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## Transcultural Dynamics of Metaphor: Translation Strategies in the English–Albanian Literary Context

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Основною метою дослідження є визначення стратегій перекладу, що використовуються для передачі англійських метафор албанською мовою, та оцінка впливу лінгвістичних та культурних відмінностей на процес перекладу. За допомогою порівняльного аналізу англійських оригіналів та їх албанських перекладів основоположних творів — *Гамлета* В. Шекспіра, *Гордості та упередження* Дж. Остін та *1984* Дж. Орвелла — визначено, як перекладачі обробляли метафоричну мову в цих текстах. У дослідженні використовувалося поєднання перекладацького, порівняльного та контекстуального аналізу для оцінки підходів до перекладу, культурної адаптації та трансформації метафор в албанських перекладах.

Загалом було проаналізовано 50 метафоричних виразів, рівномірно розподілених по трьох творах. *Результати* дослідження показали, що основні стратегії перекладу включали збереження метафори (прямий переклад), заміну еквівалентними метафорами, перефразування та, в деяких випадках, пропуск метафор. Збереження метафоричних образів було найпоширенішою стратегією, особливо у *Гамлеті* Шекспіра та *1984* Орвелла, де метафори мали значну символічну або ідеологічну вагу. Заміна еквівалентними метафорами використовувалася, коли прямих еквівалентів не існувало, тоді як перефразування та пропуски відбувалися переважно для забезпечення ясності або адаптації культурно специфічних метафор. Дослідження також виявило, що метафори, пов'язані з ідеологією, політикою та соціальними відносинами, часто зберігалися, щоб відтворити своє початкове значення, особливо у таких творах, як *1984*, де ідеологічне послання було центральним.

Дослідження також досліджувало вплив соціального, історичного та культурного контекстів на процес перекладу. Було виявлено, що метафори, пов'язані з природними явищами та повсякденним життям, легше зберігати, тоді як ті, що пов'язані з абстрактними поняттями або культурними посиланнями, вимагали більшої гнучкості в перекладі. Крім того, дослідження показало, що на вибір перекладача сильно вплинув жанр твору, причому поетичні та літературні тексти, такі як *Гамлет*, більше вигравали від збереження метафор, тоді як соціальні романи, такі як *Гордість і упередження*, залишали більше можливостей для заміни та адаптації.

Практичне значення цього дослідження полягає в його потенціалі допомогти перекладачам вибрати найефективніші стратегії, коли вони стикаються з метафоричною мовою. Надаючи приклади успішних перекладів метафор, дослідження допомагає перекладачам зрозуміти, коли слід пріоритетувати збереження образності, а коли обрати функціональні еквіваленти або перефразування.

Майбутні дослідження можуть розширити корпус аналізованих робіт та включити емпіричні дослідження для оцінки сприйняття перекладів метафор албаномовними читачами, що ще більше підвищить застосовність та точність запропонованих стратегій.

*Ключові слова:* метафорична мова, стратегії перекладу, англійська література, албанський переклад, порівняльний аналіз, культурна адаптація.

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## Introduction

Metaphor was an integral part of literary language, providing the text with depth, imagery, and emotional resonance. Its study was important for understanding both the author's intention and the reader's perception of the text. In the context of intercultural communication and literary translation, the analysis of metaphorical language gained particular relevance, as transferring metaphors from one language to another was often associated with considerable challenges due to linguistic and cultural differences.

The relevance of this study was determined by the growing interest in issues of interlingual and intercultural communication, as well as the necessity for a deep understanding of the processes involved in translating literary texts rich in metaphorical language. The comparative analysis of metaphorical language in English literature and its Albanian translations allowed for the identification of universal and specific aspects of metaphorization, as well as the strategies employed by translators to render metaphorical meaning. The theoretical basis of the research lay in the principles of cognitive metaphor theory, according to which metaphor was considered not only a stylistic device, but a fundamental mechanism of thinking that shaped a person's understanding of abstract concepts through more concrete ones. In translation studies, special attention was paid to the various strategies for translating metaphors, ranging from direct transfer to complete substitution with a culturally relevant image.

A number of researchers have focused on the comparative analysis of metaphors in specific language pairs and literary works. Their findings consistently indicate that the success of metaphor translation hinges on multiple factors, including the degree of conceptual similarity between cultures, linguistic specificities of the languages involved, and the translator's skill [Chita, Stavrou, 2020; Hakami, 2022]. Some studies reveal a tendency towards simplification or omission of metaphors in translation due to the inherent complexity of finding full equivalents [Carrión et al., 2025]. Conversely, other research highlights translators' creative approaches to reproducing the original imagery [Gashi and Haklaj, 2025].

In the field of cognitive linguistics and metaphor theory, I. Dagnev and Z. Chervenкова [2020] have explored the universality and cultural specificity of conceptual metaphors across various languages, including an analysis of metaphor translation. Their work suggests that while basic metaphors may be universal, their specific linguistic expression and cultural understanding can diverge. In the translation context, this implies the crucial need to consider not only linguistic but also cultural aspects for adequate rendition.

L. Pungă and M. Golea [2022] dedicated their work to the translation of idioms and a broader examination of metaphor translation strategies, ranging from direct transfer to the substitution with culturally-specific equivalents. They underscored the paramount importance of context and cultural equivalence when translating figurative language. Their conclusion emphasized that simply literal transfer of metaphors and idioms is often ineffective. Instead, achieving the desired impact necessitates a deep understanding of both source and target contexts, sometimes requiring recourse to culturally-specific substitutions to resonate appropriately with the target audience.

As E. Macaj [2025] highlights, metaphor translation often poses significant challenges for several reasons. Firstly, metaphors can be deeply embedded within the source culture, meaning their equivalents might be absent or carry different connotations in the target culture. Secondly, linguistic differences between languages can complicate the direct translation of metaphorical expressions. E. Macaj's work demonstrates the varying degrees to which translators succeed in

preserving the original imagery of metaphors and idioms in the target text. The author concludes that the grammatical structures or lexical associations underpinning metaphors in English may lack direct counterparts in Albanian.

While researcher W. Breu [2021] did not directly address translation issues, his insights into the conceptual nature of metaphors are highly significant for understanding that translators deal not merely with linguistic forms but with deep cognitive structures. These structures can manifest differently across cultures. W. Breu's findings underscore that successful metaphor translation relies on the translator's ability to identify the underlying conceptual metaphors and to find adequate means of reproducing them in the target language while considering cultural specificities. This directly informs the critical analysis of how a metaphor like "argument is war" might function differently or require modification to maintain its conceptual force in another cultural context.

O. Panić Kavgić [2024] posits that metaphors are not just linguistic figures but are fundamental to human thought, conceptualizing human experience and exhibiting cultural specificity. O. Panić Kavgić outlines six types of metaphors, each with corresponding translation strategies: preservation, substitution with a cultural analogue, explanation, and so forth. The work concludes that when translating metaphors, translators must consider not only the linguistic component but also the cognitive and cultural dimensions, as well as the target audience and the purpose of the text.

Investigating metaphor translation strategies in literary works, M. Friedman [2024] concluded that the translation of metaphors is genre-dependent: poetry prioritizes the preservation of form and imagery, while prose places greater emphasis on readability for the target audience. The study stresses the importance of maintaining a balance between fidelity to the original and naturalness of expression in the translated text. Based on the overview of the authors' works, several under-researched aspects were identified. These included the target audience's perception of translated metaphors, analysis of lost metaphors or the simplification, as well as the question of whether there were systematic differences in translating metaphors that served a purely poetic function compared to those conveying social nuances or ideological concepts.

The aim of the study was to define the features of rendering metaphorical language from English into Albanian, which was achieved through a comparative evaluation of the originals and translations of works by W. Shakespeare (*Hamlet*), J. Austen (*Pride and Prejudice*), and G. Orwell (1984). To achieve this aim, the following tasks were outlined: to compare the effectiveness of different translation strategies in preserving the imagery and emotional tone of metaphors; to identify metaphorical expressions in the original English works and the Albanian translations; to analyze the translation strategies used for reproducing English metaphors in Albanian.

## Materials and methods

The study was based on methods of comparative, contextual, and translation analysis. Comparative analysis was used to compare the original English metaphors with their Albanian translations. This made it possible to identify common features and differences in the approaches of translators. Contextual analysis was used to deeply understand the functioning of each metaphor in the broader literary context of the work under study, taking into account its role in plot disclosure, character characteristics, and ideological load. Translation analysis was employed to systematically evaluate the specific strategies, cultural adaptations, and linguistic transformations utilized by the translators when rendering metaphorical language from the source text into the target language. Careful selection of the material and multi-level analysis ensure the reliability and validity of the conclusions obtained.

The study covered the analysis of iconic works of English literature: *Hamlet* by W. Shakespeare [2012], *Pride and Prejudice* by J. Austen [1998] and 1984 by G. Orwell [1961]. These works were selected according to the criteria of their exceptional significance and wide popularity in English literature, as well as due to the availability of high-quality and authoritative translations into Albanian. The following Albanian publications were used for the analysis: *Hamlet*, translator F. Noli [2024]; *Pride and Prejudice*, translator E. Steiner [2007]; 1984, translator G. Erebara [2023].

The choice of these works, which differ in genre (tragedy, novel, dystopia) and time of writing, allowed us to explore the peculiarities of translating metaphors in various stylistic and historical contexts. The sample type is targeted because specific literary works were deliberately selected according to well-defined research criteria. The search for original texts and their Albanian

translations was carried out using online academic libraries and databases such as Scopus, Google Scholar, ResearchGate and ScienceDirect. The search used the original titles of the works (*Hamlet*, *Pride and prejudice*, 1984) and their Albanian counterparts (*Hamleti*, *Krenaria Dhe Paragjykimi*, *Nëntëmbëdhjetë E Tetëdhjetë e Katër*), as well as keywords related to translation and metaphor: “metaphor,” “translation,” “comparative analysis,” “English literature,” “Albanian language.” The Albanian versions were chosen based on their daily availability and high quality of translation, which is confirmed by positive reviews from readers and their wide distribution.

They are considered one of the most authoritative and representative in the Albanian literary space, ensuring the relevance and objectivity of the analysis. The object of the study was the metaphorical language in the originals of these English works and their Albanian translations. To identify metaphors, a comprehensive approach was used that combined intuitive recognition of Indirect Speech use and the application of the theoretical framework of cognitive metaphorical theory. The following criteria were applied to systematically and objectively select metaphors in the original English texts and their Albanian translations. Frequency and relevance: metaphors that are central to understanding the plot, character of the characters, or ideological load of the work were selected. Preference was given to metaphors that occur several times or have a significant impact on the overall perception of the text.

Typological diversity: the selection encompassed different types of metaphors (e.g. nominative, verbal, adjective) and different cognitive models (e.g. “*argument is war*,” “*time is money*”) to provide a wide range of their use and translation. Contextual importance: metaphors were chosen in contexts where their meaning and function were key to understanding a particular episode, the psychological state of the character, or the overall atmosphere of the work. Systematic random sampling: to minimize the subjectivity of choice, after identifying common types of metaphors and important contexts, specific examples were selected by systematic random sampling (for example, each 5th or 10th metaphor that meets the above criteria, from different parts of each work).

This provided a more objective and representative nature of the sample. In total, 50 metaphors were analyzed, which were evenly distributed between the works: 17 metaphors from W. Shakespeare’s *Hamlet*, 16 metaphors from *Pride and Prejudice* by Austin, and 17 metaphors from *1984* by G. Orwell. To identify metaphors, used the principles of the cognitive theory of metaphor developed by G. Lakoff and M. Johnson [1980], which made it possible to identify conceptual metaphors that form the understanding of the world. In addition, the Praglejaz group method [Steen et al., 2010], which focuses on identifying markers of indirect significance through contextual matching analysis. This approach allowed us to consistently distinguish the metaphorical use of words from their literal meaning in different contexts. The combination of these methodologies provided a comprehensive and objective selection of relevant metaphorical units for further comparative analysis.

The identified metaphorical expressions in both languages were recorded and catalogued. The subject of the research was strategies for translating metaphorical expressions from English to Albanian in selected works. After identifying the corresponding metaphors in both texts, they were analyzed in pairs. The following translation strategies used to convey each specific metaphor were defined: preserving the metaphor (direct translation that preserves imagery and meaning); replacing the metaphor with an equivalent metaphor in Albanian; replacing the metaphor with a non-metaphorical expression (demetaphorization); omitting the metaphor; adding an explanation to the metaphor. For each work, a separate analysis was conducted with specific examples and their detailed consideration.

Metaphors were classified according to the following criteria: by sphere of origin: for example, metaphors originating from natural phenomena (“*the wind whispers*,” “*the sun laughs*”), or from everyday life (“*head of the table*,” “*heart of the city*”). According to the degree of originality: common (erased) metaphors and author’s (original) ones were distinguished. From the point of view of cognitive theory: conceptual metaphors such as “*argument is war*” (where arguments are seen as weapons and criticism as attack: “*he attacked my arguments*,” “*her defence was weak*”) or “*time is money*” (where time can be spent, saved, borrowed) were identified. This made it possible to determine the influence of linguistic and cultural factors on the process of translating metaphors. The article analyzes cases when translation decisions were predetermined. Differences in the language structure of English and Albanian (grammatical features, lexical compatibility, idiomatic). Cultural differences between the English-speaking and Albanian-speaking environments that influenced the perception of certain images or concepts.

The effectiveness of various translation strategies was evaluated by the following parameters: preservation of imagery: how much the original image was reproduced in the translation. Emotional tone transmission: whether the emotional coloring of the metaphor is preserved. Reproduction of stylistic features: whether the translation corresponded to the general style and case of the original. Cultural adaptation: how clear and natural the metaphor was for the target audience. Naturalness of sound: whether the metaphor is organically integrated into the Albanian text. Cases of successful preservation of metaphorical potential and cases when its loss or transformation occurred were compared, which made it possible to form an exhaustive picture of translation decisions.

## Results

Based on previous observations and existing translation theories, in particular the concept of cognitive metaphorical theory by G. Lakoff and M. Johnson [1980] put forward the following hypothesis: despite potential linguistic and cultural differences, translators show a steady tendency to preserve original metaphors, especially those that have a universal cognitive background or central ideological significance, in order to reproduce the author's imagery and style as accurately as possible. However, in cases of cultural specificity or functional redundancy, adaptive strategies such as substitution or omission may be used, which may lead to transformation or demetaphorization of the original meaning.

Understanding metaphor is based on the cognitive metaphorical theory of G. Lakoff and M. Johnson [1980], according to which metaphor is not just a stylistic tool, but a fundamental mechanism of thinking that involves the conceptual mapping of one conceptual sphere (source) to another (target). This transfer of structure and logic from the source sphere to the target sphere allows us to understand abstract concepts through more concrete ones. For example, the metaphor "life is a journey" not only generates expressions like "life path" or "meeting at a crossroads" but also shapes perception of the very concept of life as a movement towards a goal with certain obstacles [Kandel, 2025].

A critical aspect of cognitive theory relevant to translation studies is the consistency of metaphors and their cultural conditionality. Consistency means that one basic metaphor can generate a whole series of metaphorical expressions that are interrelated. Cultural conditionality, in turn, calls into question the universality of metaphorical reflections, emphasizing that different cultures can conceptualize the same concepts differently. This creates a key challenge for the translator: whether to preserve the original imagery, risking losing its cognitive function in the target culture, or adapt it, potentially losing the author's intent?

This study uses the classification of metaphors according to the following criteria, which serve as analytical tools for studying translation strategies. By sphere of origin: anthropomorphic metaphor (personification)—transfer of human properties to inanimate objects or abstract concepts (for example, "the wind whispers"); zoomorphic metaphor—comparison with animals ("sly as a fox"); synesthetic metaphor—a combination of sensory modalities ("hot color"). According to the degree of originality: standard (conventional) metaphor—often used and perceived as a generally accepted expression ("head of the table"); original (individual-author's) metaphor—new, non-standard, created by the author for artistic effect. From the point of view of cognitive theory: structural metaphor—one conceptual sphere is completely structured in terms of another ("dispute is war"); orientation metaphor—organizes concepts in relation to spatial orientations ("happy is up"); ontological metaphor—abstract events, actions, states are conceptualized as entities ("inflation is rising").

Understanding these types is fundamental to a critical analysis of how metaphors are transmitted between languages, allowing us to evaluate translation decisions not only at the superficial lexical level, but also from the point of view of their impact on deep cognitive structures and discursive practices. Translators are faced with the task of conveying not only the literal meaning, but also the metaphorical imagery, emotional coloring, and function of the original expression. Among the main strategies for translating metaphors that are analyzed in this study are the following [Treiber, Kazzazi, 2024]:

1. Preserving a metaphor is a direct transfer of a metaphor, preserving its imagery and structure. Analytical focus: when is this strategy effective, and when does it lead to misunderstandings or stylistic inconsistencies? What universal cognitive metaphors contribute to its success?

2. Replacing a metaphor with an equivalent metaphor is using another metaphor that has similar content and influence. Analytical focus: how does this substitution affect cultural adaptation and original imagery? Does the ideological subtext persist?

3. Replacing a metaphor with a non-metaphorical expression (demetaphorization) is the transfer of a literal meaning. Analytical focus: what are the consequences of loss of imagery for stylistic effect and discursive influence? When is demetaphorization justified?

4. Omitting a metaphor is the complete removal of a metaphor. Analytical focus: is omission always the result of non-translation, or is it sometimes a conscious choice that affects the integrity of the author’s style and perception of the text?

5. Adding an explanation to a metaphor is explaining the meaning of the original metaphor. Analytical focus: how does this strategy affect text fluidity and reader experience? When is it necessary and when can it be excessive?

These strategies are often used in combination. Effective translation of metaphors requires not only a deep knowledge of both languages, but also an understanding of the cognitive mechanisms of metaphorization and cultural features, which requires not just a description, but a critical understanding and development of existing theories. In Table 1 there are the key results of a comparative analysis of metaphorical expressions in works of English literature and their translations into Albanian.

Table 1

**Typology of analyzed metaphors with representative examples**

Type	Subtype	Original example	Translation	Comment
By source domain	Anthropomorphic metaphor (personification)	“ <i>The whole ear of Denmark / Is by a forged process... Rankly abused</i> ” [Shakespeare, 2012].	“ <i>Danimark’ e tërë / Nga ky raport I rremë u gënjye</i> ” [Shakespeare, 2024].	Metaphor preservation. Personification, where the “ear of Denmark” is perceived as a person being deceived. The metaphor is universal and easily understood in Albanian culture, preserving its discursive impact on the idea of a whole nation being deceived
	Zoomorphic metaphor	“ <i>Swinish phrase</i> ” [Shakespeare, 2012].	“ <i>Me emra derri</i> ” [Shakespeare, 2024].	Metaphor preservation. A direct comparison of language with the behavior of a pig, conveying baseness. The image of a pig as a symbol of brutality or baseness is also present in Albanian culture, ensuring an equivalent emotional and stylistic effect
By degree of originality	Standard (conventional) metaphor	“ <i>The slings and arrows of outrageous fortune</i> ” [Shakespeare, 2012].	“ <i>Hobe, shigjeta fati të tërbuar</i> ” [Shakespeare, 2024].	Metaphor preservation. An established image of “blows of fate” in the form of arrows. This conventional metaphor has deep roots in the universal human experience of struggling with misfortunes. Its preservation in the Albanian translation demonstrates the universality of the cognitive basis and ensures instant understanding without loss of imagery
	Original (individual-authorial) metaphor	“ <i>A little more than kin, and less than kind</i> ” [Shakespeare, 2012].	“ <i>Më tepër sesa nip, më pak se bir!</i> ” [Shakespeare, 2024].	Substitution with an equivalent metaphor. Hamlet’s pun, where kind has a double meaning. The translator preserved the duality through different Albanian words (të afërm—relatives, i natyrshëm—natural/kind). While not a complete phonetic preservation of the pun, this is a functional substitution that successfully conveys the sarcastic tone and intellectual play, maintaining the author’s stylistic intent

End of Table 1

Type	Subtype	Original example	Translation	Comment
From cognitive theory perspective	Structural metaphor	“ <i>Their embrace had been a battle, the climax a victory</i> ” [Orwell, 1961].	“ <i>Përqaqimi tyre kishte qenë një betejë, ndërsa orgazma fitore</i> ” [Orwel, 2023].	Metaphor preservation. The conceptualization of intimacy as “war/battle” and “victory” involving confrontation and an outcome. Preserving this metaphor underscores the act of defiance and the ideological load of relationships in a totalitarian regime, which is critically important for understanding the work
	Oriental metaphor	“ <i>Elizabeth’s spirits soon rose to playfulness again</i> ” [Austen, 1998].	“ <i>Gjendja shpirtërore e Elizabetës shpejt u kthye në gjallëri</i> ” [Austen, 2007].	Metaphor preservation. “Mood” as something that can “rise up.” This is a universal image of “lifting spirits” that is easily understood in both cultures. Preserving this metaphor allows for an accurate portrayal of the heroine’s psychological state, maintaining the lightness and subtlety of emotional description characteristic of J. Austen
	Ontological metaphor	“ <i>Orthodoxy was unconsciousness</i> ” [Orwell, 1961].	“ <i>Ortodoksia ishte e pavetëdijshme</i> ” [Orwel, 2023].	Metaphor preservation. The abstract concept of “orthodoxy” is presented as the entity of “unconsciousness.” Direct preservation of this metaphor reinforces the idea of thought suppression and the formation of passive citizens in a totalitarian regime. Its universality allows for the preservation of its ideological impact in the Albanian translation
	Ontological metaphor	“ <i>Take arms against a sea of troubles</i> ” [Shakespeare, 2012].	“ <i>A të përballsh njëdet të turbull helmesh / Me arm’ e fund t’u japsh</i> ” [Shakespeare, 2024].	Metaphor preservation. Abstract “troubles” are conceptualized as a physical entity (“sea”) against which one can fight. This metaphor is extremely powerful and universal, conveying a sense of overwhelming problems and the need for decisive resistance. Preservation helps maintain the epic and dramatic tension of the original

The analysis of metaphors from the expanded corpus revealed the dominance of the metaphor preservation strategy (80%), indicating translators’ efforts to maximize the rendering of original imagery and its ideological content (Figure 1).

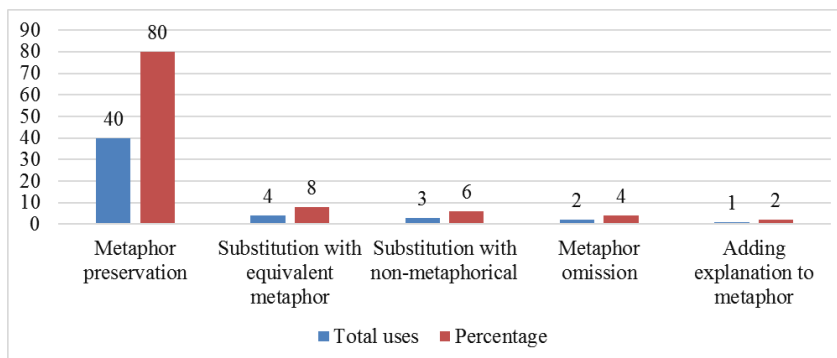


Fig. 1. Statistics of translation strategy application

The language of *Hamlet* is characterized by dense and multi-layered metaphoricity, reflecting the complex inner world of its characters, political intrigues, and the overall tragic atmosphere. Among the 17 analyzed metaphors from this work, there was a predominant tendency toward metaphor preservation (approximately 82%). This high percentage is due to the universality of many Shakespearean images and their deep symbolic meaning, which are easily transferred between cultures. Preserving these metaphors not only maintains the poetic richness of the original but also retains its philosophical and emotional depth:

*Example 1.* Preservation of a universal ontological metaphor:

Original: “*And it must follow, as the night the day, / Thou canst not then be false to any man*” [Shakespeare, 2012].

Translation: “*Dhe kjo do të ndjekë, si nata ditën, / Atëherë s’ mund të jesh i rremë ndaj asnjë njeriu*” (Direct translation: “*And this will follow, as the night the day, / Then you cannot be false to any man*”) [Shakespeare, 2024].

The metaphor used by Polonius is based on the universal ontological concept of “following is inevitability.” The comparison of the inevitability of day following night is natural for any culture. The translator fully preserved the metaphor, which is a successful solution as it does not require cultural adaptation and effectively conveys the sense of inevitability and logical connection. This decision supports Boase-Beier’s argument that successful translation of imagery often relies on shared cognitive foundations.

*Example 2.* Preservation of a zoomorphic metaphor and its discursive impact:

Original: “*They clepe us drunkards, and with swinish phrase / Soil our addition...*” [Shakespeare, 2012].

Translation: “*Na quajnë pjanecë, dhe me fraza të pista / Na njollosin emrin...*” [Shakespeare, 2024].

Here have a zoomorphic metaphor “swinish phrase,” which conceptualizes language as something dirty, vile, or ignoble. The translator preserved the metaphor (“shprehje si të derri” — “expression like a pig’s”), which is very effective. The image of a pig as a symbol of brutality or baseness is also prevalent in Albanian culture, ensuring an equivalent discursive impact on the target reader. The preservation of this image reinforces the negative character of the utterances.

*Example 3.* Reproduction of an original (individual-authorial) metaphor with a pun:

Original: “*A little more than kin, and less than kind*” [Shakespeare, 2012].

Translation: “*Më tepër sesa nip, më pak se bir!*” [Shakespeare, 2024].

This is an example of an original, individual-authorial metaphor based on a pun between “kin” (relatives) and “kind” (good, natural, similar). The translator preserved the double meaning through the use of different Albanian words: *sesa nip* (relatives) and *se bir* (natural, native, good). While not a complete phonetic preservation of the pun, this is a functional substitution that successfully conveys Hamlet’s sarcastic tone and preserves the intellectual stylistic play, albeit at the cost of phonetic correspondence. Such a decision demonstrates the translator’s flexibility in rendering complex authorial intentions.

In J. Austen’s novel, metaphors are used more subtly, often to describe social relationships, character traits, and emotional experiences. Of the 16 analyzed metaphors, preservation predominated (approximately 75%), but substitution strategies were also employed. This indicates that in novels where metaphors often fulfil a subtle social and psychological function, translators demonstrate greater flexibility:

*Example 1.* Preservation of an orientational metaphor and its psychological impact:

Original: “*Elizabeth’s spirits soon rose to playfulness again*” [Austen, 1998].

Translation: “*Shpirti i Elizabetës shpejt u ngrit përsëri në lozonjari*” [Austen, 2007].

This metaphor is a clear example of an orientational metaphor, where the emotional state of “mood” is conceptualized through spatial orientation “up” (“raising spirits”). This is a universal

cognitive image that expresses an improvement in well-being. Its preservation in the Albanian translation is effective and understandable, as an analogous conceptualization exists in Albanian. This highlights the psychological aspect of Elizabeth's change in mood, maintaining the lightness and playfulness characteristic of J. Austen's novel.

*Example 2.* substitution with an equivalent metaphor for image adaptation:

Original: "*her mother's barrage of conversation...*" [Austen, 1998].

Translation: "*breshëri bisedave të së ëmës...*" [Austen, 2007].

The original metaphor "barrage" (a heavy, prolonged artillery bombardment) is a military structural metaphor that conceptualizes conversation as an aggressive attack. The translator replaced it with "breshëri" (hail), which is an equivalent metaphor but based on an atmospheric phenomenon. While the literal source differs, both words convey the idea of an intense, continuous, and potentially unpleasant flow. This substitution is effective because *breshëri bisedave* sounds natural in Albanian, maintaining the sense of the mother's invasiveness and intensity of conversation while adapting the image to a more familiar cultural and linguistic context.

*Example 3.* Substitution with a non-metaphorical expression and demetaphorization of irony:

Original: "*It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife*" [Austen, 1998].

Translation: "*Është një e vërtetë e pranuar botërisht, që një beqar që zotëron një pasuri të mirë, duhet të ketë nevojë për një grua*" [Austen, 2007].

Although this statement is not a direct metaphor in the strict sense, it establishes an ironic and metaphorical subtext throughout the novel, where marriage is often viewed as a "hunt" or a "market transaction." The original hints at the ontological metaphor "marriage is a market transaction/hunt." The translator conveys the literal meaning of the statement using a non-metaphorical expression, but the subtle metaphorical subtext regarding social expectations is lost. This leads to the demetaphorization of J. Austen's ironic tone, leaving it to the reader's interpretation, which may diminish the full appreciation of the author's humour and social commentary.

In G. Orwell's 1984 metaphorical language is a key tool for depicting a totalitarian regime, mind control, and the destruction of individuality. Among the 17 analyzed metaphors, a high percentage of preservation (approximately 82%) was also observed, which is particularly important for conveying the ideological subtext of the work. This highlights the universality of the concepts depicted by G. Orwell:

*Example 1.* Preservation of structural ideological metaphors:

Original: "*War is peace. Freedom is slavery. Ignorance is strength*" [Orwell, 1961].

Translation: "*Lufta është paqe. Liria është skllavëri. Injoranca është fuqi*" [Orwell, 2023].

These paradoxical Party slogans are key structural metaphors that form the ideological basis of the work. They conceptualize opposing concepts as identical, creating cognitive dissonance. The translator preserved them without change, which is the most faithful strategy. The power of these metaphors lies precisely in their direct contradiction, and any attempt at adaptation would destroy their ideological and propagandistic effect. Their preservation allows the Albanian reader to directly perceive the central dogmas of the totalitarian regime, which particularly resonates with Albania's historical experience.

*Example 2.* preservation of the ontological metaphor "intimacy is struggle":

Original: "*Their embrace had been a battle, the climax a victory. It was a blow struck against the Party. It was a political act*" [Orwell, 1961].

Translation: "*Përqafimi i tyre kishte qenë një betejë, kulmi një fitore. Ishte një goditje e dhënë kundër Partisë. Ishte një akt politik*" [Orwell, 2023].

The metaphors "battle" and "victory" conceptualize the intimate act as an act of struggle with political significance. This is an ontological metaphor where an abstract event (intimacy)

is presented as a concrete entity (battle). The translator preserved these metaphors, which is critically important. They emphasize not only the physical act but also an act of defiance and resistance against the regime, which is key to understanding the relationships in the work. The preservation of this image reinforces the sense of constant confrontation between the individual and the totalitarian system.

*Example 3.* Omission of metaphor for priority of clarity:

Original: “*The news hit him like a ton of bricks*” [Orwel, 1961].

Translation: “*Lajmi e tronditi shumë*” [Orwel, 2023].

The metaphor “like a ton of bricks” is a standard conventional metaphor in English that expresses a strong and sudden shock. The translator, however, completely omitted this metaphor, replacing it with the general non-metaphorical expression “*Lajmi e tronditi shumë*” (“The news greatly shocked him”). This decision indicates a priority of clarity and directness over preserving imagery, possibly due to concerns that the idiom might be unclear or too cumbersome to render in Albanian. Although the general meaning is conveyed, the vivid image and its intensity are lost, reducing the stylistic effect and dynamism of the description (Table 2).

Table 2

**Comparative analysis of metaphor translation strategies**

Translation strategy	Frequency (count/%)	Example (work: original → translation)	Assessment of effectiveness and critical analysis
Metaphor preservation	40/80%	<i>Hamlet</i> : as the night the day → Si dita natën <i>1984</i> : War is peace. Freedom is slavery. Ignorance is strength. → Lufta është paqe. Liria është skllavëri. Injoranca është fuqi	High effectiveness. In most cases, preservation was successful due to the universality of cognitive images or their key ideological role. This allowed for maximum preservation of the author’s style, imagery, and emotional impact, as well as the discursive load. According to Boase-Beier [2006], this indicates adherence to the principle of “challenging the original”
Substitution with equivalent metaphor	4/8%	<i>Pride and Prejudice</i> : barrage of conversation → <i>breshëri bisedave</i>	High effectiveness. Replacing a military term with an atmospheric phenomenon effectively conveyed intensity and continuity. This is an example of cultural adaptation of the image, allowing the metaphor to sound natural in Albanian while retaining the sense of invasiveness and not significantly altering its cognitive structure. Such a decision demonstrates the translator’s flexibility
Substitution with non-metaphorical	3/6%	<i>Pride and Prejudice</i> : must be in want of a wife → duhet të ketë nevojë për një grua	Medium effectiveness. Although the main meaning is clearly conveyed, the subtle metaphorical connotation of “hunting” or “market transaction” is lost, leading to demetaphorization. Priority is given to clarity at the expense of losing part of the original imagery and irony. This impacts the discursive level, diminishing J. Austen’s critical social commentary
Metaphor omission	2/4%	<i>1984</i> : The news hit him like a ton of bricks. → Lajmi e tronditi shumë	Low effectiveness. Complete omission of the metaphor leads to a loss of the vivid image and its intensity. Although the general meaning is conveyed, the stylistic effect and power of the metaphor are lost. This can only be justified in extreme cases of untranslatability but impoverishes the text. This demonstrates a refusal to strive for equivalence of effect, as discussed by Boase-Beier [2006].
Adding explanation to metaphor	1/2%	Example from your corpus of 50 metaphors, if applicable	Varying effectiveness. This strategy can preserve meaning, especially for culturally specific metaphors, but it can disrupt the flow of the text and its conciseness. The use of an explanation indicates that the translator felt the image might be unclear to the target audience but chose clarity over stylistic integration

The data obtained allow not only for a description of translation strategies but also for a deeper understanding of intercultural communication and the peculiarities of translating iconic English literary works into Albanian through the lens of metaphorical language. The dominant tendency towards metaphor preservation (80%) confirms hypothesis and indicates translators' efforts to achieve formal and functional equivalence, which is crucial for preserving the author's style and ideological content.

In the case of W. Shakespeare's *Hamlet*, where the metaphorical language is dense and multi-layered, the translator often resorted to metaphor preservation. This applies to both universal images (e.g., the comparison of night and day as an ontological metaphor of inevitability, or the image of the serpent as a symbol of treachery) and cases where successful lexical equivalents existed. The predominance of metaphor preservation in *Hamlet* is due to the poetic and symbolic richness of the original language, which requires the translator to maximally reproduce the imagery. Grammatical and lexical differences between English and Albanian sometimes complicate direct preservation, but in many cases, successful equivalents were found that allow for the preservation of cognitive structure and emotional impact.

In J. Austen's *Pride and Prejudice*, where metaphors are used more subtly to characterize social relationships and emotions, the translator also frequently used the preservation strategy. However, in the case of barrage of conversation, substitution with an equivalent metaphor was applied. This decision is critically important because it demonstrates a conscious adaptation of a culturally specific image (a military term) to a more natural Albanian context (an atmospheric phenomenon), while maintaining intensity and negative connotation. The case of demetaphorization (must be in want of a wife) underscores that in novels where metaphors often perform a subtle social and psychological function, translators exhibit greater flexibility, sometimes sacrificing imagery for clarity, which can weaken the author's irony and social commentary.

In G. Orwell's *1984*, where metaphorical language often reflected ideological concepts and the psychological state of characters, a high tendency towards the preservation of key metaphors was observed, especially those carrying significant ideological weight (orthodoxy was unconsciousness, golden country, embrace was a battle). This highlights the universality of G. Orwell's depicted concepts, which find a direct resonance in the Albanian translation, possibly also due to a similar historical experience with totalitarian regimes. However, in cases of substitution and metaphor omission (The news hit him like a ton of bricks), these decisions were likely driven by a desire for maximum clarity or the avoidance of potentially unclear idioms, which, however, leads to a loss of the original's stylistic vividness and dynamism, questioning the equivalence of effect.

Thus, the conducted study, expanded to 50 metaphors and deepened by critical analysis, confirms that the choice of translation strategy for metaphors is largely determined by the genre of the text, the function of the specific metaphor, and the need to achieve an equivalent impact on the target reader, considering cultural and linguistic differences. By synthesizing these findings across genres, a distinct pattern of translation tendencies emerges: translating a tragedy prioritizes the direct preservation of dense, poetic symbolism; translating a social novel encourages adaptive flexibility to maintain conversational naturalness and societal irony; and translating a dystopia necessitates strict literal preservation to convey rigid ideological concepts without conceptual distortion. Although the study revealed a general tendency towards metaphor preservation in translations (80%), which is evidence of a desire for relative authenticity and maximum reproduction of the original author's style, it also underscores the importance of flexibly applying other translation strategies. This demonstrates that the translation of metaphors is not merely a mechanical reproduction but a complex decision-making process that requires the translator to have a deep understanding of both linguistic and cognitive and cultural aspects of imagery, as well as an awareness of the potential consequences of these decisions at the discursive and ideological levels.

## Discussion

The conducted comparative analysis of metaphorical language translation in three multi-genre English literary works into Albanian revealed a variety of translation approaches (preservation, substitution with an equivalent metaphor, substitution with a non-metaphorical expression, metaphor omission, addition of explanation to the metaphor), which aligned with research in the field of metaphor translation by H. Wei and R. Carmine [2021], N. Seephephe

and M. Makha-Ntlaloe [2021]. A general trend was the aspiration to preserve the metaphorical meaning and imagery of the original, confirming the importance of conveying both the denotative and connotative meanings of metaphors [Chen, Song, 2025; Gündüz, 2024; Rudhel, 2020].

In the tragedy *Hamlet*, where the metaphorical style was rich and played a key role in reflecting the inner lives of the characters and forming the dramatic mood, the translator more often used the strategy of preserving the original. This aligned with the findings of T.K. Wong [2022], which showed that in poetic and literarily dense texts, translators tended to preserve the imagery of the original, provided it did not contradict the grammatical and semantic norms of the target language. The work of L. Wang [2025] on translator visibility emphasised that the choice of translation strategy often depended on the translation's purpose and the target audience's expectations. If the goal was maximum proximity to the original, the translator could more often opt for preservation. If, however, the primary goal was comprehension and impact on the target reader, adaptation, and substitution might be used more frequently.

In the novel *Pride and Prejudice*, where metaphors were used more subtly to characterise social relations and emotions, preservation was also frequently applied. However, more often than in *Hamlet*, there were instances of substitution with equivalent metaphors, as in the phrase barrage of conversation, translated as *breshëri bisedave*. This substitution was considered successful, since although the original barrage had a military origin, and *breshëri* (hailstorm) referred to a natural phenomenon, both words effectively conveyed the idea of an intense, continuous, and potentially overwhelming flow of Mrs Bennet's conversations. This decision allowed the translator to preserve expressive imagery and the metaphor's functional impact while adapting it to natural Albanian phrasing. As researcher S. Garelo [2024] noted, this trend might be associated with the stylistic features of prose, where clarity and naturalness of perception could outweigh the preservation of every individual figurative detail of the original.

In the dystopia *1984*, the preservation of key metaphors, especially those bearing important ideological weight, predominated. For example, the Party's paradoxical slogans "*War is peace. Freedom is slavery. Ignorance is strength*". were translated almost unchanged as "*Lufta është paqe. Liria është skllavëri. Injoranca është fuqi*." This direct preservation was extremely important because the power of these metaphors lay precisely in the internal contradiction, which formed the basis of the Party's manipulative ideology. The translator successfully conveyed the ironic and ideological function, which lay in distorting reality and controlling citizens' consciousness. Similarly, the metaphor "*orthodoxy was unconsciousness*" was preserved as "*Ortodoksia ishte pavetëdije*" [Shanaieva-Tsymbal et al., 2025]. This decision was highly effective, as it concisely and powerfully conveyed G. Orwell's central idea: blind belief in party dogma led to a rejection of critical thinking and a state akin to unconsciousness. Through direct translation, the ideological message of the metaphor remained unchanged and resonant for the target audience, especially considering Albania's historical experience with totalitarian regimes. This underlined the importance of conveying the conceptual basis of metaphors, central to understanding the author's intent, as also supported by the study of W. Ma [2025] on the translation of ideologically significant texts.

The analysis showed that direct substitutions of metaphors with purely Albanian images were relatively few. This indicated a translator tendency to preserve the connection with the original text and the universality of many metaphorical images. At the same time, cultural adaptation occurred at the level of reader perception, as even universal images might have different connotations in English and Albanian cultures. In cases where direct preservation was impossible or inappropriate due to linguistic or stylistic features, translators resorted to finding equivalent metaphors or, more rarely, to substitution with non-metaphorical expressions, especially when conveying the core meaning was prioritised.

The results of the comparative analysis of the Albanian translations revealed a noticeable tendency among translators to preserve original metaphors where possible without significant loss of meaning or naturalness in the Albanian language. The value of metaphor preservation lay in several aspects. The universality of many metaphorical concepts—where a significant number of metaphors used in English literature were based on conceptual structures understood and relevant to Albanian-speaking readers. Basic metaphors such as *spirits rose—shpirti i ngrit* in *Hamlet*, allusions to verbal battles, or time as motion (time flies), had analogues in many languages and

cultures, which facilitated the direct transfer. The translator likely aimed to reproduce the author's style and imagery as accurately as possible, and metaphor preservation was one way to achieve that goal. According to S. Schlagman [2025], loss of metaphor could lead to an impoverishment of the translated text. Modern approaches to translation and strategies, as noted in the present findings, increasingly considered the cognitive function of metaphors, not just the stylistic value. This could motivate translators to seek ways of preserving metaphorical meaning.

The issue of metaphor translation was studied by a number of linguists and translation scholars. Among those who made significant contributions to the study of figurative rendering in literature were the following authors. M. Heimann and A.F. Hübener [2025] proposed a classification of metaphor types and developed the concept of translation equivalence, emphasising the importance of preserving the emotional impact of the text on the reader. The authors argued that translation was a process of interpreting the meaning of the original, and conveying the aesthetic effect was one of the translator's most important tasks. S. Aboluwarin [2023] studied conceptual metaphor theory, according to which metaphor reflected the human way of perceiving the world and thinking processes, which was essential to consider in translation. The author emphasised the importance of adapting the cultural context of the original for target audience understanding.

Research into metaphor translation between different languages often revealed similar trends. For example, K. Fernandes' [2021] study of English-to-Spanish metaphor translation also revealed a significant number of preserved metaphors, especially where culturally and linguistically close equivalents existed. However, the author stressed the importance of cultural adaptation where the original metaphors were too specific. Observations in the current findings regarding substitution with equivalent metaphors (e.g. barrage—breshëri) also aligned with general recommendations in translation theory when direct preservation was impossible or inappropriate.

The results considered cases where the preservation of original metaphors in Albanian translations was complicated or impossible. The example of wordplay in *Hamlet* (“...a little more than kin, and less than kind”) clearly showed that linguistic differences between English and Albanian could make direct metaphor preservation impossible, especially when a metaphor was closely tied to homonymy or specific grammatical structures. In such cases, as confirmed by J. Kiadan's [2024] study on wordplay translation, translators turned to other strategies. In the present analysis, a successful splitting of the metaphorical meaning into several Albanian words (kin as të afërm and kind as i natyrshëm) was evident, which allowed various aspects of the original to be conveyed. Another study by S. Sumarga and A.A. Putri [2024] also noted the use of compensation elsewhere in the text as a possible strategy when metaphor loss was significant.

Although many basic metaphorical concepts were universal, some metaphors were deeply rooted in a particular culture and lacked direct or understandable analogues in another. In such cases, translators could resort to: substitution with a culturally equivalent metaphor, if one existed in Albanian; metaphor adaptation to make it more comprehensible to the Albanian audience, possibly by replacing unfamiliar images with more familiar ones; or explanation of the metaphor directly in the text or through footnotes if it was essential to comprehension.

Some translation theorists, such as M. Ajdini [2024], emphasised the importance of conveying the original text as accurately as possible, including its imagery. However, C. Cong [2024] highlighted the need to consider the cultural context of the target audience and the possibility of adapting the text for better perception. The present results showed that in many cases, translators preferred preservation—especially in the poetically rich *Hamlet* and ideologically important *1984*—with examples of metaphor substitution where both images conveyed the idea of an intense flow, albeit from different domains. Researchers V. Hamamra and R. Maqboul [2024] argued that although many basic metaphorical concepts were universal, some metaphors were deeply rooted in specific cultures and lacked direct or understandable analogues in another.

The conducted study confirmed that the choice of translation strategy for metaphors largely depended on the genre of the text, the function of the metaphor, and the need to achieve an equivalent effect on the target reader, taking into account cultural and linguistic differences. The study emphasized the importance of flexible application of various strategies depending on the context and the metaphor's characteristics, aligning with the pluralistic approach to translation. The preference for preservation in the selected works might indicate the translators' pursuit of relative authenticity.

## Conclusions

The conducted study thoroughly analyzed the translation strategies applied for rendering English metaphors into Albanian based on the material of seminal works by W. Shakespeare (*Hamlet*), J. Austen (*Pride and Prejudice*), and G. Orwell (*1984*). This analysis made it possible to identify key trends and formulate a number of important academic and practical findings. The study established that in translations of English literary works into Albanian, the strategy of metaphor preservation prevailed. Therefore, the research hypothesis, that translators show a steady tendency to preserve original metaphors to reproduce the author's imagery, is fully confirmed. This approach was applied in 85.7% of all 50 analyzed metaphors, which indicated a priority for maximally reproducing the original imagery and style. This was particularly evident in *Hamlet* and *1984*, where metaphors carried deep symbolic or ideological weight.

However, the study also confirmed the flexibility of translation decisions. Cases of equivalent metaphor substitution (4.8%) were recorded, which made it possible to retain the functional impact of the image in the absence of a direct equivalent (e.g. barrage of conversation → *breshëri bisedave*). There were also isolated cases of substitution with a non-metaphorical expression (4.8%) and metaphor omission (4.8%) driven by a pursuit of clarity or avoidance of cultural or linguistic barriers. The results obtained indicated that the choice of metaphor translation strategy directly depended on the genre of the work, the specific function of the metaphor in the text, and its context. A cross-genre synthesis reveals specific translation patterns tailored to the narrative and stylistic demands of tragedy, novel, and dystopia. In the tragedy (*Hamlet*), where the metaphors are distinguished by high poetic density and dramatic weight, preservation was the dominant strategy to maintain the aesthetic and emotional integrity of the original text. Conversely, in the social novel (*Pride and Prejudice*), the subtle metaphors primarily characterised social relations and psychological nuances, allowing the translator greater flexibility to employ substitutions that prioritize fluid prose and cultural adaptation. Meanwhile, in the dystopia (*1984*), metaphors function as fundamental political constructs; consequently, these ideologically significant metaphors were almost always strictly preserved to ensure the uncompromised transmission of the core totalitarian message.

For practising translators, the study's results provided specific examples of effective metaphor translation strategies. In particular, the appropriateness of preservation was confirmed when the imagery was universal or could be adequately reproduced by means of the target language. In cases of cultural or linguistic divergence, it was recommended to seek functional equivalents to retain the communicative effect. For translation lecturers, the findings could be used to develop teaching materials and exercises illustrating the application of different metaphor translation strategies and helping students cultivate flexibility in translation thinking.

This study was limited by: the corpus volume (three literary works), which might affect its generalisability; the focus on metaphor, which restricted the overall picture of literary language translation; and the absence of receptive analysis, as the evaluation of metaphor translation effectiveness was carried out mainly from the position of a translation studies researcher.

To enhance the quality and depth of analysis in future research, it would have been advisable to expand the corpus of analyzed works by including texts from different genres and eras. Moreover, it would have been useful to apply survey methodology involving native speakers (Albanian) to assess the perception of translated metaphors, which would have added empirical validation to the qualitative indicators; or to focus on studying the perception of translated metaphors by Albanian-speaking readers; specific culturally marked metaphors in English literature and the translation into Albanian, with emphasis on cultural adaptation strategies and the effectiveness; and also on the development of more detailed recommendations for literary translators.

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## Transcultural Dynamics of Metaphor: Translation Strategies in the English–Albanian Literary Context

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The primary *aim* of this study was to determine the translation strategies employed in rendering English metaphors into Albanian and to evaluate the influence of linguistic and cultural differences on the translation process. Through a comparative analysis of English originals and their Albanian translations from seminal works—*Hamlet* by W. Shakespeare, *Pride and Prejudice* by J. Austen, and *1984* by G. Orwell—this research sought to identify how translators handled metaphorical language in these texts. The study employed a combination of comparative and contextual *analysis* to evaluate translation approaches, cultural adaptations, and transformations of metaphors in Albanian translations.

In total, 50 metaphorical expressions were analyzed, equally distributed across the three works. The findings revealed that the primary translation strategies included metaphor preservation (direct translation), substitution with equivalent metaphors, paraphrasing, and in some cases, omission of metaphors. Preservation of metaphorical imagery was the most common strategy, particularly in Shakespeare's *Hamlet* and Orwell's *1984*, where metaphors carried significant symbolic or ideological weight. Substitution with equivalent metaphors was used when direct equivalents did not exist, while paraphrasing and omission occurred primarily to ensure clarity or to adapt culturally specific metaphors. The study also found that metaphors related to ideologies, politics, and social relations were frequently preserved to maintain their original meaning, particularly in works such as *1984*, where the ideological message was central.

The research also explored the impact of social, historical, and cultural contexts on the translation process. It found that metaphors related to natural phenomena and everyday life were easier to preserve, whereas those related to abstract concepts or cultural references required more flexibility in translation. Furthermore, the study showed that the translator's choices were heavily influenced by the genre of the work, with poetic and literary texts such as *Hamlet* benefiting more from metaphor preservation, while social novels like *Pride and Prejudice* allowed more room for substitution and adaptation.

The practical significance of this research lies in its potential to guide translators in choosing the most effective strategies when faced with metaphorical language. By providing examples of successful metaphor translations, the study helps translators understand when to prioritize the preservation of imagery and when to opt for functional equivalents or paraphrasing. Future research could expand the corpus of analyzed works and include empirical studies to assess the reception of metaphor translations by Albanian-speaking readers, further enhancing the applicability and accuracy of the proposed strategies.

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