Color Terms in Persian and English Metaphoric Expressions: Al-Hasnawi's Cognitive Schemes in Focus

LES EXPRESSIONS METAPHORIQUES PERSAN ET ANGLAIS EN TERMES DE COULEURS: SCHEMAS COGNITIFS MISE AU POINT D'AL-HASNAWI

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Abstract

Metaphorical language is an indispensable part of human life, involving language, thought and action. Metaphors are used to express abstract concepts in terms of concrete entities. As a subclass of metaphoric expressions, color-based metaphors are culture specific so much so that they are, at times, difficult to understand by non-native speakers. The current comparative study is focused on metaphoric expressions of English and Persian within Al-Hasnawi's (2007) model. The present study goes above and beyond simple metaphoric expressions of color by focusing on idioms, similes, metonymies and proverbs as long as they include at least one color term. Thus, the aims of the current study are twofold (i) to identify the extent of the diversity of the cognitive mapping between English and Persian speakers as long as color terms are concerned; (ii) to scrutinize their cognitive equivalency in translation. To do so, English examples were collected from Phillip (2006) and Allen (2008). Next, the Persian ones were searched from dictionaries in Persian. The findings of this comparative analysis show that, although there is some similarity in cognitive mapping between English and Persian, the majority of metaphorical expressions are culture-bound. Such expressions are orientated toward different mapping conditions. Considering cognitive equivalency, the results indicate that there is only a relative equivalency between English and Persian.

Résumé

Le langage métaphorique est un élément indispensable de la vie humaine, impliquant la langue, la pensée et l'action. Les métaphores sont utilisées pour exprimer des concepts abstraits en termes d'entités concrètes. En tant que sous-classe des expressions métaphoriques, basée sur la couleur sont des métaphores de la culture spécifiques à tel point qu'ils sont, à certains moments, difficile à comprendre par les locuteurs non natifs. L'étude comparative actuelle se concentre sur les expressions métaphoriques de l'anglais et le persan au sein d'Al-Hasnawi (2007) de modèle. La présente étude va au-delà des expressions métaphoriques simples de couleur en se concentrant sur les idiomes, comparaisons, métonymies et des proverbes aussi longtemps qu'ils comprennent au moins un terme de couleur. Ainsi, les objectifs de l'étude actuelle sont de deux ordres: (i) d'identifier l'étendue de la diversité de la cartographie cognitive entre l'anglais et persanophones tant que termes de couleurs sont concernées, (ii) d'examiner leur équivalence cognitive dans la traduction. Pour ce faire, des exemples en anglais ont été recueillies de Phillip (2006) et Allen (2008). Ensuite, les Perses ont été recherchées à partir de dictionnaires en langue persane. Les résultats de cette analyse montrent que les comparatifs, bien qu'il y ait une certaine similitude dans la cartographie cognitive entre l'anglais et le persan, la majorité des expressions métaphoriques sont liés à la culture. De telles expressions sont orientées vers des conditions de mapping. Considérant l'équivalence cognitive, les résultats indiquent qu'il ya seulement une équivalence relative entre l'anglais et le persan.

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INTRODUCTION

Metaphor is a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy. Metaphors play an important role in daily life. Kövecses (2002) contends that socio-cultural experiences shape metaphors. Most of the metaphors we produce are influenced by the environment, the socio-cultural context and communicative situations that are specific to certain nations, groups of people or individuals. According to Li (2006), culture is a reflection of the pattern of thinking and understanding. Sometimes thinking and understanding are inevitably metaphorical; culture and metaphor may, therefore, have mutual relations.

As a sub-category of metaphors, color terms are widely used, both literally and metaphorically. Color terms have connotative meanings which can be specific to a particular way of life and can differ across cultures (Phillip, 2006).

Broadly speaking, translation studies stem from comparative literature and contrastive analysis. They focus on the transfer of a message across two different systems. According to Al-Qurashi (cited in Badavi, 2008), translation has been of great importance to all nations as it plays an essential role in transferring message from one culture to another. Since different cultures classify concepts in different ways, translation of metaphors from one language to another seems to be difficult.

English and Persian are genetically unrelated languages with different cultural identities. The main differences between English and Persian metaphoric expressions lie not only in the language expressions but also in rich cultural characteristics of each society. In translation, cultural differences between the source language (hereafter, SL) and the target language (hereafter, TL), and between the source culture and the target culture, have often been mentioned as a challenge.

However, it seems that enough attention has not been paid to the cognitive-cultural translation of metaphoric expressions. Based on a cognitive approach to the translation of metaphors, this study sets out to examine metaphoric expressions of colors in English and Persian. The main aim of the present study is to identify diversity between English and Persian as long as cognitive mappings are concerned.

1. COGNITIVE EQUIVALENCY IN TRANSLATION OF METAPHORS

Thinking and understanding seems to be metaphorical. In this connection, culture and metaphor develop either a relation of mutual promotion or restraint, depending on how the relation is interpreted. Culture is the reflection and pattern of thinking and understanding. Different cultures conceptualize experiences in varying ways (cf. Piller, 2011). The models that each culture utilizes to perceive and interpret metaphors may be unique. Thus, translation is "a mapping from one language to another language" (Lakoff, cited in Maalej, 2009). This view suggests that translators need to develop adequate cogno-cultural awareness when translating metaphoric expressions.

2. Al-Hasnawi's Cognitive Model for the Translation of Metaphors

Cognitively speaking, translation of metaphors involves two aspects, namely, mapping conditions and lexical implementations. Al-Hasnawi (2007) considers three schemes with regard to the translation of metaphors:

A: Metaphors of similar mapping conditions and similar lexical implementations: The metaphors of this scheme are universal metaphors that denote similar ideas and the same conceptual domain in different cultures. For instance, metaphors of body parts are included in this category. To clarify, consider the following English metaphorical expressions and their Persian counterparts:

1st. a. "Someone's hair stand on end": something scares someone

2nd. a. "From the bottom of my heart": doing something eagerly

3rd. a. "Get on someone's nerve": to annoy someone

The Persian counterparts of the above-mentioned metaphoric expressions are mapped and lexicalized in a more or less similar way:

1st. b. mu be bædænæm six šod (Lit: my hair stand on end)

2nd. b. æz tæhe qælbæm (Lit: from the bottom of my heart)

3rd. b. ruje ?æsâb râh ræftæn (Lit get on someone's nerve)

B: Metaphors of similar mapping conditions but different lexical implementations:

As is shown in the following example, although English metaphoric samples and their Persian counterparts are related to the same conceptual domain, they have some notable differences in their lexical choice:

1st. a. "Walls have ears": someone may hear us

2nd. a. "To lead somebody up the garden path": to deceive someone

The Persian counterparts are, however, mapped

similarly but are lexicalized differently.

1st. b. divâr muš dâre muš guš dare(Lit: wall has a mouse and the mouse has ears)

2nd. b. dære bâqe sæbz nešun dâdæn (Lit: to show the door of the green garden)

C: Metaphors of different mapping conditions and different lexical implementations:

Examples of this category are culture-bound SL metaphors that are mapped into domains that are different from TL. To clarify the point, consider the following examples:

1st. a. "Go fry and egg": go away and leave someone alone.

2nd. a. "Like two peas in a pod": people who are very similar to each other

1st. b. boro kæšket râ besâb (Lit:go and grind your dried whey)

2nd. b. mesle sibi ke æz væsæt nesf šode æst (Lit: like an apple cut into half)

According discussed by Al-hasnawi (2007), the first set includes the universal metaphors which are shared by human experiences. The second set comprises those metaphors which are only lexically different because of the cultural system in SL metaphors is different from that of TL. Finally, the third group includes the culture-bound metaphors in SL whose mapping conditions and their lexical implementations are different in SL.

3. METHODOLOGY AND DATA

In order to collect a sizable body of data, English websites presenting idioms were searched, including www. UsingEnglish.com, www.fle135-idim.pbwork.com, www. goenglish.com, and www.idiomeanings.com. Besides, two monolingual dictionaries, namely *The Oxford Dictionary of Proverbs* (Speake, 2008) and *The Oxford Dictionary of Idioms* (Siefring, 2005), were used. The present study also made use of two Persian dictionaries, namely *Farhang-e-Estelaahaat-e-Aamiyaneh* (Najafi, 2010) and *Zarb-al-Masalhaay-e-Mashhur-e-Iran* (Azarli, 1989), to find Persian metaphoric expressions. The next step was locating equivalents in bilingual dictionaries. To achieve this aim, *Loghatnameh-e Estelahat-e Englisi be Farsi* (Minaian, 2004) and *Farhang-e estelahat-e Farsi be Englisi* (Razmjoo, 2006) were used. It is worth noting to say that the examples were found electronically via Google search engine.

The data includes metaphorical expressions of color used by Persian and English speakers. Metaphorical expressions of five basic colors–white, black, red, yellow, and green–with their Persian equivalents /sefid/ (white), /sijâh/ (black), /sorx/ (red), /zærd/ (yellow) and /sæbz/ (green)– were selected.

3.1 Procedure
Metaphoric expressions in English and Persian were

classified according to Al-Hasanawi's model. In addition, each Persian metaphoric expression (SL or TL) together with its English phonetic transcription and its English equivalent were put in order to the English one. Next, they were investigated connotatively and exemplified in either language and at the same time examined in Al-hasnawi's three scheme model. It is worth noting to say that the examples were found electronically via Google search engine. EE is used for English Example; PT for Phonetic Transcription of Persian example; LT for Literal Translation; and ET for Equivalence Translation. English and Persian samples were compared qualitatively.

3.2 Data analysis

3.2.1 Metaphors of Similar Mapping Conditions and Similar Lexical Implementations in English and Persian

3.2.1.1 SL: The Pot Calling the Kettle Black
Metaphorical meaning: To not criticize somebody for a fault that you have yourself

TL: /dig be dig migujæd rujæt sijâh æst / (Lit: *The pot calling the other pot black*)

Originally, when cooking was done over smoky fire, the smoke made cooking pots black (ODP, 5TH Eds., 2008). Considering OPD, this metaphoric expression in English and its counterpart in Persian are constructed around the blackness of the *pot or kettle* at the time of cooking food at ancient times. There is no difference among the blackness of dishes in this situation. Considering the story, people use it, metaphorically, for the individuals in their communication.

Cooking experience is something universal between cultures. Therefore as we have seen there is a cognitive and lexical compatibility between English and Persian with just one difference. English uses *pot* and *kettle* whereas Persian uses *pot* and *pot*. Hence they can be classified in this category.

EE: 'You have not done any work all morning'. 'Neither have you'. 'talk about *the pot calling the kettle black*'.

PT: Sælæhšur be dʒæhân nijuz guft šærifinijâ râh râ be dehnæmæki nešân midehæd væ bâzigærân væ senârijo râ migujæd dig be dig mige rut sijâh

LT: Salahshoor said Jahaan News: "Sharifinia shows the way to Deh Namaki, selects the actors and actresses, and says the scenario" (1) *pot calling the pot black*.

ET: Salahshoor said Jahaan News: "Sharifinia shows the way to Deh Namaki, selects the actors and actresses, and says the scenario" (1) *pot calling the kettle black*.

3.2.1.2 SL: To Go as Red as Beetroot
MM: shame; embarrassment

TL: / mesle læbu sorx šodæn/ (Lit: To go as red as boiled beet)

Here the *beetroot* is mapped to *complexion* and *red* is metaphorically used to indicate the change of *emotions*.

The mapping, here, is based on the similar color. When someone feels *ashamed* his/her face becomes red, it is just like the color of beetroot. Physiological effects of these emotions increase the blood pressure and heat of the body. The effect of this phenomenon makes the complexion red in color.

In Persian the same source domain (e.g. foodstuff domain) and the same image are used. The redness of the beetroot is mapped for the color of complexion when someone feels embarrassed. Since the mapping conditions and lexical implementation of the English and Persian expressions are similar, they are classified in this category.

EE: I could feel myself *going as red as beetroot* when she said that my work had been chosen for prize (OID, p, 314)

PT: pesære xed3âlæt kešid, særeš ro pæjin ændâxt væ mesle læbu sorx šod

LT: The boy was ashamed, bent down his head and *went as red as boiled beet root*

ET: The boy was ashamed, bent down his head and *went as red as beet root*.

3.2.1.3 SL: To Give a Green Light

MM: to give somebody permission to do something that they were planning to do or have asked to do

TL: / čerâq sæbz nešun dâdæn / (Lit: *To show a green light*)

Because of the common use of automobiles worldwide, traffic signs also became an international phenomenon. Traffic lights have been installed in most cities around the world (cities in Iran were not an exception). They assign to the right of passing across the road by the use of lights in standard colors (red, yellow and green), using a universal color code illumination of the green light allows traffic to proceed in the direction denoted (www.Wikipedia.com). Considering the cultural foundation, this ME comes from the domain of traffic technology (man made things) in modern urban communities. It evokes the image of traffic light that switches to green letting the road users to go ahead (English and Persian).

It is a loan expression in Persian and is translated morpheme-by-morpheme from English. As we see/ čerâq sæbz nešun dâdæn / (Lit: To show a green light) is used in Persian to give permission to start a job or to do something, too.

EE: Our boss did not *give* us the *green light* to continue the project.

PT: Dæstnešân bærâje hozur dær time næsâd3ije mâzændærân čerâqe sæbz nešân dâd (www.daryanews.com/?NewsId=3576)

ET: Dast Neshan *gave a green light* to be present at Nasaaji Maazandaraan Team.

3.2.1.4 SL: *Black market*

MM: An illegal form of trade in which foreign money or goods, that is difficult to obtain, are bought and sold.

TL: /bâzâr sijâh / (Lit: *black market*)

Sometimes people trade with each other against the legal rules of the society. In such illegal trades things such as medicine are difficult to buy.

EE: Tickets for the match are being sold on the *black market* for up to 200 £ each.

ET: tænzime bâzâr næšævæd dælâlhâ bâzâr siyâh dorost mikonænd.(www.iraneconomist.com/.../31712-2010-10-16-08-03-12.html)

Equivalent Translation: If the bazaar does not get set, middlemen will make *black market*.

3.2.1.5 SL: To Roll Over A Red Carpet

MM: To welcome someone respectfully

TL:/ færše qermez pæhn kærdæn/ (Lit: *To roll over a red carpet*)

Originally this expression is a metonymy, now usually a metaphor. *Red carpet* stands for the special treatment given to a politically important person. It is originated from using a strip of red carpet that is laid on the ground for an important visitor to walk on when he or she arrives (OID, p. 314), but the expression is also used when no carpet is used, and then it is a metaphor.

EE: When I went to my girl-friend house for the first time, her family really *roll out the red carpet* for me (OID, P, 314).

PT: Væzire bâzærgâni (.) goft bærâye hæmkâri væ hæmjâri bâ bæxše xosusi færše qermez pæhn mikonim (www.shabanews.ir/News/No/2101)

ET: The minister of commerce said: "we *roll out red carpet* for cooperation and collaboration with private sections".

3.2.1.6 SL: To Go As White As Ghost

MM: To be frightened; shocked

TL: /mesle gæč sefid šodæn/ (Lit: *To go as white as chalk*)

Sometimes the metaphorical use of white is used in the construction of emotional metaphors. In these metaphoric instances (English and its Persian equivalence) the mapping is conditioned physiologically, i.e., the metaphors are based on certain physiological similarities. Shock and fear is the target domain for these idioms in English and Persian.

White is more commonly associated with emotional shock, and is linked up with the decrease in the amount of the blood in face. By a metaphoric shift, *fear* becomes conceptualized as the feeling that has certain effects on mind and body of experiencer and blood runs cold with fear.

EE: *She went as white as a ghost* when she heard the news (OID, P.444)

PT: /Zæhrâ rængeš mesle gæč sefid šod engâr xæbære mærge ?æzizi râ šænide bâshæd/. (www.paeze.ir/category/همان –داستان/)

ET: Zahra *went as white as a ghost*. It seemed she heard about the death of a dear one.

3.2.1.7 SL: To Not Have A Red Cent

MM: To have no money at all; poverty

TL: /jek pule sijâh hæm nædâštæn/ (Lit: *To not have a black coin*)

In the 1800s people called pennies coppers or red cents, because of the reddish color of the copper. At the time, *not worth a copper* and *not worth a red cent* were both popular phrases. For whatever reason, 'red cent' lasted a lot longer (Internet, www.etymologyonline.com). The copper-nickel alloy has a reddish tint, which turns redder with time (www.pride-unlimited.com/probono/idioms1.html). In this metaphorical expression REDNESS of the coin is mapped metonymically to connote *POVERTY*. Consequently, this mapping leads to the creation of a metaphor.

Similarly, in ancient Iran, in Sassanid era (a member of a dynasty of Persian kings of the third to seventh centuries); there was a kind of worthless coin that was coined out of brass (Dehkhoda, 1999). This brassy coin was called /pule sijâh/ (black coin/money). This expression becomes famous from that time and like any other cultural scenario lost its real origin and is used in people's daily speech to connote the poverty and worthlessness.

EE: "I wish I could come skiing with you, but I *do not have a red cent* at the moment". (OID, p.314).

PT: ân sâlhâji ke pedæræm hætâ jek pule sijâh nædâšt tâ bærâje mâ dæftær væ medâd bexæræd hætâ jek rijâl æz dærâmædæš râ bærâye mâ xærd3 nækærd. (www.azdeh.blogfa.com/post-32.aspx)

LT: The years that my father did not *have a black money* to buy us notebooks and pencils, he did not spend even a Rial (Persian currency) of his salary for us.

ET: The years that my father did not *have a red cent* to buy us notebooks and pencils, he did not spend even a Rial (Persian currency) of his salary for us.

3.2.1.8 Sl: Yellow Press

MM: sensationalist newspapers; newspapers that deliberately include sensational news items to attract people.

TL: /mætbu?âte zærd/ (Lit: *yellow press*)

Yellow journalism or *yellow press* is a type of journalism that presents a little or no legitimate well-researched news and instead uses eye-catching headlines to sell more newspaper.

According to Wikipedia, the term originated during 19th century in America with a circulation battle between two journalists, Joseph Pulitzer in *New York World* and William Randolph Heart in *New York Journal*. In order to drive up their circulation they would use comic scripts in their journals. Richard F. Outcault was a Cartoonist hired in *New York World*. The first character of Richard's stories was known as *yellow kid*, because his clothes were yellow.

Today, the metonymic origin of yellow press is paled and it is used for any press that presents eye-catching headlines to sell the newspaper.

EE: The article in the paper about the scandal was a good example of *yellow journalism* (www.americanidiom.net).

PT: bâšgâhe xæbærnegârâne d3ævân (1) mætbu?âte zærde kešvær bâ tæbliqât væ bozorg kærdæne bærxi æz bâzigærâne cinemâ jeki æz? ævâmele id3âde qærârdâdhâye milijârdije super stârhâ hæstænd.

ET: Young Reporter's Club: The *yellow press* of the country is one of the agents that form super stars' contracts in milliard through exaggeration about some actors.

3.2.1.9 TL: To See Black and White

MM: Absolutely right or wrong, good or bad with no grades between them

SL: /hæme čiz râ sijâh væ sefid mibinæd/ (Lit: *He sees everything in black and white*)

It is an ancient belief that black is associated with evil and white with goodness and virtue in either language. A person who sees in black and white is the one who thinks everything is absolute, but it is not right. The idea of compromise is not associated with this attitude. A person sees a situation as either absolutely right or wrong. MEs are constructed around the orientational conceptual metaphors BLACK IS BAD and WHITE IS GOOD.

EE: "My grandmother has very rigid ideas of character and behavior; *she sees everything in black and white*" (OID, P: 28).

PT: ræjise edâre dær hær moredi jâ sijâh mibineh jâ sefid(.) in æslæn bærâš xub nist

ET: The boss *sees each case in black and white*. It is not good for him.

3.2.2 Metaphors of Similar Mapping Conditions But Different Lexical Implementations in English and Persian

3.2.2.1 SL: To Catch Someone Red-Handed

MM: caught someone in the act of guilty or wrongdoing; caught with evidence

TL: / moče kæsi râ gereftæn/(Lit: To catch someone's wrist).

In a study Lan and MacGregor (2009) stated that the origional conceptual key for this expression is RED IS BLOOD. Red traditionally has been regarded as a symbol of guilt. Kovecses (cited from Czepeczor, 2009) considers blood on culprit's hand as primary image and motivation for use of red in the phrase. Further more, this metaphoric expression becomes a metaphor for all individuals who are found behaving inappropriately, illegally, and guilty. In other words, the abovementioned historical origin of the phrase is no longer perceived as relevant to its implied meaning.

In Persian /moče kæsi râ gereftæn/ (Lit: To catch someone's wrist) is an equivalent which can more-or-less fulfill the similar implied meaning when catching

someone in the act of wrong doing or quilt.

EE: A: How can you be sure that it was Rob who has been stealing the CDs?

B: Linda saw him putting them in his bag during lunch break. *He was caught red-handed* (Wright, 2002: 55).

PT: æhmædined3âd goft(1) ælbæte m?æmurâni hæstænd ke moč migirænd væ d3ærime mikonænd væ ægær lâzem bâšæd nâme xode kârxâne væ sâhebæš râ eæm ə? lâm mikonænd tâ hær kæs su? e estefâde kærd pæsimân šævæd. (www.asriran.com/fa/news/143636)

LT: Ahmadinejad said: "Of course there are officers who *catch* others *wrists* make fines and if it is necessary they will announce their names, name of the factory and its owner to prevent any abuse".

ET: Ahmadinejad said: "Of course there are officers who *catch* others *red-handed*, make fines and if it is necessary they will announce their names, name of the factory and its owner to prevent any abuse".

3.2.2.2 SL: To be Green

MM: To be young and inexperienced

TL: /xâm budæn/ (Lit: *To be uncooked/unbaked; raw*)

The English instance derived from the metonymic link with green wood (young wood) that is greenish in color and supple and flexible. In this expression the characteristics of malleability with youth, and additional factor of youth corresponds to inexperience.

In Persian *rawness* of the *mud brick* is conceptualized to give the same image. To have a backed mud brick it has to go through a process, namely, making sticky matter consisting of mixed earth and water, brick layering, sun-drying, and brick burning. Similarly, young people do not have any experience at the beginning of their lives and *rawness* conceptualizes this inexperience .Therefore when people intend to address someone who is young and inexperienced, they use /hænuz xâm æst/ (Lit: *To be uncooked; raw*).

EE: He is rather green and doesn't have enough experience to drive the large piece of machinery yet. (www.learn4good.com/idiom/green/aspx)

PT: æge? æli dâji negæhi be guzæšteje xodeš bokone un moqe ke tu time dânešgâh âzâd bâzi mikærd (.) ælân hâle sušâ mækâni d3ævâne xâm væ bi tæd3robe râ mifæhmid (www.tebyan.net)

LT: If Ali Daie has a look at the past time when he was playing at Islamic Azad University Soccer Team, he would have realized the situation of "Susha Makani" (an Iranian soccer player), *the young* uncooked man.

ET: If Ali Daie has a look at the past time when he was playing at Islamic Azad University Soccer Team, he would have realized the situation of "Susha Makani" (an Iranian soccer player), *the green*.

3.2.2.3 SL: To See Red

MM: To become angry

TL: / xun d3eloje češme kæsi râ gereftæn / (Lit: blood covers someone's eye)

According to Driven and Verspoor (2004) when passions such as anger, hatred, love, etc. arise, they are seen as boiling fluids going around the arteries. In the case of anger the fluid is blood (e.g. /xun d3eloye češme kæsi râ gereftæn/). Anger causes blood to surge the head, making us *red in face, go red, be red with anger* and it clouds our vision(e.g. to see red) .

As we have seen the user of each language conceptualize the concept of BLOOD to reflect the same post, where the SL uses its *color* and TL uses the *blood* itself. Therefore, they have similar mapping conditions, but they differ in their lexical representations.

EE: Whenever I think of the destruction of trees, *I see red* (www.idiomconnection.com) (www.rasekhoon.net/article/show-63625.aspx)

PT: æslæn dæste xodæm nist (1) væqti æsæbâni mišæm.. xun d3eluje češmâm ro migire

(www.rasekhoon.net/article/show-63625.aspx)

ET: It is not under my control. When I get angry, *blood covers* my eyes.

3.2.2.4 SL: /dæst be sijâh væ sefid næzædæn /(Lit: He does not touch black and white)

MM: To not make any effort to do job, especially, help someone

TL: *He dos not lift a finger*.

In Persian /sijâh/ (*black*) is the symbol of badness. Ferdoosi, the greatest Persian epic poets used color black to show bad and negative characters in his book, *Shaahnaameh*. (Hassanli, 2007). On the other hand, /sefid/ (*white*) is the symbol of goodness. When blackness and whiteness applied to human activities, there are metaphorical projections such as /dæst be sijâh væ sefid næzædæn/that connote a person who does not do any job (neither bad jobs nor good jobs). Therefore Persian uses HUMAN BODY (BODY PART) domain to map the idea.

In English there is a metaphoric equivalence, *not to raise a finger* that implies the same functional meaning and is used for individuals who do not make any effort to do a job or help others in different situations. As we have seen, the English one also map the idea with the same domain (e.g. BODY PART), but with a different lexical representation.

PT: vâqe?æn čerâ âqâjân dær mænzæl dæst be sijâh væ sæfid nemizænænd(www.goftomanedini.com)

LT: Why men do *not touch black* and white at home?

ET: Why men *do not lift a finger* at home?

3.2.2.5 SL: /zæbâne sorx sære sæbz midehæd bær bâd/(Lit: The red tongue gives the green head away)

MM: To be in a difficult situation because of someone's talking.

TL: loose lips, sink ships

The origin of this metaphorical expression in Persian is emerged from a historical story. In ancient time, there was a silk-weaver who made silk clothe with elegant and beautiful patterns. He decided to take it to the king

palace and give it to the king to get good money. He was asked by the king what king should do with this silky clothe. The man answers "you can put it aside for the day when you pass away and people cover your coffin in it". King got angry and had his men to cut off his head. Silk-weaver's speech in front of the king put him in danger and the king decided to cut off his head because of his careless talking (www.dari.irib.ir).Therefore when someone says something that is offensive the other party emotionally, Persians use this expression to image the danger, metaphorically.

In English, *to have loose lips* means to have a big mouth, susceptible to talking about everything and everyone. *Sinking ships* refers to anything from small acquaintances to long and hearty relationships (with friends or a significant other). So when one says loose lips sink ships, one is basically saying if you can't shut up you are going to end hurting people, usually psychologically or emotionally.

Loose lips sink ships comes from World War I and/or WWII, when sailors on leave from their ships might talk about what ship they sailed on or where it had come from, or where it was going. If they talked too much (had 'loose lips') they might accidentally provide the enemy with anecdotal information that might later cause their ship to be tracked, and bombed and sunk, hence 'Loose lips sink ships.' Later, it came to mean any excessive talk might sabotage a project (www.usingEnglish.com)

Looking at the English and Persian expression, we notice that they have the same mapping condition and use of *tongue* (BODY PART) to conceptualize the implied idea. In this vein, the researchers put them in this category.

PT: Mæd3id dær ruzhâje ævæle kâreš enteqâde tondi be jeki æz modirân kærde æst væ hæmin bâ?ese exrâd3æš šode æst (1) be hær hâl hæmine dige (.) zæbâne sorx sære sæbz midehæd bær bâd (www.shadkam.com/1389/10/22/post-36/)

LT: At the starting day of his employment, Majid had criticized one of the managers, seriously, and they fired him. This is that "The *red tongue endangers the green head away*"

ET: At the starting day of his employment, Majid had criticized one of the managers and they fired him. This is that "loose lips sink ships".

3.2.2.6 SL:/dær nâomidi bæsi omid æst (1) pâjâne šæbe sijæh sepid æst/ (Lit: there is hope in hopelessness; every dark night is followed by a bright dawn)

MM: Always there is hope in hopeless situations

TL: *Every cloud has a silver lining*

In this ME the notion of '*sepid*' or '*whiteness*' used to refer to '*hope*' and this is different from the notion of '*light*' in English that HOPE IS LIGHT. White is the reflection of light and thus assumes positive connotative values associated with day-light including goodness both in English and Persian. In /dær nâomidi bæsi omid æst

(1) pâjâne šæbe sijæh sepid æst/ (Lit: there is hope in hopelessness; every dark night is followed by a bright dawn day), the darkness and BLACKNESS of NIGHT is mapped for HOPLESSNESS in one hand; and brightness and WHITENESS of the DAY is mapped for HOPE.

In English *every cloud has a silver lining* is a cognitive equivalent for /dær nâomidi bæsi omid æst pâjâne šæbe sijæh sepid æst/. It means that a negative situation has produced something that is very positive. The very positive thing or situation is the "silver lining".

EE: "I know you are upset about what happened the other day, but look at the bright side of things, *every cloud has a silver lining*."(www.knowyourphrase.com/phrase-meanings/every-cloud-has-a-silver-lining.htm) (www.nassaji-sport.com/modules.php?name=Shout_Box&page=87)

PT: pæs nofuse bæd næzæn væ del qævi dâr ke pâjâne šæbe sijæh sepid æst (.) hæme bâyæd be hæme væ be xosus time mæhbubemun enerd3ije mosbæt bedim.

LT: Therefore, do not be pessimistic and remain hopeful because *every dark night is followed by a bright dawn*. We should boost our own spirit and our favorite soccer team's with positive energy.

ET: Therefore do not make bad thought and have brave heart that *every cloud has a silver lining*. We have to give positive energy to all, especially our favorite football team

3.2.2.7 SL: /dære bâqe sæbz nešân dâdæn/ (In English: To Show the Door of Green Garden)

MM: To deceive someone by making him/her believes something which is not true.

TL: *To lead somebody up the garden path*.

When someone *leads you up the garden path*, he deceives you, or gives you false information that causes you to waste your time. (www.usingenglish.com/reference/idioms). The expression presumably alludes to the garden path as an intentional detour. It was thought that the early origin of the idiom was founded on the tendency for one village to marry off their unsuccessful brides to unknowing bachelors. The superstition of the groom not being able to see his veiled bride until the marriage proclamation had been made was widely practiced. To that end the bride remained veiled throughout the ceremony. When the veil was lifted, the groom would learn that he had been married to a stranger. Many ceremonies took place in private gardens and as such the tendency to deceive with intent had evolved to the idiom of *leading someone down the garden path*. (http://en.wiktionary.org/wiki/lead_someone_down_the_garden_path)

PT: bâjæd movâzebe næsle âjænde xod bâšim gâhi bâ jek dære bâqe sæbz nešân dâdæn râhe enherâfi šoru? mišævæd tâ be soqut montæhi mišævæd (www.isna.ir/ISNA/NewsView.aspx?ID=News-1766295)

LT: We have to look after our future generation; deviation often begins with *showing them the door of the green garden* that will ultimately lead to perish.

ET: We have to look after our future generation; deviation often begins with *leading them up the garden path* that will ultimately lead to perish.

EE: It seems as if we've been *led up the garden path* about the position of our hotel - it's miles from the beach! (http://www.Cabridge Dictionary Online)

Looking at the above examples, it can be noticed that although the metaphoric expressions of colors in English/Persian and their counterparts in Persian/English are related to the same conceptual domain and mapping similarly, but considering culture, each language fills these maps with its own lexical choices.

3.2.3 Metaphors of Different Mapping Conditions and Different Lexical Implementations

3.2.3.1 SL: /donbâle noxod sijâh ferestâdæn/(Lit: To send someone to find black peas)

MM: To send someone for something that there was little chance of finding.

TL: A wild goose chase

Dehkhoda (1999) proposed in his dictionary that "There are different kinds of peas that farmers cultivate in Iran. There is a special kind which is called black pea and is just cultivated to make /læpe/ (split peas). All kinds of peas are used without splitting, but this kind never carries for marketing without splitting. As they are harvested, farmers pour them in water and pealing their black shell to make split peas. Then they exposed them in the sunrays to dry; and finally carry them to sell in the markets" (Partovi Amoli, 1999: 529). Therefore in ancient time there were not any black peas in groceries and the metaphoric expression /*donbâle noxod sijâh ferestâdæn* / (Lit: To send someone to find black peas) was constructed. If *someone is sent to find black peas* (noxod sijâh), he/she tries *to do something that he/she will never achieve*. So finding and accessing to black peas is something difficult if not impossible.

In English animal domains conceptualized the same target. English uses *a wild goose chase* (i.e. a wild or absurd search for something nonexistent or unobtainable) to imply the same situation. This idiom originally referred to a form of 16th-century horseracing requiring riders to follow a leader in a particular formation (presumably resembling a flock of geese in flight). (www. dictionary. reference.com)

PT: særeqe ?âber bânkhâ to?mehâjæš râ donbâle noxod sijâh miferestâd. (www.banki.ir/akhbar/1-news/2019-serghat)

LT: The robber of ATM machines was sending his victims *to find black peas*.

ET: The robber of ATM machines was sending his victims *to chase wild goose*.

3.2.3.2 SL: The Grass is Greener on the Other Side (of the Fence)

MM: The alternative is better

TL:/morqe hæmsâje qâz æst/ (Lit: Neighbor's hen is a goose)

Both of these expressions connote the desire of people to have whatever the other people have, in belief it will make their life easier (Internet www.idiomeanings.com). It is false as all situations come with their own set of problems. Here people's properties are mapped to green grass and the intensity of the color spectrum connotes the better situation as the target implication.

Persian makes use of /morqe hæmsâje qâz æst / (Lit: Neighbor's hen is a goose) to connote the same image. Here / morqe hæmsâje / (neighbor's hen) is people's property and / qâz / (goose) is the alternative to connote the better situation.

Although TL and SL imply the same functional meaning, they have different mapping conditions and also different lexical implementations. The SL uses PLANT domain to map the concept but TL uses ANIMAL domain as a source to conceptualize the target. Additionally, their lexical representations are also different.

PT: digær næbâjæd begujim murqe hæmsâje qâz æst zirâ muræbijân væ dæværâne mâ dârâye? elme ruz hæstænd væ mæn qol midehæm ke væz?ijæte futbâle mâ dær âjænde næzdik behtær mišævæd (www.jamejamonline.ir/newstext. aspx?newsnum=100958158736)

LT: We should not say neighbor's "*hen is goose*" because our coaches and referees are knowledgeable and I promise you that our soccer can be improved.

ET: We should not say "*the grass is greener on the other side* (of the fence)" because our coaches and referees are knowledgeable and I promise you that our soccer can be improved.

TL: Dan is looking for the perfect woman, but I think he's on *a wild goose chase*. Nobody is perfect. (www. aboutenglishidioms.com/2011/01/wild-goose-chase.html)

3.2.3.3 SL: /bâlâtær æz sijâhi rængi nist/ (Lit: There is No Color Beyond Black)

TL: A beggar can never bankrupt

MM: The boldness in front of the worst condition; desperate condition

As mentioned previously, black is the color of *badness* in Persian. Black is completely dark and dull. Nothing can be seen in darkness and blackness. In Persian, in the worst situation that there is not any alternative to do (Partovi Amoli, 1996:154), people use this expression to connote the worst condition that they may face.

In English *a beggar can never bankrupt* conceptualize the same image because a beggar does not have money to invest in the bank or get money as loan. Considering the point, then, he cannot go bankrupt. Each language uses a different domain to map the metaphorical expression as well as lexical representation. (www.aftab.ir/discussion)

PT: čərâ pesærhâ æz dâdæne pišnæhâde ezdevâd3 mitærsænd (.) bâlâtær æz sijâhi rængi: ni:st.

LT: Why boys are afraid to give their marriage proposals? *There is no color beyond black*. The worst

situation is that they may get rejected.

ET: Why boys are afraid to give their marriage proposals? *A beggar can never bankrupt*. The worst situation is that they may get rejected.

3.3 Discussion

In translation mapping links the linguistic meaning to the message to form the overall concept (Wilson, 2009). Having a close look to the analysis of the metaphoric instances in this study, it can be clearly noticed that although they may have similar or different lexical representations in English or Persian , as the classifications show most of them map in different mapping conditions. (Section 3.3.2 and 3.3.3) It shows that categorizing the experience and the model of conceptualizing is culture-bound.

It is noteworthy that most of the instances were classified in the first category (metaphors of similar mapping conditions and similar lexical implementations) are the universal ones (e.g. *to go as red as beetroot; to go as white as ghost*) or the ones that were borrowed from English. Universal metaphors denote similar ideas in different cultures (Al-Hasnawi, 2007). It is in line with Kovecses' proposition who claimed "there might be universal motivation for metaphors to emerge in the cultures or one language my have borrowed the metaphor

from another" (Kovecses, 2005). As we have seen in (4.3.1.3), (4.3.1.4), (4.3.1.5), (4.3.1.8) and (4.3.1.9), they are borrowed expressions and loan-translated into Persian. Once, Norbert Kurth (1999) proposed that "loan translations can either be a single word, or a whole translated phrase or idioms" (Norbert Kurth, 1999).

Having a look at example (4.3.1.1) English uses *pot* and *kettle*, but Persian uses *pot* and *pot*. In (4.3.1.7), we see that English uses *red cent* and Persian uses *black coin* to image the same idea. In (This slight difference in their lexical implementation is not remarkable. Therefore they belong to the same mapping condition and lexical category.

Considering metaphors of different mapping conditions and different lexical implementations, it is necessary to point out that there are more metaphoric expressions of colors in English and Persian than what was mentioned in this study. The researchers mentioned the selected instances that had metaphorical equivalences in either language in one hand; and to limit the scope of the study to have a deep analysis on the other.

The following Tables show sixty nine instances of metaphorical expressions of colors in Persian including the borrowed ones from English; the universal ones; the ones with their English equivalences; and culture-specific ones.

Table 1
Persian Metaphorical Expressions of Colors Borrowed from English

	Persian	English Equivalence	Metaphorical Meaning
1	PT: /eqtesâde sijâh/ Lit: black economic	Black economic	Business activity and income which people do not record in order to avoid paying tax on it
2	PT: /bâzâr sijâh/ Lit: Black market	Black market	An illegal form of trade in which foreign money or goods, that is difficult to obtain, are bought and sold.
3	PT:/pærčæm sefid tækân dâdæn/ Lit: to wave a white flag	Wave a white flag	to indicate that you have been defeated and that you want to give up
4	PT:/čerâqe sæbz nešân dâdæn/ Lit: to give a green light	to give a green light	to give somebody permission to do something that they were planning to do or have asked to do
5	PT:/čerâq qermez/ Lit: red light	red light	to recognize approaching danger
6	PT:/xæte qermez/ Lit: red line	red line	A safety limit
7	PT:/sijâh čâl/ Lit:black hole	black hole	place into which things or people seem to disappear
8	PT: / tælâje sijâh/ Lit: black gold	black gold	Oil ;petroleum
9	PT:/færše qermez pæhn kærdæn/ Lit: to roll over a red carpet	to roll over a red carpet	To welcome someone respectfully
10	PT:/ kârte zærd/ Lit: yellow card	yellow card	Warning (specially in football)
11	PT:/kârte qermez/ Lit: red card	red card	to be dismissed from your job
12	PR: /kæmærbænde sæbz/ Lit: green belt	green belt	A strip of countryside round a city or town where building is not allowed
13	PT:/ruznâmeje zærd/ Lit: yellow press	yellow press	sensationalist newspapers; newspapers that deliberately include sensational news items to attract people
14	PT: /væz?ijæt qermez/ Lit: red alert	Red alert	Red alert (the state of being ready to deal with) a sudden dangerous situation
15	PT:/hæme čiz râ sijâh væ sefid didæn/ Lit: to see in black and white	to see in black and white	Absolutely right or wrong, good or bad with no grades between them

Table 2
Persian Metaphorical Expressions of Colors Seems to Follow Universal Model of Conceptualizing

	Persian	English Equivalence	Metaphorical Meaning
1	PT:/dære bâqe sæbz nešân dâdæn/ Lit:show the door of green garden	lead up the garden path	To deceive someone by making him/her believes something which is not true
2	PR: /mâr gæzideh æz rismune sijâh væ sefid mitærsæd/ Lit:he has bitten by snake, afraid of black and with string	He that has been bitten by a serpent, is afraid of a rope	Once we have had experiences with particular thing or person, we are forever wary not just of that thing but anything that resemble it.
3	PT: /mesle bærf sefide/ Lit: white as snow	as white as snow	Pure white
4	PT:/mesle gæč sefid šodæn/ Lit: to go as white as chalk	to go as white as sheet/to go as white as chalk (cf. Pillip,2006)	To be frightened
5	PT:/mesle læbu surx šodæn/ Lit: to go as red as beet root	to go as red as beet root	shame; embarrassment
6	PT:/del sijâh/ Lit: black hearted	black hearted	disposed to doing or wishing evil; malevolent; despiteful
7	PT:/dig be dig migujæd rujæt sijâh æst/ Lit: pot calling the pot black	pot calling the kettle black	To not criticize somebody for a fault that you have yourself
8	PT:/sijâh mesle zoqâl/ Lit: black as coal	as black as coal	Very black

Table 3
Persian Metaphorical Expressions of Colors Seems to Have English Metaphorical Counterparts Imply the Same Message

	Persian Metaphorical Expression of color	English Equivalence	Metaphorical Meaning
1	PT: / æz sefidije mâst tâ sijâhije zoqâl/ Lit: from whiteness of yogurt to blackness of coal	you name it, we have got it	whatever you need, mention, etc.
2	PT: /bâ sili suræte xod râ sorx negæh dâštæn/ Lit: To keep your face red by boxing in the ear	to keep up appearance	to make things look all right whether they are or not
3	PT: /bâlâtær æz sijâhi rængi nist/ Lit: There is no color beyond black	a beggar can never bankrupt	worst condition; quoted in the cases when things are at their worst condition and there is no need to fear anything worse
4	PT:/be do?âje gorbe sijâh bârun næjâmædæn/ Lit: It is not rain from the black cat's praying	cattle do not die from the crow's cursing	If one person wish ill to another from interested motives, it has no effect
5	PT: /dær nâ omidi bæsi omid æst pâjâne šæbe sijæh sepid æst/ Lit: there is hope in hopelessness	every cloud has a silver lining	Always there is hope in hopeless situations
6	PT:/dæst be sijâh væ sefid næzædæn/ Lit: To not touch black and white	to not raise a finger	To not make any effort to do job, especially, help someone
7	PT: /del sefid/ Lit:withe hearted	whiter than white	completely good and honest and never does anything bad
8	PT: /donbâle noxod sijâh ferestâdæn/ Lit: To send someone to find black peas	a wild goose chase	To send someone for something that there was little chance of finding
9	PT: /ræng væ ru zærd šodæn/ Lit: To go yellow in complexion	green around the gills	To be ill
10	PR:/ru sefid šodæn/ Lit: To become white faced	to come off with flying colors	to be victorious; to succeed thoroughly in an undertaking
11	PT: /ru sijâh šodæn/ Lit: To become black faced	to be put to shame	to embarrass someone; to make someone ashamed
12	PT:/zâd3 sijâhe kæsi râ čub zædæn/ Lit: To beat someone's alum with a stick	to be in someone's track	To monitor someone's or something's work or movement
13	PT: /zæbâne sorx sære sæbz midehæd bær bâd/ Lit: The red tongue gives the green head away	loose lips, sink ships	To be in a difficult situation because of someone's talking
14	PT: /zærd kærdæn/ Lit: To go yellow	yellow streak	To be cowardice
15	PT: /sære râhe kæsi sæbz šodæn/ Lit: To grow in someone's way	to be generated on the fly	Appear suddenly without preparation
16	PT: /sæge zærd bærâdære šoqâl æst/ Lit: yellow dog is jackal's brother	much of muchness	(a person)to be very similar in wickedness; (a thing)to be very similar in low quality; one as bad as other

Continued

	Persian	English Equivalence	Metaphorical Meaning
17	PT: /sijâh râ æz sefid tæšxis nædâdæn/ Lit: not distinguish black from white	not know chalk from the cheese	to be unable to judge or appreciate important differences
18	PT: /sijâhi be sijâhije kæsi ræftæn/ Lit: To go in blackness	To shadow someone	to follow someone without him/her knowing
19	PT: /sijâhi ræftæne češm/ Lit: To go black in eye(vision)	see stars	to see flashes of light because of concussion of the head
20	PT: /sæd sâle sijâh/ Lit: one hundred black years	over my dead body	To do everything you can to prevent something has done
21	PT: /kâški kâški râ kâštænd sæbz næšod/ Lit: they cultivate wishes but do not grow	Forty thousand wishes won't fill your bucket with fishes	Nothing is achieved just by wishes
22	PT: /gâve pišâni sefid budæn/ Lit: to be a white forehead cow	as well known as the village pump	(a person) who is famous and well known

Table 4
Persian Metaphorical Expressions of Colors Seem to be Culture-Specific Without any Metaphorical Equivalence In English

	Persian Metaphorical Expression of color	Metaphorical Meaning
1	PT: / æz særmâ sijâh šodæn/ Lit: To go black because of coldness	Intense coldness that make body numbly and your body go to black and blue
2	PT: /bâ čâdore sijâh râfti bâ kæfæne sefid bâjæd bærgærdi/ Lit: you went in black veil, but must come out in a white shroud	to be faithful to someone's husband
3	PT: /bærge sæbzi æst tuhfeje dærviš/ Lit: a green leaf is the gift of dervish	A compliment to show courtesy when bringing someone a cheep gift
4	PT: /češm sefid budæn/ Lit: white eye whit-eyed	(a person) who is impudent
5	PT: /d3âje šomâ sæbz bud/ Lit: your place was green	A compliment used when someone show his/her pity about the absence of their lovely friends and relatives in a pleasant and joyful place
6	PT: /pošte læb sæbz šodæn/ Lit: to turn green behind someone's upper lip	Growing mustache as indication of maturity (in male)
7	PT: /češm be dær sefid šodæn/ Lit: To go white in eye by looking at the door	When you are waiting and waiting for something that will never occur. ...
8	PT: /xodâ hæm æz muje sefid šærm mikonæd/ Lit: Even God is shameful from white hair	respect old people
9	PT: /dære xâneje kæsi sijâh kešidæn/ Lit: To cover black cloth on someone's house door	To make someone mournful
10	PT: /dore kæsi râ xæte qermez kešidæn/ Lit: To draw red line around someone	Leave out someone from others
11	PT: /riš sefid/ Lit: white beard	Experienced and knowledgable old person (male)
12	PT: /zærdænbu/ Lit: yellow face	paled complexion; wane
13	PT: /zemestæn ræft væ ru sijâhi be zoqâl mând Lit: the winter is gone, and now the face of the coal remains black(with shame)	Shame for the ones who do not help others in difficult situations
14	PT: /zire pâ ?ælæf sæbz šodæn/ Lit: grass is growing under someone's feet	To wait for a long time
15	PT: /sæbzi pâk kærdæn/ Lit: to clean vegetables	To praise someone in order to make them feel attractive or important, sometimes in a way that is not sincere
16	PT: / sefid bæxt šodæn/ Lit: to become white fortune	To be lucky
17	PT: /sæqe sijâh/ Lit: black palate	(a person) who has effective curses
18	PT: /sijâh bæxt šodæn/ Lit: To become black fortune	To be unlucky
19	PT: /sijâh kâri kærdæn/ Lit: To make black play	To do wickedness
20	PT: /sijâh bâzi kærdæn/ Lit: To do black play	to deceive someone; someone tries to deceive and mislead others by illegal acting
21	PT: umre ruzhâje sijâh kutâhe Lit: black days have a short life	Cruelty is not stable and eternal
22	PT: /gis sefid/ Lit: white hair	Experienced and knowledgable old person (female)
23	PT: /mâr æz pune bædeš mijâd dæme lunæš sæbz miše/ Lit: the more the snake hates the penny-royal the oftener the herb grows by its hole.	Everything goes to him who does not want it
24	PT: /muhâjæš râ dær âsijâb sefid nækærde/ Lit: He has not whitened his hair in a mill	He is an experienced and knowledgeable person (he has taken pain and obtained experience)

As the Tables display, Table 1 presents Persian metaphorical expressions of colors borrowed from English; Table 2 including Persian metaphorical expressions of colors seems to follow universal model of conceptualizing; Table 3 representing Persian metaphorical expressions of colors seems to have English metaphorical counterparts imply the same message; and, finally, Table 4 Persian metaphorical expressions of colors seem to be culture-specific without any metaphorical equivalence in English. Considering frequency of data and applying percentage formula, the percentage of data in this Table 1, 2, 3, and 4 was about 21.73%; 11.59%; 31.88%; and 34.78% respectively.

Table 5
Frequency and Percentage of the Data in Tables 1, 2, 3, and 4

Category	Frequency	Percentage
Persian metaphorical expressions of colors borrowed from English	15	21.73%
Persian metaphorical expressions of colors seems to follow universal model of conceptualizing	8	11.59%
Persian metaphorical expressions of colors seems to have English metaphorical counterparts imply the same message	22	31.88%
Persian metaphorical expressions of colors seem to be culture-specific without any metaphorical equivalence in English	24	34.78%
Total	69	100%

CONCLUSION

Translation and culture are so interrelated that translating without taking into accounts both the source culture and target culture is impossible. Metaphor can become a translation problem, since transferring from one language and culture to another may be hampered by linguistic and cultural differences.

Translators whose task is to create a faithful translation to the source language should be aware of cogno-cultural (Al-Hasnawi, 2007) issues when translating because different cognitive environments and culture (English and Persian in our study) influence ways of using and comprehending language. Accordingly, using language which is an integral part of culture, the translator needs not only proficiency in language he is working with, but also the culture that host those languages.

From analyzing idiomatic expressions of colors and their idiomatic equivalences in English and Persian, researchers take notes that they are more oriented toward different cognitive mapping condition rather than similar mapping condition and it is emerged from different model of conceptualizing experiences in either culture. Each culture has chosen a different domain to map the same idea .Considering cognitive equivalency; the results show that there is some extent of equivalency between English and Persian in translation metaphoric expressions of color.

The findings of the study, generally, indicate that, translating of metaphors largly depends on the SL cognitive domain they come from. It is necessary for a translator to go through different processes of cognitive mapping in the TL. Translators must pay attention to the diversity of cultural conceptualization in their act of translating. Translating metaphors in a target language (i.e. English or Persian) in a meaningful sense requires understanding both cultural context of that language and, simultaneously, the patterns that the given culture conceptualize experiences. If they can touch upon the cognitive domain that fits in the TL as in the SL one does, they can translate "thought for thought" (Nida, 1964) or "mind in mind" (Maalej, 2010), faithfully and accurately.

Metaphor is one of the most important language features in language; the study of the metaphoric expressions of a given culture would give us a chance to see how members of that culture structure or map their experience of the world and record it into their native language. In a nut shell, cross-cultural interaction of metaphorical expressions is a shared journey through mental landscapes (Sweeter, 1992 cited from Su, 2000) and cultural bounds.

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