

## **Metaphor Translation Methods**

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### **Abstract**

*The article deals with Peter Newmark's theory on metaphor as a stylistic device and the way of its translation into the Ukrainian language according to a distinguished type. P. Newmark's classification of metaphors is discussed. The types of metaphors and the way of their translation are illustrated by examples.*

**Keywords:** P. Newmark; metaphor translation; original metaphors; dead metaphors, metaphors-cliché, stock metaphors, adapted metaphors, recent metaphors.

### **Introduction**

Peter Newmark is one of the main scholars in the founding of Translation Studies in the English-speaking world in the XX century. He is famous for his books: *A Textbook of Translation* (1988), *Paragraphs on Translation* (1989), *About Translation* (1991), *More Paragraphs on Translation* (1998). Peter Newmark is known to be a translator-practitioner. In his writings he tried to abstract from the theoretical research and to be as close as possible to the practical analysis of case studies on the basis of which he tried to formulate principles for resolving a number of major translation problems. He was interested in the issue of metaphors rendering: despite the enormous number of works affecting the problem of translation of metaphors, this issue is still not sufficiently studied in translation studies. Many linguists offer their classification of metaphors; however, not many have attempted to systematize the principles of translation of metaphors, depending on their type.

### **The Basic Material**

According to P. Newmark, the translator is faced with two major challenges in their work: *the choice of the optimal translation principle for the whole text and translation of metaphors* [1, p. 104].

In this paper we have made an effort to analyze P. Newmark's methods of *metaphors translation* which he presented in *A Textbook of Translation* (1988). In this book the translator offered his classification of metaphors and proposed their translational options.

Peter Newmark defined metaphor as any figurative expression: it can be a word used in its figurative sense (for example, the French *naître* in a figurative sense *call forth*); personification of abstract concepts (e.g., *modesty forbids me — скромність не дозволяє мені*), etc. Structurally metaphors are divided into simple that are represented by a single lexical unit, and compound or common, which may be represented by a word-group, a phrase, a sentence or a whole text.

In terms of functionality, P. Newmark distinguished two functions of metaphors: connotative and aesthetic. The connotative function refers to the ability of metaphor to describe both concrete and abstract concepts in more detail, express thoughts vividly and characterize the quality of the described object. The aesthetic function refers to the ability of a metaphor to provide the aesthetic impact on the reader, to interest and surprise him. The scholar noted that these two functions are combined in a metaphor: the unity of form and content, cognitive and aesthetic functions.

P. Newmark believed that you should not include the ability of a metaphor to transfer properties from one object to another to its function. It must be mentioned that the consequence of the used metaphor may be the fact that the recipient would notice the similarity between the image and the object, but it is only the result of this usage, not its primary objective.

Another important point, according to P. Newmark, is to understand what amount of the semantic component of metaphors should be rendered in translation. Semantic component of any metaphor is at the intersection of the fields of imagery and semantics of the described entity. When translating metaphors a translator should: a) identify the cause of comparison (to evaluate positive or negative coloring of the sense in this semantic area, b) to understand whether a given area is connotative or denotative.

Consider the following example given in the manual: *Kissinger: A TV portrait featuring a Metternich of today* [1, p.105]. It is not clear enough how Clemens Metternich is characterized in this sentence. Consequently, it is not clear which of his achievements and qualities can be projected on Kissinger. According to P. Newmark, the author could have in mind: a) Metternich's career as a successful statesman in a European policy; b) such feature of his character as a cunning, he was an influential statesman (negative connotation); c) that he was a shrewd politician (positive connotation); d) the identity of Metternich as a power-hungry politician. In this case P. Newmark spoke about three ways of a translator's decision: a) to use a literal (word-for-word) translation, in the expectation that the reader would be educated sufficiently to understand the metaphor without an interpreter; b) to offer the most logical interpretation of a metaphor, for example, *a politician with shrewdness of Metternich*; c) to ignore the image of Metternich in general, if the reader is not familiar with this person at all, *a skillful politician*. As it can be seen from the above mentioned example, the translator must be guided primarily by what the audience is aimed to translate the text for.

P. Newmark distinguished six types of metaphors: dead, cliché, stock, adapted, recent and original.

### Dead metaphor

Dead metaphors are metaphors without figurative meaning. Dead metaphors often used when describing the time and space, geographical objects and activities of people. Metaphors are often words that distinguish parts of the body, natural phenomena, and abstract astronomical concepts. For example, such English words as *field, top, foot, mouth, arm, fall, rise* etc. As a rule, the translator rarely has difficulty translating dead metaphors, but the problem is that it is not always possible to translate these metaphors literally.

For example, the English expression *field of human knowledge* corresponds to the Ukrainian metaphor "галузь знань" rather than *поле знань*. English metaphor *at the bottom of the hill* — Ukrainian metaphor *біля підніжжя гори* (we should note that there is an English phrase which also is based on a similar image — *at the foot of the mountain*). Some words can have very specialized meaning in technical texts. For example, *dog* as *собачка* (*a part of the lock*). When translating dead metaphors we should be guided by the principles of lexical combinability in the target language, i.e. dead metaphors of the original language should correspond equivalent dead metaphors of the target language. The image, which metaphor is based on, may be different in different languages. But dead metaphor is a very specific, and "imagery" it completely faded; only semantic meaning is rendered.

### Metaphors – clichés

Metaphors-clichés (according to P. Newmark) are metaphors that lost their aesthetic sense and are used only in connotative function, in order to express thoughts more clearly often with a larger share of emotions. Let us analyze the example from the textbook: *The County School will in effect become not a **backwater** but a **breakthrough** in educational development which will **set trends** for the future. In this its **traditions** will help and it may well become a **jewel in the crown** of the county's education* [1, p.107]. This passage was taken, as the P. Newmark pointed, from *hypocritical editorial article*, the aim of which was to draw the reader's attention. Therefore, in the target text a translator must convey the whole set of the clichés used by the author, whatever "strange" they may seem: *застій, прорив, дасть напрям, традиції, діамант в короні сільської освіти*. P. Newmark noted that the translator should act correspondingly when translating any authorial speech or a political declaration.

However, P. Newmark believed that in anonymous text a translator should avoid literal translation of metaphors-clichés. In this case a translator must either remove all imagery of the translated metaphors or offer less figurative metaphor.

For example, when translating frequently used English expression *at the end of the day* we should use Ukrainian *насамкінець, в результаті*. However, the choice is made in favor of expressive means in the target language, as it will have a greater impact on the reader: *not in a month of Sundays*, — in this case it would be possible to translate as *коли рак на вербі свисне*.

### Stock metaphors

P. Newmark noted that the field of stock metaphors and metaphors-clichés overlap.

Stock metaphors are metaphors which are effective means of describing concrete or abstract concepts, which has an emotional impact on the reader and unlike dead metaphors have active aesthetic function.

The translation of these metaphors can sometimes cause some difficulties for the translator, because the metaphor may be outdated (like the English expression *it's raining cats and dogs*) or be used only by members of a particular social class or age. P. Newmark said that he personally would not use such metaphors *as he's a man of good appearance* (obsolete) or *he's on the eve of getting married*. Also in Ukrainian — *капелюшне знайомство* (*nodding acquaintance*) is not used everywhere, nowadays this expression gradually become obsolete, and few even know what it is. The ideal solution would be to pick up the equivalent metaphor with a similar image in the target language: for example, *to keep the pot boiling* — one of the meanings is *заробляти на хліб* (*to earn one's bread*) or *to throw light on* — *пролити світло на щось* (*to shed light on anything*). This method is the best for simple metaphors. It can be hardly applied to translation of compound metaphors.

Symbols and allusions in the translation should be rendered unchanged, with the proviso that the rendered image is correctly and fully understood by a native speaker. According to P. Newmark, the connotation of images of animals is often the same in different languages. Sometimes, however, you should be careful, as for example, the *dragon* in the East — *a sacred worshiped creature*, while in the West for centuries dragon is considered to be *a killer and cause of all troubles and misfortunes*. Sometimes the translation of proverbs and sayings images can also be the same: for example, *all that glitters isn't gold* — *не все те золото, що блищить*.

But it is not always possible to choose a metaphor that would have been created using a similar image. For example, the English expression *that upset the applecart* could be translated as *це зруйнувало наші плани* (*it upset all (our) plans*) or *це спутало всі карти* (*it has confused all the cards*). As it can be seen from the abovementioned example, the images of the original metaphor and the target metaphor are not the same, but the overall meaning and emotional impact of the translation coincide. When metaphors are based on similar images, the level of equivalence in translation is greatly increased. For example, the expression *he has all the cards* — *у нього всі козири в руках* (*he has the trumps in his hands*). The only difference is that the metaphor in translation may be stronger or, conversely, weaker (in Ukrainian the image of *trump card* is used which is not exactly equivalent to the English word *card*).

### Adapted metaphors

P. Newmark considered adapted metaphors to be author's metaphorical occasionalisms. While translating these structures he suggested adapting metaphor in the target language according to a native speaker of the translation. For example, it eliminates the possibility of a literal translation in such cases, because Reagan's speech, translated literally, would not be clear to any of the speakers of other languages. In the process of translation of such metaphors the translator should strive to preserve the shape and the content. Nevertheless, when it is impossible, we should prioritize the latter (especially when we deal with journalistic text).

### Recent metaphors

P. Newmark considered recent metaphors as metaphorical neologisms, many of which are "anonymous" and is widely spread in the original language. E.g.: *with it / in it* in the meaning of *fashionable*, *pissed* in the meaning of *drunk*. Some metaphorical neologisms represent new concept. While their rendering we should be guided by principle of the translation of neologisms: *walkman* — descriptive translation of *portable player* or *head-hunter*, penetrated into the Ukrainian language as a calque *headhunter* (a recruitment specialist).

### Original metaphor

P. Newmark considered original metaphors to be individual author's metaphors used by the author individually and are not common in everyday usage.

P. Newmark believed that author's metaphors should be rendered as close as possible to the original, because: a) the author's metaphor manifests individual style and personality of the author and b) the author's metaphors contribute to the enrichment of the vocabulary of the target language. Thus, he recommended translate author's metaphors almost verbatim. Nevertheless, if the translator thinks the metaphor contains cultural elements that may be unclear to the recipient, the translation should be adapted to the reader by replacing the unknown image on the image which is familiar to the recipient. E.g., the metaphor *Oxford, a place of Lyonesse*. Lyonesse, according to legend, is a country located west of the peninsula of Cornwall, now flooded by the sea. For English-language recipient this realia can be quite recognizable (especially taking into account the fact that this country is mentioned in *The Legend of Tristan and Isolda*).

When translating into Ukrainian *Lyonesse* could be replaced by *Atlantis*, which, in our opinion, would help to understand the translated text better.

### ***Concluding Remarks***

So, P. Newmark advocated maintaining the maximum of the original form of the author's metaphor, but at the same time he agreed that excessive adherence to the original can bring the imbalance in the overall style of the text. According to him, the choice of the way of translation depends upon the type of text under translation, the number of individual author's metaphors used in the text, and the translator's decision to use figurative speech in the translated text or not.

### ***References***

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