guruldadı". Both at the word and above word level, the TL expression does not align with the SL expression, diminishing the dramatic and stylistic expressiveness. Grammatically, the Azerbaijani utterance neutralise the structure in native norms, being a reasonable grammatical shift. At texture and pragmatic level, the translation does not provide the SL`s surreal and stylized tone, corresponding with Baker`s view that translators sometimes may tone down and smoothen the SL`s language style in order to provide clarity. Overall, while the core meaning was captured, the rhyming style, done and expressiveness was considerably flattened in the TL.

Thematically, no shift occured in this example.

7. "Prison taught him the false smile" – p 134	"həbsxana həyata saxtakarlıqla gülümsəyi öyrətmişdi" – p 167

In this given expression, at the word level, there has been a slightly changes while shifting from one language to another. The SL expression "false smile" was rendered to the TL as "saxtakarlıqla gülümsəyi" which demonstrates that while the translator was succesful with

capturing the denonantive meaning, the introduction of the adverb "saxtakarlıqla" as a modifier slighltly alters the expression`s collocational nuances. In addition, the translator added "həyata" which was an attempt to provide more information in order to increase clarity for the target audience. So, the translation provided gain in the TL. Textually and pragmatically, the SL expression shifts from the original`s concise style and language to a more elaborated and descriptive style, which diminishes stark emotional effect but improving clarity for the TL readers. Overall, this translation suggests partial preservation as the core meaning was provided but with the lack of the idiomatic force of the SL expression.

Thematically, no shift occured in this example.

8. "The rubbed hands of hypocrisy" – p 134	"riyakarlıqla əllərini ovuşdurmağı" – p 167

In this expression, at the word level, the SL word "hypocrisy" was rendered as "riyakarlıqla" in the TL language, providing a direct equivalence and keeping the semantic adequacy of the SL. Nevertheless, the expression of the SL "the rubbed hands" was translated as "əllərini ovuşdurmaq". This translation captures the action as a verb whereas in the SL the original expression was given in modifier function. In the Tl, the collocational connotation of deliberate surreptitious behaviour or insidious was omitted, resulting partial inadequacy – the translation provides semantic adequacy but it diminishes the culturally imposed negativity. At the metaphorical level, the SL metaphor personifies hypocrisy as an agent capable of action while the TL version the metaphors was given in a verbal construction - "riyakarlıqla əllərini ovuşdurmağı" which literally means "the act of rubbing hands hypocritically". Here, the metaphor is diluted. The grammatical shift shows the alignment with preserving syntactic fluidity. At the textual and pragmatic level, the translator chose to move away from the SL`s ironic tone to the more explanatory language, causing the sacrifice of the stylistic sharpness of the SL. Overall, this translation shows partial preservation.

Thematically, no shift occured in this example.

9. "My heart cracked to the carpet" – p 148	"ürəyim yerə düşdü" – p 182

In this given example, at the word level, the SL verb "cracked" was rendered into the TL as "düşdü" (fell) which causes partial inadequacy as "düşdü" lacks the violent imagery. Although "ürəyim düşdü" was a common Azerbaijani idiomatic expression to express sadness and emotional collapse it does not capture fully the instinctive quality imposed by the SL expression. From the

metaphorical point, the SL metaphor coincides win the conceptual domain of "Emotion is a physical damage" in which emotional states are expressed via physicality. In contrast, the TL suggest another mapping – "Emotion is vertical movement". Grammatically, the SL structure – S + V + prepositional phrase – modified in TL as – S + adverbial + V, reflecting syntactic adaption to ensure readability. Pragmatically, the original style is toned down to clarity and adapted culturally convenient.

Thematically, no shift occured in this example.

10. "Life's become too much for me" – p 155	"həyat mənə ağır gəlir" – 192

In above-mentioned expression, at the word level, "too much" was translated as "ağır gəlir" (feels heavy), changing a vague vividness with a culturally echoing idiom. This suggest non-literal equivalence in which the exact equivalent is sacrificed in order to provide natural, smooth utterance in the TL. The conceptual structures of "Difficulties are weight" was preserves in the TL, too, but with some differences: the SL suggests emotional overwhelm, while the TL suggests a physical burden metaphor. At the textual level, the translator favoured the accessibility over emotional rawness. Overall, this example shows that emotional metaphor can reshape from one language to another based on conceptual structures.

Thematically, no shift occured in this example.

11. "Her fragrant memory still lingers" – p 170	"onun xoş ətirli xatirələri hələ də hökm sürürdü"– p 209

In this expression, at the word level, the SL word "fragrant" was rendered as "xoş ətirli", showing full preservation. While the SL used the verb "to linger" to describe the action of the fragrant, the TL used another verb "hökm sürürdü" (was dominating) in order to adapt to the TL`s culturally expression and clarity. From the metaphorical point of view, the CMT helps us to underscore the conceptual structure – "Memory is scent" which was maintained in the TL, too. But with the addition of another conceptual mapping – "Memory is a ruler" with the verb "hökm sürürdü". This suggests a blending in the TL in which "xoş ətirli" creates the sensory domain while "hökm sürmək" suggests a dominative spatial-temporal metaphor. At the textual level, the TL expression adds a way of formality and solemnity which is absent in the SL`s gentle, ephemeral tone, the stylistic changes creates a tone that feels more authoritative than nostalgic.

Thematically, no shift occured in this example.

12. "I felt this **bolshy** big hollow inside my **plot**" – p 203	"İndi isə bədənimin içində **bolşoy** bir boşluq hiss edirəm" – p 249

In the last example of character, environment and psychological metaphors, at the word level, we gain come with the Nadsat slang terms – bolshy and plot – which one of them "bolshy" was preserved in the TL, adapting its phonetical structure, meanwhile the other Nadsat term "plot" was not preserved, instead was given in the proper Azerbaijani term – "bədənimin içində" (inside my body) with the addition of inside. At the metahprical level, the conceptual mapping – "Emotional state is physical space" was preserved in the TL, too. The addition of "indi isə" in the TL adds a temporal dimension. The slangy tone in the SL was smoothen in the TL, being more literal to enhance the target audiences' understandability. The character`s unique language, which is central to "A Clockwork Orange" was somewhat neutralized in the TL.

Thematically, no shift occured in this example.

3.2.3. Analysis of the brutality and physicality metaphors

This section is devoted to the analysis of the metaphors of the brutality and physicality metaphors in "A Clockwork Orange". 9 metaphors will be analyzed in this section in total. Each of them is going to be presented and analyzed one by one. These metaphors usually show and depict physical states, and through violence, metaphors intensify the intensity of the plot. The depiction of "ultra-violence" shapes the environment of the violence in the novel.

1. "to **tolchock** some old **veck** in alley and **viddy** him swim in his blood" – p 8	"küçədə hansısa qoca **vekə tolçok** verib öz qanında üzməyinə **baxa-baxa**" – p 16

In the first example of this subchapter, at the word level, we can see the Nadsat-rich slangs and terms, such as "to tolchok" (to kick), "veck" (human), "viddy" (to see). In the TL, two of Nadsat terms – tolchok and veck – were preserved as they were in the SL, but the last one was changes into proper Azerbaijani word – viddy (baxa-baxa) which is a more neutral term. This reflects non-equivalence, as the SL`s creative language characteristics – youthful, violent and vivid – was diminished through the change of Nadsat term with proper and neutral TL word in the translated version. From the metaphorical perspective, the conceptual mappings - "Violent harm is

submersion in a liquid & blood is a container" can be seen in this example. Both in the SL and TL, the metaphor is preserved: "swim in his blood" (öz qanında üzməyi). The raw image is maintained since the metaphor serves similarly in both cultures, portraying ultra-violence and sensory excess. However, the change of "viddy" in the TL caused the partial loss of the grotesque imagery and vividness of the SL metaphor.

Thematically, no shift occured in this example.

2. "then we smashed the umbrella and *razrezzed* his *platties* and gave them to the blowing winds" – p 14	"sonra çətiri sındırdıq, qocanın *paltarlarını cırıb* küləyə verdik" – p 22

In this example, we can also see 2 Nadsat terms with the adaption of English grammar structure – razrezzed and platties. Nevertheless, both of these culturally vivid expressions were not rendered into the TL as they were in the SL, causing the loss of expressiveness and intensity and the omitting of the foreign, hybrid linguistic feature of the novel. This shows non-equivalence at the word level. Although   the denotative meaning was preserved, the sociolectal feature was lost. From the metaphorical perspective, 2 conceptual structures are combined in the given example: Events are actions/objects in motion and Destruction is dissipation into elements. In the TL, "küləyə verdik" (we gave them to the wind) was preserved, being a direct equivalence of the SL. However, in the TL, as the Nadsat parts are omitted, the expression cannot fully carry the same degree of connotations of degradation. So, while the metaphor survives semantically, it is smoothened down pragmatically. grammatically, there is no sharp loss of logical or chronological facts, even though the language of the TL was explanatory rather being poetic as it was in the SL.

Thematically, no shift occured in this example.

3. "this being old Dim and Slouse sort of locked in a death struggle" – p 16	"bu bizim ölüm-qalım savaşına çıxan Dim və Slouz idi" – p 25

In this example, at the word level, we can see some loses. The expression "old Dim" in the SL which involves colloquial and familiar speech, indicating fellowship or mockery was not preserved in the TL. In the translated version, "bizim…Dim" stands for a neutral possessive without equivalence to the SL. Similarly, "locked in a death struggle" employs metaphorical force whereas in the TL only a part of it was reflected with "ölüm qalım savaşına çıxmaq" (engaged in a life-or-death battle). While semantically the meaning was preserved, it lacks the physical and

static imagery of "locked in". At the metaphorical level, the SL expression employs "Argument is war" whereas the TL uses different conceptual mapping: "Struggle is a pathway". This suggests that the metaphor is not directly rendered, but its structure is reconstructed, corresponding with metaphor translation strategies (Newmark, 1988) that allows substitution. Grammatically, structural shifts are justified to meet Azerbaijani norms. Overall, the translation favors clarity over stylistic nuances once again.

Thematically, no shift occured in this example.

4. "they gave us the nasty warning look" – p 18	"həyasızcasına hədələyici nəzərlə baxdılar" – p 27

The expression in the SL "they gave us the nasty warning look" was rendered into the TL as "həyasızcasına hədələyici nəzərlə baxdılar" which literally means "they looked at us shamelessly and in a threatening way". The word-level adequacy in this examply was partly preserved. While "hədələyici" was a direct equvialence to the "warning", "nasty" (e.g, iyrənc, ikrah doğuran) was rendered with not a direct translation, but with a substitution "həyasızcasına" (shamelessly) which suggests a new dimension – social indecency. From the metaphorical point of view, the SL expression employs the following conceptual structure – "Looks are the objects that can be given" while in the TL metaphorical construction was diminished into a literalized structure: "nəzərlə baxdılar" (look at us with a gaze). Grammatically, the SL construction – O + V was shifted into – Adverbial + V which was a necessary syntactic shift considering Azerbaijani norms. Overall, the ambiguous, colloquial and layered tone of the SL was shifted with direct, clarified and slightly moralized tone, indicating a shift from ironic narrative voice to clear tone.

Thematically, no shift occured in this example.

5."That was the end of traitorous Georgie" – p 87	"bu da satqın Corcinin sonu olub" – p 109

At the word level, this example shows a high degree of word-level equivalence with rendering "traitorous" into "satqın" in the Tl. From the conceptual perspective, the SL expression employs the following conceptual constructions: "Life is a journey", "Death is an end" which the TL also preserved the conceptual mappings as this metaphor is cross-linguistically accessible due to its conceptual universality. Grammatically, the adaption is contextually and idiomatically

accurate. The tense shift - from the simple past to the present perfect – corresponds with resultative aspect in Azerbaijani. Overall, this translation is one of the good examples of fully preservation.

Thematically, no shift occured in this example.

6. "scream in endless and intolerable agony" – p 88	"sonsuz və dözülməz əzab içində nalə çəkirlər" – p 110

This example indicates a semantically faithful but stylistically modified translation. The SL verb "scream" was rendered into the TL as "nalə çəkmək" which literally means "wail or cry out in lament". This verb is emotively strong and culturally connotative". Thus, the word-level equivalence are mostly preserved. At the word-above level, the SL expression involves conceptual metaphors as "Pain is a container", "Intense emotion is a burden". The TL metaphor preserves "əzab içində" (inside pain) as the equivalent for "in …. agony", "sonsuz və dözülməz" as the the equivalent for "endless and intolerable". Textually, the SL`s raw, immediate and horror tone was stylised and became more poetic and sorrowful.

Thematically, no shift occured in this example.

7. "a fireball spinning in their screaming guts" – p 88	"fəryad qoparan bağırsaqlarında alov kürələri fırlanır" – p 110

This example at the word levels shows a high-degree of equivalence. "A fireball" was rendered as "alov kürələri", "spinning" as "fırlanmaq", "screaming guts" as "fəryad qoparan bağırsaqlar". Metaphorically, the conceptual mappings of the SL "Pain is fire" (burning pain), "Body is a container" (pain is localised in "guts"), "Pain is motion" (spinning suggests intolerable suffering), "Emotions are entities within body (pain is an object moving inside) suggest cognitively universal mappings, but their linguistic expression varies across cultures. In the TL the following metaphorical mappings retained: "alov kürələri" preserves "Pain is fire", "fırlanır" preserves "Pain is motion", "bağırsaqlar" preserves "Body is a container", "fəryad qoparan" expands the metaphor which emphazies "Pain is a forced expression". Textually, the SL`s grotesque, visceral, surreal tone was shifted into poetic, emotional and stylised tone.

Thematically, no shift occured in this example.

8. "flames went roaring around her" – p 115	"qadının hər yanını alov bürüdü" – p 142

At the word level, the plural SL noun "flames" was rendered into the TL as "alov" (singular), which shows the adaptation to the Azerbaijani norms. The SL verb "roaring" is substituted in the Tl with the verb "bürümək" (to cover) which is not a direct equivalent and causes the loss of stylistic nuances. This shows a partial preservation at the word level. The SL expression involves the following conceptual mappings: "Danger is fire", "Fire is an agent", "Body is a container". The TL involves the following translation: "qadının hər yanını alov bürüdü" which literally means "fire covered every part of the woman". In the TL, the metaphor of danger of fire is preserved. Overall, the metaphor "Danger is fire" and "fire as an enemy" were partially preserved while the experiential embodiment of fear was lost. Grammatically, the SL uses dynamic, sound-oriented verb phrase while Azerbaijani uses static transitive clause, woman being as an object. Pragmatically, the violent, surreal and auditory tone of the expression was made clearer, more poetic and less stylized, causing the loss of auditory and surreal impact.

Thematically, no shift occured in this example.

9. "the chair of torture" – p 123	"masaya bağlı halda" – p 153

In the last example of this section, at the word level, the equivalence was not fully preserved. While the SL uses a compound noun phrase in which the head noun is qualified by the prepositional phrase "of torture", serving both to describe the physical function and evoke emotiveness, the TL version employs "masaya bağlı halda" which literally means "in a state of being tied to a table". This indicates that the translator chose omitting of the word "işgəncə" (torture) and replaces the chair with "table". Metaphorically, the SL involves conceptual metaphors, as "pain is a tool" and "evil is a structured system", while in the TL the metaphor was totally removed. There is no corresponding abstract mapping. Textually, the symbolic tone was smoothened down to the literal tone, favouring focus on readability. Overall, this translation was not successful.

Thematically, no shift occured in this example.

3.2.4. Analysis of the philosophical and existential metaphors

This section is devoted to the analysis of the metaphors of the philosophical and existential in "A Clockwork Orange". In terms of frequency, this category of metaphors represents the least

numerous groups within the overall classification. 5 metaphors will be analyzed in this section in total. Each of them is going to be presented and analyzed one by one. Throughout the novel, the main moral issues, including the theme of free will, evil, controlling society, and existential disillusionment, were depicted in figurative language with the richness of these metaphors.

1. "So, my dream had told the truth, then" – p 56	"belcə mənim yuxum çin çıxmışdı" – p 76

In the first example of the metaphors of the philosophical and existential in "A Clockwork Orange", at the word level, in the SL, the "dream" is personified with the human feature as "to tell the truth" while in the TL, we encounter as the equivalent of the SL –" mənim yuxum çin çıxmışdı" which literally means " "my dream came true". The TL favored to use an idiomatic expression. Thus, the core meaning is retained with some differences in expressiveness. From the metaphorical point of view, the SL uses the conceptual structure "dream is a person" while the TL employs a different mapping- "dream is destiny/ reality is the fulfillment of a dream". This is an example of cultural-conceptual metaphor, more accurately, an idiomatic expression which is based on folk wisdom and Islamic/Persian literary heritage in which dreams are signs. Grammatically, the SL uses past perfect while the TL involves past tense with perfective aspect. Textually, the surreal tone of the SL changed into idiomatic, culturally embedded expression.

Thematically, no shift occured in this example.

2. "the beginning of my freedom" – p 101	"azadlığımın başlanğıcı" – p 126

In this example, at the word level, the TL uses direct equivalents of the SL `s expressions, indicating an accurate lexical choice. Metaphorically, the SL employs a metaphorical expression in which "freedom" is conceptualized as a journey, this conceptual mapping was also preserved. Thus, there is no metaphorical shift or lose, both the SL and TL use the same conceptual mapping. The metaphor remains isomorphic in both languages. Textually, the TL shows high fidelity, too. Overall, this translation can be regarded as a precise match.

Thematically, no shift occured in this example.

3. "He brought in like the sweet air of the promise of my freedom" – p 131	"azadlıq vədimin şirin qoxusunu otağa doldurdu" – p 162

In this example, at the word level, the TL maintained accurately the SL`s expressions, indicating lexical accuracy. From the metaphorical point of view, the SL uses blending of 2 metaphors: "freedom is a valuable substance, promise/hope is a scent" while in the TL, "sweet air" becomes "sweet smell", anchoring the metaphor within olfactory sensory experience, resulting the change in the source domain in the TL. Thus, the core mapping was preserved, but with some modification in the sensory domain. Pragmatically, the dreamlike, poetic, surreal tone of the SL was changed into concrete, direct, sensory language. Overall, the tone was softened while capturing the core semantic meaning.

Thematically, no shift occured in this example.

4. "The old days are dead and gone days" – p 161	"olan olub, keçən keçib" – p 200

This example does not employ a literal translation. Instead, uses a culturally equivalent idiom to convey the same pragmatic function: finality and disengagement. The TL rendered the expression as "olan olub, keçən keçib" which literally means "what has happened has happened; what has passed has passed". From the metaphorical point of view, the SL emplys the following conceptual structures: "time is a living being" and "the past is behind" while the TL uses an idiomatix expression, demonstrating the metaphorical shift from personification and death to movement and irreversibility. While the both expressions lead to the same cognitive concept, the emotional intensity differs from the SL to the TL. Pragmatically, the emphasis on emotional finality in the SL is changed into culturally resonant closer with a much softer tone in the TL. Thus, domestication strategy and communicative translation was prefered by the translator.

Thematically, no shift occured in this example.

5. "Youth must go" – p 203	"gənclik başa çatmalıydı" – p 249

In the last example of this section, the verb "to go" in the SL shifts to a completion verb ("başa çatmaq"), indicating conceptual reinterpretation. The modal implication "must" was remained, capturing the necessity or inevitability. However, the abbreviation and implied metaphor of "go" in Azerbaijani has been explicitly expanded to ensure greater clarity. The SL employs the

following conceptual structures: "life stages are physical entities", "life stages are traveling" while the TL the metaphor was translated into a finalization metaphor which is common is the target culture. The use of "başa çatmaq" (to reach an end) draws on the metaphor. The "departure" in SL became "completion" metaphor in TL. Pragmatically, the poetic, minimalistic and philosophical tone of the SL was shifted into more explanatory, domesticated tone. The focus was on reader clarity and cultural familiarity.

Thematically, no shift occured in this example.

3.2.5. Analysis of the social and political commentary metaphors

This section is devoted to the analysis of the social and political commentary metaphors from the novel. Overall, 13 metaphors are going to be demonstrated in this subsection. Each of them is going to be presented and analyzed one by one. These metaphors are highly useful in terms of criticizing governmental institutions and authority with irony and sarcasm. These expressions serve to expose the hollowness of the political system and authority, depicting the totalitarian and dystopian environment.

1. "A Clockwork Orange"	"Mexaniki portağal"

The first example of the metaphor of this group is the title itself. At the word level, the translator priorities to choose the literal lexical equivalence. The SL version involves the following conceptual structure: "A human is a mechanical object" while the TL also preserves the title`s oxymoronic structure. The weakness lies in that Azerbaijani readers may be unfamiliar with A. Burgess`s linguistic play or Cockney idiom may interpret it too literally, missing the satirical or dystopian metaphor. Grammatically, no grammatical incompatibility arises in translation. Pragmatically, the title may be seen as strange or nonsensical without any familiarity of metaphorical critique of state control. In order to get better understanding, the translator could may add footnotes, indicating paratextual support to clarify its allegorical function.

Thematically, no shift occured in this example.

2. "there was *flip horroshow* takings that *nochy*" – p 16	"həmin *gecə* əla qazanc olmuşdu" – p 26

This example imposes more challenges to the translator as its language is rich with Nadsat terms – flip, horrorshow, nochy. At the word level, those words lack the direct equivalences. For

instance, the SL word "flip" was given in the TL as "əla", indicating substitution with more neutral positive term. "Horrowshow" (meaning good/well, most probably derived from Russian "хорошо") was not depicted in the TL, but omitted via merging into "əla". From the metaphorical point of view, although there is no such structural metaphor in the conventional sense, the implied metaphor can be seen: "Crime is commerce" where the use of "takings" in the context of burglary shows that the night`s criminal acts are conceptualized in economic terms. This is a metaphorical structure to depict illegal acts as productive activity – a business venture. Although the underlying implied semantic meaning was conveyed into the TL, its stylistic and ironic tone is smoothened down. This example also shows an instance of domestication. (Venuti, 1995) The text is adapted to the cultural norm of the target audience at the cost of foreignness and authorial intent.

Thematically, the SL category shifted to "stylistic and aesthetic", as a result of the loss in the subcultural and critical social edge, becoming more simple and neutral description.

3. *"lewdies*` night-fear through lack of night-police, dead lay the street" – p 66	*"lyudi* də qorxusundan və milisin azlığından gecə bayıra çıxmadığı üçün küçədə ölümcül səssizlik hökm sürürdü" – p 87

In this example, we again encounter with a Nadsat vocabulary – "lewdies" with the adaptation of the English grammar which was rendered into the TL as the original. At the word level, the intensified compound metaphors "night-fear" and "dead lay the street" were rendered into more neutral expressions as "qorxu" and "ölümcül səssizlik". Metaphorically, the SL metaphor shifts from the stree being "dead" to "ölümcül səssizlik". While the target metaphor is conceptually valid, it shifts the imagery - from the SL`s street=dead to the TL`s silence = deadly ruler. Pragmatically, the surreal tone and syntactic ellipsis of the SL was shifted into with the language of logical and expanded explanation in order to improve the reader comprehension via softening the tone.

Thematically, no shift occured in this example.

4. "selling your birth-right for a saucer of cold porridge" – p 87	" öz yaşamaq hüquqnuzu bir qab soyuq sıyığa satırsınız" – p 110

In this example, at the word level, the SL expression "birth-right" is biblical with connotations of moral, familial and existential meanings. The TL rendered it to "yaşamaq hüququ"

which narrows its scope to the right to life. Metaphorically, the following conceptual metaphors are employed in the SL: "Values are commodities" (selling your birth-right), "Morality is trade" (for a saucer of cold porridge), "Life is a possession" (birth-right). The SL metaphor is an allusion to the Bible (Genesis 25:29 – 34) in which a man sells his birth-right for a meal. In the TL, this allusion was lost; the translator could have added a footnote for the better understanding. Pragmatically, the TL expression became more didactic and direct, but less culturally loaded.

Thematically, no shift occured in this example.

5. "weak tea are we, new brewed" – p 90	"biz yeni dəmlənmiş açıq çayıq" – p 113

In this example, at the word level, the SL expression "weak tea" was effectively rendering into the TL as "açıq çay" which is culturally appropriate, since tea in Azerbaijani culture is similarly associated with it. From the metaphorical point of view, in the TL, the source domain remained intact. Metaphoric transfer remained coherent and culturally intelligible. Pragmatically, the SL expression uses a domestic metaphor in self-deprecating tone which indicates the group identity while the TL chose to remain the metaphorical loge, but with slightly change in the tone. The SL`s deliberate inversion was lost in order to preserve clarity.

Thematically, no shift occured in this example.

6. "dark plots were brewing" – p 91	"baş verən qaranlıq məsələlər" – p 114

In the given example, at the word level, the SL expression "were brewing" was omitted entirely and changed with "baş verən" (meaning "happening" or "taking place"), indicating the loss in the TL. Metaphorically, the SL uses the following conceptual metaphor: "plans are liquids" while in the TL processual metaphor in "brewing" was not transfered. The CMT elements of the SL "process is cooking", "conspiracy is liquid" was omitted in the TL. The pragmatic effects of suspense and foreshadowing is narrowed down to informational and neutral tone in the TL. The translation corresponds with a communicative approach where the main goal is clarity and naturalness.

Thematically, no shift occured in this example.

7. "Actions speak louder than" – p 134	"bu qədər danışıq bəsdir" – p 167

In this example, at the word level, we can see no direct equivalence, as the writer favoured substitution and idiomatic modulation which caused the loss of metaphorical structure. The following CMT structures of the SL - "Action is speech", "strength is volume" were not preserved in the TL. The tone and intent were shifted. Overall, this instance shows how metaphoric flattening can weaken a text`s stylistic density and cognitive resonance.

Thematically, the SL category shifted to stylistic and aesthetic, the social-political meaning of the SL changed into more stylistic one which focus in halting speech without highlighting social-political implications.

8. "Prison taught him the false smile" – p 134	"həbsxana həyata saxtakarlıqla gülümsəyi öyrətmişdi" – p 167

In the above-mentioned example, the SL expressions, "prison", "taught him" were successfully transferred into the TL as "həbsxana" and "öyrətmişdi". The metaphorical phrase of the SL – "false smile" was rendered into the TL as "saxtakarlıqla gülümsəyi" (meaning "smile decietfully) with the intensifies tone. In the translated version, the CMT structures were mostly maintained, but the TL version makes implicit conceptual metaphors more explicit; shifting tone from subtle manipulation to over falsity. Pragmatically and textually, the TL opts for better reader understanding and moral clarity via pragmatic domestication.

Thematically, no shift occured in this example.

9. "Breaking the hearts of your poor grieving parents" – p 147	"yazıq əzabkeş valideynlərinin qəlbini qırmısan" – p 182

In this example, at the word level, the lexical equivalence was preserved with minor changes in the TL. For instance, the SL word "grieving" was rendered into the TL as "əzabkeş" falsely. The idiomatic expression in the SL "Breaking someone`s heart" was translated as " qəlbini qırmaq" which is idiomatically appropriate in Azerbaijani. At the metaphorical level, the conceptual structure of the SL – "Emotional pain is physical damage" was successfully maintained in the TL, too. Textually, the stylistic effect of parental suffering is heightened in the TL with "əzabkeş" (meaning "suffering"). This suggests a slight textual intensification which is common is domesticated literary translation in which the main purpose is to evoke the reader empathy. Overall, this instance shows a good literary translation of the universal cognitive grounding.

Thematically, no shift occured in this example.

10. "You can be a very potent weapon" – p 173	"sən çox güclü silah ola bilərsən" – p 213

In this given example, at the word level, the TL version shows a high-level equivalence. At the word level, the original conceptual structure of the SL – "A person is a weapon" was successfully retained in the TL, too. Pragmatically, the tone of the original work was largely preserved. Overall, this translation is one of the best instances as a good equivalence to the SL.

Thematically, no shift occured in this example.

11. "We must inflame all hearts" – p 176	"hamının ürəyinə od salmalıyıq" – p 217

In this example, at the word level, the SL phrase "inflame" is metaphorical which means emotional arousal. The TL counterpart "od salmaq" (meaning "to put fire") suggests a similar metaphorical meaning, leading to both culturally and semantically a good match. Gramatically, the syntactic transition to the construction of a light verb shows an acceptable grammatical shift in the norms of the Azerbaijani language. At the word above-level, the following conceptual structures of the SL: "Emotions are fire", "The heart is a container for emotion" were preserved in the translated version. Overall, the TL preserves equivalence at lexical, conceptual and pragmatic levels.

Thematically, no shift occured in this example.

12. "Open the window to fresh air, fresh ideas" – p 181	"təmiz hava, təmiz fikirlər üçün pəncərəni açın" – p 222

In this instance, at the word level, the translation shows a high-quality of lexical and semantic accuracy. From the metaphorical standpoint, the SL conceptual metaphor structures – "New ideas are fresh air", "The mind is a room" were successfully retained in the TL, too. Both "təmiz hava" and "təmiz fikirlər" suggests renewal and mental clarity, corresponding with the SL. At the pragmatic level, the Azerbaijani version effectively retains the function of persuasion and the urge of transformation through openness. Overall, this instance suggests a highly faithful and functional metaphor translation.

Thematically, no shift occured in this example.

13. "DEATH TO THE GOVERNMENT" – p 180	"HÖKUMƏTƏ ÖLÜM" – p 222

In the last example of the philosophical and existential metaphors, at the word level, the TL renders the original expression with a direct equivalence, which is a literal, word-for-word translation. From the metaphorical point of view, the original conceptual structures – "Government is a living entity", "Death is the termination of power" were successfully maintained in the TL by applying the same mapping: the government is appointed human-like features such that "death" becomes its metaphorical end. Pragmatically, the Azerbaijani has the same pragmatic power as it does in the SL – to function as a provocative, political slogan which not only expresses dissent but also carries an implicit promise of radical change. This instance shows that in cases where cultural and conceptual correspondences are practically universal, literal translation can be sufficient to reproduce meaning and effect with high accuracy.

Thematically, no shift occured in this example.

CONCLUSION

This MA thesis has been extensively analyzed the Nadsat infused metaphors from Anthony Burgess`s "A Clockwork Orange" in two languages – both in the source language, and the target language. Featuring well-known scholars theories and models, including Conceptual Metaphor Theory (CMT) by Lakoff and Johnson, Mona Baker`s Translation Theory, and Newmark`s translation strategies, this investigation aimed to analyze 50 selected metaphors to identify the conceptual, identity patterns, translation challenges and strategies. The study demonstrates that the translation of figurative language, especially metaphors which are enriched with Nadsat slang and terms is not a simple task requiring only semantic and lexical translation, but a cognitive and cultural approach of interpretation and rendering.

The first chapter established the theoretical background and framework of the research topic – metaphors, their translation and challenges. The various definitions by suggested well-known scholars, generally accepted metaphor classifications has been shown in this chapter. The CMT facilitated to understand metaphors not only as a linguistic unit, but also thought that grounded on conceptual mappings, such as "Emotions are fire", "Life is a journey", etc. Mona Baker`s Translation theory heled to analyze the metaphors from 4 lenses thoroughly – semantic, grammatic, above-word, textual/pragmatic.

The second chapter underlined the methods and methodologies of the investigation. Clearly shown, the chapter aimed to light the main instruments of the research procedure.

The third chapter constitutes the longest part of the thesis and systematically presents the main directions of the research conducted. Divided into 2 main subchapters, the first chapter analyses the novel`s and writer`s linguistic novelty and style alongside presenting the collected data. The collected data consists of 50 metaphors which are grouped into 5 categories depending on their thematic importance:

- Stylistic and aesthetic metaphors –11 instances from the chosen examples of the novel fall into this category.
- Character, Environment and Psychological Metaphors – 12 metaphors fall into this group.

- Brutality and physicality metaphors – 9 metaphors are given in this group.
- Philosophical and existential metaphors – Only 5 metaphors are included in this group.
- Social and political commentary metaphors – The most instances, with the 13 examples, fall into this group.

The second part of the Chapter 3 is devoted to the analysis of the given examples in the 5 above-mentioned categories. The key findings can be summarized in the following terms. Among the examples:

- 35 out of 50 metaphors were translated using direct equivalence or idiomatic paraphrases by the means of which the translation was carried successfully, as conceptual mappings and stylistic resonance of the original were preserved;
- 10 out of 50 metaphors had a partial loss regarding their stylistic vividness and metaphorical intensity, often due to cultural irrelevance or the need to ensure clarity for the TL readers.
- 5 out of 50 metaphors were inflicted by structural simplification where metaphorical compression caused in reduced metaphorical density
- Metaphors fused with Nadsat slang imposed the highest translation challenges to the translator. In most of the cases where Nadsat expression was used, the translator favored to omit the Nadsat by replacing it the equivalent target language terms, which caused the loss in stylistic intensity in the TL.
- Some thematic shifts while rendering were found: Overall, 7 out of 50 instances showed such changes. In the examples of the "Stylistic and aesthetic metaphors" – 1,4,7,10,11 ones showed the shift to another category - "character, environment, and psychological" as a result of shift in the tone. The SL`s enriched language with Nadsat in Stylistic and aesthetic metaphors" category was lost in the TL, which caused the categorical shift. The rest 2 examples are of from the last category – "the social and political commentary metaphors". The 2nd and 7th instances show change in the thematic category, becoming "stylistic and aesthetic metaphors".

Textual-pragmatic analysis meanwhile facilitated to reveal that the Azerbaijani translation by Zinyet Emir often prioritized reader accessibility over stylistic mimicry. This showed itself in a

reduction of the surreal tone and a rhetorical excess of political or ideological metaphors. Although this would have increased communicative effectiveness, it would have weakened some of the provocative aesthetic aspects of the novel.

To sum up, the translation of the metaphors in "A Clockwork Orange" by Anthony Burgess represents a balancing act between semantic fidelity, conceptual equivalence, cultural relevance and stylistic integrity. The Azerbaijani translation by Zinyet Emir indicates a nuanced approach to metaphor translation, mostly succeeding in conveying the semantic aspects of the metaphors clearly to the target audience. In the end, this study highlights the fundamental role of metaphor in literary translation and calls for further interdisciplinary work, including textual analysis and reception theory, to deepen our understanding of how metaphor functions across languages and cultures.

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APPENDIX

Abstract

The thesis focuses on the examination of the metaphors in "A Clockwork Orange", written by Anthony Burgess. The use of metaphorical expressions in the novel makes it more vivid and whimsical.

The use of figurative language is significant in understanding the main, central idea of the plot and the message the writer conveys through the novel. Fictional works by outstanding authors, such as Anthony Burgess, are not only rich and expressive in language but also expose even more challenges to grasp the main idea and see the context through. A study of these linguistically challenged expressions enriches our understanding of the unique style of language and facilitates our understanding of the cognitive processes behind the text. These can be possible purely as a result of researchers' analyses and investigation of the creative heritage.

In this thesis, we look at how metaphors infused with Nadsat vocabulary shape and formulate the hidden meanings and how this was achieved in the Azerbaijani translated version of the novel, by Zinyet Emir.

Keywords: metaphors, translation studies, Nadsat, fiction, expressive means, A clockwork orange

Xülasə

Dissertasiya işi Antoni Börcessin müəllifi olduğu "A Clockwork Orange" romanında işlənmiş metaforların tədqiqinə həsr olunmuşdur. Romanda metaforik ifadələrin istifadəsi mətnə daha canlı və ironiya dolu bir xarakter qazandırır.

Bədii ədəbiyyatda obrazlı ifadələrin istifadəsi süjetin əsas ideyasını və müəllifin ötürmək istədiyi mesajı anlamaqda mühüm rol oynayır. Antoni Börcess kimi tanınmış yazıçıların bədii əsərləri yalnız dil baxımından zəngin və ifadəli olmaqla qalmır, eyni zamanda mətndəki əsas ideyanı dərk etmək və konteksti tutmaq baxımından daha çox çətinliklər yaradır. Bu tip dil baxımından mürəkkəb ifadələrin öyrənilməsi, bədii dilin özünəməxsus üslubunu anlamağımıza və mətndə gizlənmiş mənaların arxasında duran idrak proseslərini daha yaxşı dərk etməyimizə kömək edir. Bütün bunlar isə yalnız tədqiqatçıların elmi araşdırmaları və ədəbi irsin analiz olunması nəticəsində mümkündür.

Bu dissertasiyada Nadsat lüğət tərkibi ilə zənginləşdirilmiş metaforların mətndəki gizli mənaları necə formalaşdırdığı və onların azərbaycanca tərcüməsində – Zinyət Əmirin versiyasında – bu mənaların necə qorunub saxlandığı tədqiq olunur.

Açar sözlər: metaforlar, tərcümə nəzəriyyəsi, Nadsat, bədii ədəbiyyat, ifadə vasitələri, A Clockwork Orange

The list of abbreviations:

1. SL – Source language;
2. TL – Target language;
3. CMT – Conceptual Metaphory Theory

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