„ORBIS LINGUARUM“, VOLUME 23, ISSUE 2
https://doi.org/10.37708/ezs.swu.bg.v23i2.18

THE ISSUE OF CONCEPTUAL EQUIVALENCE IN THE TRANSLATION OF E. HEMINGWAY`S NOVELS INTO AZERBAIJANI

Azad MAMMADOV

Azerbaijan University of Languages, Azerbaijan University, Azerbaijan
E-mail: azad19622003@yahoo.com, ORCID: 0000-0002-8357-1356

Nigar BABAYEVA

Baku Slavic University, Azerbaijan
E-mail: babayevanigar.bsu@gmail.com, ORCID:0000-0003-4917-4389

ABSTRACT: The hypothesis in the paper is that conceptual equivalence as one of the key types of equivalence between the source and the target texts can be achieved not only based on translation strategies in the elements of figurative language such as metaphor, but also based on translation strategies in the elements of literal language. Analysis of these strategies can offer the translator rich information on the linguistic choices of the author of the source text and how the translator considers these choices depending on cognitive perspectives of all participants of the discourse of translation. In this connection, the paper aims to revisit this topic by exploring the role of various elements of literal and figurative language in the process of reconceptualization of the source text into the target text as cycles of reconceptualization. The ultimate goal is to demonstrate the ways how the translator uses these elements in the process of achieving conceptual equivalence between the source and the target texts especially when these two texts belong to genealogically, typologically and culturally different languages (English and Azerbaijani). The results of the study can help understand better the role of universal and culture-specific aspects in the production of the discourse of translation.

KEYWORDS: conceptual equivalence, concept, conceptual metaphor, elements of literal language, elements of figurative language

Introduction: Theoretical Framework

Numerous elements of literal and figurative language are used in discourse shaping universal and cultural or abstract and concrete concepts. The study of these concepts has drawn a considerable interest among the researchers in ethnolinguistics, cognitive linguistics, and cultural linguistics for the last decades. One of the most intriguing issues in this field is the study of the way how these concepts correlate with language. In this connection, Wierzbicka outlines: (1) the role a given concept plays in defining other concepts and (2) the range of languages in which a given concept has been lexicalized. For example, the concept realized in English by the verb say is useful for defining, among other things, hundreds of English verbs of speech, such as ask, demand, apologize, curse, scold, persuade, and criticize (cf. Wierzbicka, 1987). By contrast, words such as chase or persuade are not similarly useful in defining other words (Wierzbicka, 1992, p.11).

The issue of the cultural modifications of the universal or abstract concepts in the process of their representations in language and discourse have also drawn attention among the researchers in the field. For example, Underhill (2012) suggests that as a result of expression of abstract concepts in different languages, various cultural concepts can be shaped. Further studies (Jiang & Yang, 2021) suggest that concepts and their relation to language should be studied in line with the process of conceptualization. At the same time, the role of grammar and in general terms, literal language, as well as of the elements of figurative language (linguistic metaphor and linguistic metonymy) in conceptualization have been extensively addressed by many researchers in the field (Croft & Cruse 2004, Semino, 2008, Denroche, 2014). In this connection, the famous Conceptual Metaphor (Lakoff & Johnson, 2003) and Extended Conceptual Metaphor Theories (Kovecses, 2020) can help us understand better the ways in which linguistic metaphors or metaphoric expressions, as well as the elements of literal language are used to shape concepts and conceptual metaphors. For example, Kovecses suggests that linguistic metaphor can make conceptual metaphor, manifested in language (2020, pp. 2-3). In overall, language plays a crucial role in shaping concepts, making conceptual metaphors manifested in language and ultimately, in the process of conceptualization.

This issue also draws attention in translation studies because of the obvious fact that these linguistic devices are very important tools for reconceptualization in the discourse of translation (Baawaidhan, 2020), which is one of the recent attempts in the explorations of new approaches to the problem of equivalence in translation studies. It is worthy to note that the issue of reconceptualization

https://doi.org/10.37708/ezs.swu.bg.v23i2.18

raises serious concerns about the theories of equivalence (Reiss, 1983, Waard & Nida, 1986) and interpretative resemblance (Gutt, 2000) in translation and in general terms, about success in translation. The process of reconceptualization based on the theory introduced by Lewandowska-Tomaszczyk (2010) can help to achieve an alternative type of equivalence, i.e. conceptual equivalence (Trim, 2007) between the source and the target texts, which is quite an effective way of making translation more successful.

The change of the paradigms in linguistics has given impetus to investigate the functional-pragmatic and later cognitive aspects of language and its use, which have also become important for the issues related to translation. First, it is relevant in the study of equivalence in translation which has traditionally been considered as one of the central linguistic theories in translation (Jakobson, 1959). Jakobson suggests that: "[…] on the level of interlingual translation, there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages" (1959, p.233). That is why equivalence is defined by the evaluation of the relationship between the source and target texts, specifically by the evaluation of the semantic and stylistic equivalence and adequacy of the linguistic constructions in both texts. The semantic-stylistic equivalence and adequacy have traditionally been associated with literary and religious translations (Reiss, 1983). Jakobson focuses on the fact that equivalence is possible not between two code-units (or words), but between two messages suggesting that: "[…] translation involves two equivalent messages in two different codes" (1959, p. 233).

As a result of new developments in the field of translation studies, functional equivalence has been introduced as an alternative to other types of equivalence (Waard and Nida, 1986, Statham, 2005). The main difference between the semantic-stylistic and the functional equivalences is in the shifting of focus from style to pragmatic settings of the source text and the translator. Discussing the role of functional linguistics in translation theory, Yang focuses on the term "maximal equivalence" proposing that "the translator endeavors to achieve maximal equivalence between the ST and the target text (TT) in ideational, interpersonal and textual meanings" (Yang, 2015, p.20). On the other hand, since functional equivalence does not guarantee a successful translation, the translator can face a challenge how to deliver the original message from the source text in the target text to reach functional equivalence. In this connection, Colina writes that: "[…] even at functional level, perfect equivalence is problematic" (Colina, 2015, p.16).

There were also other developments in the field aimed at applying Relevance Theory, which is one of the most influential theories in pragmatics (Sperber and Wilson, 1996), to translation. Many researchers in the field have analyzed the role of Relevance Theory in Translation Studies from the theoretical and practical perspectives. (see Gutt 2000; Sequeiras, 2001) In contrast to the equivalence-based approach to translation advocated by numerous specialists in the field, the application of Relevance Theory to translation studies implies an interpretive resemblance between the source and target texts. In this context, the role of various elements of literal and figurative language (discourse markers, puns) has been explored to reveal the significance of Relevance Theory in translation (see Diaz-Peres, 2014; Gallai, 2019).

Both approaches can only narrowly help the translator to resolve all challenges in the discourse of translation. In one of the recent publications, Cozma explicitly raises a serious concern about untranslatability in the process of achieving equivalence between the various elements of the source and target languages (2022). Under this circumstance, conceptual equivalence can serve as an alternative to other types of equivalence and also interpretative resemblance for successful translation. In this connection, the paper explores the approach to translation based on conceptual equivalence, which can be identified as a functional-cognitive approach. It integrates the elements of functional and conceptual equivalences, as well as interpretative resemblance and therefore can be considered as a compromise based on these influential contemporary approaches in translation studies.

The paper focuses on the translation of fictional texts because these texts are traditionally rich with the universal and cultural concepts, as well as with conceptual metaphors shaped by the elements of literal and figurative language. This factor is important from the perspective of certain requirements for such type of translation research suggested by O'Brien:

> In cognitive translatology research, an important element in the research design is the nature of the source text selected for translation. Texts are selected for their appropriateness for the participants in a research

https://doi.org/10.37708/ezs.swu.bg.v23i2.18

> project, for their level of specialism or, perhaps more commonly, for their level of generality; or for their display of specific linguistic features (e.g., metaphor); or for their level of perceived difficulty (2013, p.7).

It is worthwhile to note that the study of the translation of metaphors and conceptual metaphors across discourse genres has drawn a considerable attention in recent publications (see Massay & Ehrensberger-Dow 2017, Shehab et. al 2022, Yajing & Shao, 2023). Since metaphors and conceptual metaphors are common in literary discourses, their role in literary translation draws a special attention.

Methods and Data

The paper considers certain ways in which the translator can reconceptualize the sourcefictional text in English into the target text in the Azerbaijani language. For this purpose, two novels *The Old Man and the Sea* and *For Whom the Bell Tolls* written by Ernest Hemingway and their translation in the Azerbaijani language have been selected for traditional contrastive analysis and discourse analysis (Schaffner, 2013), which are both appropriate methods from the perspective of translation. The reason why these novels have been chosen for such a study is that *The Old Man and the Sea* and *For Whom the Bell Tolls* are typical for E. Hemingway's world view, as well as his style. Despite the fact that the language used in the novels is simple (the view supported in many critical works on the novels); E. Hemingway creatively used this simple language to shape universal concepts with cultural modifications. The selection of their translation into Azerbaijani can bring an additional element of intrigue, since these languages are different not only genealogically and typologically, but also culturally. Therefore, it is intriguing to explore the role of the translator in the process of achieving conceptual equivalence between the source (English) and the target (Azerbaijani) texts using various elements of figurative and literal language.

The Role of The Elements of Literal and Figurative Language to Reach Conceptual Equivalence

Both the elements of literal (grammatical and lexical) and figurative (linguistic metaphors and metonymies) language play crucial role in terms of conceptualization in the source text and reconceptualization in the target text. Age, gender, love, time and friendship are among them, which are critically important for understanding the main message of the author. In this connection, the translator must be ready to deal with the elements of literal and figurative language in the process of reconceptualization of the source text in the target text as seen below:

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated. (Hemingway, 1976, p. 5)	Taqətdən düşmüş, heyi kəsilmiş yorğun qoca çox arıq idi; peysərini dərin qırışlar örtmüş, qonur rəngə çalan sifətini ləkələr bürümüşdü. Hər iki yanağı boyunca üzüaşağı səpələnmiş bu ləkələr qocanın ta boynuna qədər yayılırdı. Dənizdən ağır, nataraz balıqları dartıb çıxartmaqdan kəndir onun əllərini kəsib yarıq-yarıq eləmişdi. Özü də yarıqların heç biri təzə deyildi; onlar eynən susuz səhralardakı köhnə, quru çatlara bənzəyirdi. Gözlərindən başqa, onun hər yeri, hər şeyi köhnəlmişdi, təkcə dəniz kimi mavi gözləri xalis gənclik ehtirasıyla alışıb-yanırdı; bu gözlər qocanın nə qədər məğlubedilməz olduğunu təsdiqləyirdi (Heminqvey, Qoca və Dəniz, Povest, p. 4).

Since *age* is one of the key concepts in this novel, the author uses the phrase *old man* and other linguistic devices to conceptualize it in this piece of text from the novel. The metaphorical expression "Everything about him was old except his eyes" is another good example how a linguistic metaphor shapes *age* in this piece. The reason why the translator does not face any difficulty during translation of this fictional text is in the global nature of the concept *age*. He/she can use the same type of metaphorical expression in Azerbaijani: "Gözlərindən başqa, onun hər yeri, hər şeyi köhnəlmişdi."

https://doi.org/10.37708/ezs.swu.bg.v23i2.18

Certain cultural modifications of the universal concepts, as well as the typological differences between the languages under analysis can also cause difficulties for the translator. The following pieces of text from the same novel and its translation in the Azerbaijani language clearly demonstrate it:

He always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motor-boats, bought when the shark livers had brought much money, spoke of her as el mar which is masculine (Hemingway, 1976, p. 23)	Dənizi ürəkdən sevən qoca onu dəniz aşiqlərinin ispanca adlandırdığı kimi xəyalən «la mar», deyə əzizləyirdi. Dənizi sevən bəziləri hərdən acıqları tutanda onu pisləsələr də, amma çox vaxt dənizi qadın cinsində, məhz qadın kimi yad edirdilər. Qaravul əvəzinə avadanlığa tıxac bağlayan, köpəkbalığının qaraciyəri tapılmayanda çoxlu pul qazanmaqçün balıq tutmağa barkasda, mühərrikli qayıqlarda gedən cavanlar isə dənizə rəqib kimi baxır, onu «el mar», yəni kişi cinsində, erkək adlandırırdılar. (Heminqvey, Qoca və Dəniz, Povest, p. 38).

The author used many elements of literal and figurative language to shape the universal concepts *love* and *gender* in this piece of text. Among these linguistic devices, the definite articles *la, el*, which refer to feminine and masculine used with *mar sea* (borrowed from Spanish), the personal pronouns *her, she,* the word *love* and the linguistic metaphor "as though she were a woman" are key in the process of conceptualization. This effective procedure must be maintained in the target text in the Azerbaijani language. But this way is not always in line with the grammatical rules in the Azerbaijani language and the translator must think about alternative ways how to reconceptualize the source text. Since there are no articles and grammatical representations of gender in the Azerbaijani language, the translator has no other options but to use the personal pronoun in third person singular *onu* (which is gender neutral) and the same Spanish borrowings *la mar* and *el mar.* On the other hand, the gender marked words *qadın* (woman), *cavanlar* (young men), *kişi* (man), *erkək* (masculine) can help the translator to reach the conceptual equivalence.

The same is true for the following pieces of text from the same story and its translation:

I wonder why he jumped, the old man thought. He jumped almost as though to show me how big he was. I know now, anyway, he thought. I wish I could show him what sort of man I am. But then he would see the cramped hand. Let him think I am more than I am and I will be so. I wish I was the fish, he thought, with everything he has against only my will and my intelligence (Hemingway, 1976, pp. 53-54)	Görəsən o niyə birdən-birə suyun üzünə çıxdı? – qoca özündən soruşdu. – Yəqin, necə nəhəng olduğunu mənə göstərmək istəyirdi. Çox yaxşı, hesab elə ki, gördüm, niyyətini də başa düşdüm. İndi növbə mənimdir, gərək mən də necəliyimi ona göstərəm. Görəsən, balıq mənim qıc olan əlimi görsəydi, neylərdi? Kaş o mənim barəmdə əslində olduğumdan daha yaxşı düşünəydi, əvəzində mən də onun arzuladığı kimi olmağa çalışardım. Düzünə qalsa, elə mən özüm də belə bir nəhəng balıq olmaq istərdim: bir şərtlə ki, məndəki iradə, ayıqlıq, zəka da özümdə qalaydı, balıqdakı güc də məndə olaydı (E. Heminqvey, Qoca və Dəniz, Povest, pp. 86-87).

The author sends a clear message to his readers regarding the use of *he* to refer to fish "He jumped almost as though to show me how big he was," which suggests that grandiosity implies masculinity. The translator can't send the same message in the target text due to the lack of grammatical gender in Azerbaijani. Since the gender-neutral personal pronoun in third person singular *o* can serve only as a partially equivalent element to *he*, the translator frequently repeats the word *balıq* (fish).

The universal concepts *Time* and *Space* are also among the most crucial in the fictional texts and any author tells his/her story based on these two concepts. They are frequently shaped by the elements of figurative language in *The Old Man and the Sea* as seen below:

The sun was two hours higher now and it did not hurt	Günəşin doğmasından iki saata yaxın vaxt keçmişdi,

https://doi.org/10.37708/ezs.swu.bg.v23i2.18

his eyes so much to look into the east. They showed very low and far inshore. All my life the early sun has hurt my eyes, he thought. Yet they are still good. In the evening, I can look straight into it without getting the blackness. It has more force in the evening too. But in the morning, it is painful (Hemingway, 1976, p. 25-26).	gündoğan tərəfə baxanda günəşin tellərini əks etdirən dəniz qocanın gözlərini indi o qədər də qamaşdırmırdı. Ətrafda yalnız üç qayıq vardı, onlar da zorla seçilirdi, elə bil, sahildən heç ayrılmamışdılar (Heminqvey, Qoca və Dəniz, Povest, pp. 42-43).

The word *sun* is key in terms of conceptualization of *time* and *space* in this piece of text. The author used *sun* metonymically: “The sun was two hours higher now” and “the early sun has hurt my eyes” shaping these concepts. The translator is not expected to face serious challenges because of their universal nature. In the target text, the translator used more traditional “Günəşin doğmasından iki saata yaxın vaxt keçmişdi,” (Two hours have passed since the sunrise) rather than the metonymically used “*The sun was two hours higher now”* used in the source text to shape the early morning hours. The word *east* was also translated repeating the same word *gündoğan* (the sunrise) instead of more formal loan-word *şərq* (east). Probably by using the word *gündoğan*, the translator tried to be untraditional and more expressive.

For Whom the Bell Tolls is another masterpiece written by E. Hemingway and labelled as pessimistic due to the ideologically motivated civil war story. In the novel, the author extensively used numerous elements of figurative and literal language to shape universal and cultural concepts such as *war, death, spirituality, ideology*, as well as the conceptual metaphors *The Toll of the Bell is Death, War is Death* and *Ideological Difference is War.* First, the novel`s name *For Whom the Bell Tolls* is religiously marked metonymic expression which shapes the conceptual metaphor *The Toll of the Bell is Death*. This conceptual metaphor is key in the novel and is the result of the cultural modification based on the Christian tradition of the universal concept *death*. The only way how to translate it is the use of the metaphorical expression in Azerbaijani “*Əcəl zəngi”* (literally Death toll) (Heminqvey, Əcəl Zəngi, p.1). It is the result of reconceptualization of the association of *toll of the bell* with *death* referring to the same Christian tradition. On the other hand, the metonymic name of the novel was translated into French “Pour qui sonne le glas” and into Russian “По Ком Звонит Колокол” using the calques. The reason is the Christian identity of the receivers of these target languages, who can easily interpret and understand *For Whom the Bell Tolls.* The translations of *The Old Man and The Sea* in French and Russian were also made using the calques “Le Vieil Homme et La Mer” and “Старик и Море.” Meanwhile, its translation in Azerbaijani “Qoca və Dəniz” raises certain question, since the word *qoca* (the old) is not the calque of the word *The Old Man* and therefore needs another word *kişi* (man). In general terms, the use of calques is understandable in this translation since *The Old Man and The Sea* shape the universal concepts *age, person* and *love*, which are globally interpeteable and understandable from the perspective of the receivers of the target languages regardless of their cultural identities.

Life is another crucial concept in *For Whom the Bell Tolls* shaped by various elements of figurative language. The following piece of text from this novel illistrates the way how the similie “She is like a mountain and the boy and the girl are like young trees” and the metonymy “The old trees are all cut down and the young trees are growing clean like that” conceptualize life:

Look at the Pilar woman, he thought. No matter what comes, if there is time, I must make her tell me the rest of that story. Look at her walking along with those two kids. You could not get three better-looking products of Spain than those. She is like a mountain and the boy and the girl are like young trees. The old trees are all cut down and the young trees are growing clean like that (Hemingway, 1976, p. 125).	Fikirləşdi ki, bir bu qadına, Pilara bax. Bundan o yanası nə olursa-olsun, amma vaxt imkan versə, gərək ondan xahiş edəm ki, bu əhvalatın hamısını mənə danışsın. Bir bax gör o, iki körpə ilə yanaşı necə addımlayır. Bunlardan da gözəl üç ispan övladını təsəvvür etmək çətindir. O, dağa bənzəyir, oğlan və qız isə elə bil iki cavan ağacdır. Qoca ağacların hamısı artıq kəsilib, cavanlar isə bax, bunlar kimi, sağlam boy atır. (Heminqvey, Əcəl Zəngi, pp. 292-293).

The process of reconceptualization of *life* in the target text is quite succcesful since this concept is universal and the calques “O, dağa bənzəyir, oğlan və qız isə elə bil iki cavan ağacdır” of the similie and “Qoca ağacların hamısı artıq kəsilib, cavanlar isə bax, bunlar kimi, sağlam boy atır” of the metonymy are availbale in the Azerbaijani language. Thus, the use of calques is one of the most

https://doi.org/10.37708/ezs.swu.bg.v23i2.18

effective ways to reach conceptual equvalence between the source and the target texts.

Since *For Whom the Bell Tolls* is a story about the civil war, which divided Spain into two ideologically opposite parts, the concept *Ideology* and the conceptual metaphor "Ideological difference is war" are key in this novel. The following pieces of the source and target texts illuminate the way how E. Hemingway used the elements of figurative language to shape *Ideology* and the conceptual metaphor "Ideological difference is war" and how the translator tries to reconceptualize the source text using all available linguistic devices in Azerbaijani as seen below:

[…] You go back to the Republic and you take your piece with you and leave us others alone here to decide what part of these hills we`ll die in (Hemingway, 1976, p. 137).	Inqles, sonra neyləyəciyimizi sən bizə öyrətmə. Qayıt Respublika olan yerə, qızı da özünlə apar, hansı tərəfdə öləcəyimizi isə özümüz həll edərik. (Heminqvey, Əcəl Zəngi, p. 323).

In the source text, "what part of these hills we'll die in" is a metaphorical expression in which *these hills* symbolise the division of the country into two opposing sides in this civil war associated with two opposing idelogical camps. In the target text, the translator used only the elements of literal language "hansı tərəfdə öləcəyimizi isə özümüz həll edərik" (literally we will decide in which side we will die), which actually does not explicitly reconceptualize the ideological division. Since the elements from figurative language are crucial in the source text in terms of conceptualization, they must be adequately delivered in the target text from the perspective of reconceptualization. The same is true in the following piece of the dialogical text and in its translation:

It seems that the Republic prepares an offensive That what? That the Republic prepares an offensive (Hemingway, 1976, p. 78).	İndi də danışmağa başlayıblar ki, bizim yerlərdə hücum olacaq – Kimin hücumu – Respublikanın, yoxsa faşistlərin? – Respublikanın. Əgər faşistlərinki olsaydı, onda hamı dəqiq bilərdi (Heminqvey, Əcəl Zəngi, pp. 173-174).

Despite the metonymic expression "the Republic prepares an offensive" was repeated in this piece of the dialogue from the source text to shape the same conceptrual metaphor "Ideological difference is war," the translator decided to use ideologically neutral elements from literal language such as "(…)bizim yerlərdə hücum olacaq" (there will be an offensive in our places) and later adding ellipsis – *Respublikanın.* (Republic's.) and comments "Əgər faşistlərinki olsaydı, onda hamı dəqiq bilərdi" (If fascists prepare an offensive, then everybody would know precisely about it), which refer to the same ideological division.

Ideology was also shaped in this novel by the iconic name *Comrade*, which historically refers to the ideological division between capitalists and socialists (Mr. and Sir vs. Comrade). The author frequently used it throughout his text shaping *ideology* and even added the word *Tovarich* (which is the calque of *comrade* in Russian) in one piece of the text. This borrowing from Russian frequently used by the author in this novel is a strong reference to the Russian Socialist Revolution, which played a crucial role in the ideological divisions across Europe for many decades. This case demonstrates another argument in favor of the possibility of the cultural modification of universal concepts. The target text illuminates the way how *ideology* was reconceptualized using the word *yoldaş*, which is a formal equivalence of *comrade* in Azerbaijani. Compare:

Take these to the two comrades in the guard room and direct them to General Goltz`s headquarters, 'Karkov said. "There has been too much delay. The corporal went out and Mary Cooked after him, then then looked at Karkov. Tovarich Marty, 'Karkov said, 'I am going to find out just, how untouchable you are' (Hemingway, 1976, p. 372).	Bunları sizin qarovul otağında olan iki yoldaşa verin və hər ikisini general Qolsun qərargahına göndərin,- dedi Karkov. Onları burada onsuz da çox ləngidiblər. Kapral çıxdı və Marti onun arxasınca baxdı, sonra nəzərlərini Karkova çevirdi. Yoldaş Marti,- Karkov ona dedi, - mən hələ bunu aydınlaşdıracağam ki, görək sizin şəxsiyyətiniz nə dərəcədə toxunulmazdır (Heminqvey, Əcəl Zəngi, p. 905).

One of the weak points in this translation is that the word *yoldash* used in the target text as a formal equivalent of *tovarich* does not produce the same effect as in the source text. The use of

https://doi.org/10.37708/ezs.swu.bg.v23i2.18

borrowings is an important element in E. Hemingway`s style seen in his other novels as well and therefore it must be delivered in the target text.

Conclusion

Discourse approach to the process of conceptualization is key since it is a natural platform for conceptualization. The same is true for the process of reconceptualization, which takes place in the discourse of translation. Reconceptualization plays a crucial role in the overall success of the discourse of translation. The translator`s task is to use all available linguistic tools provided by the target language to make the process of reconceptualization as effective as possible. The ultimate goal is to achieve conceptual equivalence between the source and the target texts, which is one of the most appropriate alternatives to other types of equivalence to make translation successful. Conceptual equivalence enables delivering the coherence of the source text in the target text. Any translation can`t be considered successful and therefore the discourse of translation can`t be produced, if the translator fails to deliver the coherence of the source text in the target text. Thus, formal equivalence is word-oriented, semantic-stylistic equivalence is sentence-oriented, functional equivalence is text-oriented and conceptual equivalence is discourse-oriented.

The results of the study suggest that the elements of literal and figurative language help the translator to determine the effectiveness of translation by offering rich information on the ways how conceptualization happened in the source text and how he/she can add his/her own preferences in the target text for reconceptualization opening the road to subjectivity in the discourse of translation. On the other hand, certain objective factors such as social, cultural and purely linguistic can impose some restrictions on the choices the translator makes based on his/her subjective attitudes.

REFERENCES

Ba-awaidhan Awaidhan, G. (2020) Cycles of conceptualization and reconceptualization intranslating figurative language. In Barbara Lewandowska-Tomaszczyk (ed.) *Cultural Conceptualizations in Translation and Language Applications*. Springer. pp. 47-63

Colina, S. (2015) *Fundamentals of Translation.* Cambridge: Cambridge University Press

Cozma, M. (2022) Equivalence and (un)translatability: Instances of the transfer between Romanian and English. // *Open Linguistics*. 8 (1). pp. 368-377

Croft, W. & Cruse, A. (2004) *Cognitive Linguistics* Cambridge: Cambridge University Press

Denroche, Ch. (2014) *Metonymy and Language*. New York: Routledge

Diaz-Perez, F. J. (2014) Relevance Theory and Translation: Translating puns in Spanish film titles into English. // *Journal of Pragmatics.* 70. pp. 108-129

Gallai, F. (2019) Cognitive pragmatics and Translation Studies. In *The Routledge Handbook of Translation and Pragmatics*. R. Tipton and L. Desilla (eds.) Oxon: Routledge. pp. 51-72

Gutt, E. (2000) *Translation and Relevance: Cognition and Context.* Manchester: St. Jerome Publishing

Jakobson, R. (1959) On Linguistic Aspects of Translation' In *On Translation*, ed. R. A. Brower, Cambridge, Mass.: Harvard University Press, pp. 232-239

Jiang, C. &Yang, K. (2021) Concepts and conceptualization. In Xu Wen & John Taylor (eds.) *Routledge Handbook of Cognitive Linguistics*. Routledge. pp. 255-267

Kovecses, Z. (2020) *Extended Conceptual Metaphor Theory.* Cambridge: Cambridge University Press

Lakoff, G. & Johnson, M. (2003) *Metaphors we live by.* Chicago and London: The University of Chicago Press

Lewandowska-Tomaszczyk, B. (2010) Re-conceptualization and the Emergence of Discourse- meaning as a Theory of Translation. In *Meaning in Translation,* edited by B. Lewandowska-Tomaszczyk and M. Thelen, Frankfurt am Main: Peter Lang. pp. 105-148.

Massay, G. & Ehrensberger-Dow, M. (2017) Translating Conceptual Metaphor: The Processes of Managing Interlingual Asymmetry. // *Research in Language* 15 (2), pp. 173-189

O`Brien, Sh. (2013) The borrowers: Researching the cognitive aspects of translation. // *Target* 25(1), pp. 5-17

Reiss, C. (1983) Adequacy and Equivalency in translation. // *The Bible Translator*, 34: 3, pp. 301-308

Schaffner, Ch. (2013) *Discourse Analysis. Handbook of Translation Studies*. Vol 4. Amsterdam:

https://doi.org/10.37708/ezs.swu.bg.v23i2.18

	John Benjamins. pp. 47-52
Semino, E. (2008)	*Metaphor in Discourse*. Cambridge: Cambridge University Press
Sequeiras, X.R. (2001)	Types and degrees of interpretive resemblance in translation. // *Revista Alicantina de Estudios Ingleses* 14 (14). pp. 197-211
Shehab, E.M., Daragmeh, T., A.Addul-Rahman, S.Q. & Essam, N.R. (2022)	A cognitive approach to metaphor translation in business texts. The case of English into Arabic translation, // *Forum*, 20:1, pp. 116-133
Sperber, D. & Wilson, D. (1996)	*Relevance: Communication and Cognition* 2nd Edition. Wiley-Blackwell.
Statham, N. (2005)	Nida and Functional Equivalence: The Evolution of a Concept, Some Problems, and Some Possible Ways Forward. // *The Bible Translator*. 56(1) Sage. pp. 29-43
Trim, R. (2007)	Conceptual Equivalence and Translation. In: *Metaphor Networks*. London: Palgrave Macmillan. pp. 63-79
Underhill, J.W. (2012)	*Ethnolinguistics and Cultural Concepts Truth, Love, Hate and War.* Cambridge: Cambridge University Press
Waard, J. & Nida, E. (1986)	From one language to another: Functional Equivalence in Bible Translation, Thomas Nelson
Wierzbicka, A. (1992)	*Semantics, Culture and Cognition Universal Human Concepts in Culture-Specific Configurations*. Oxford: Oxford University Press
Yajing, Y. & Shao, L. (2023)	A cognitive stylistic approach to the translation of spatial metaphors in Alai`s *Chen 'Ai luoding*, // *Asia Pacific Translation and Intercultural Studies*, 10 (1), pp. 20-33
Yang, Zhong (2015)	Subjectivity in translation as interlingual re-instantiation // *Journal of World Languages,* 2 (1), pp. 18-31

Copyright © 2025 Mammadov, Babayeva. This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International Licence CC BY 4.0