WAYS OF TRANSLATING METAPHORS IN J.R.R.TOLKIEN'S
"THE LORD OF THE RINGS"

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Articolul prezent este dedicat studiului contrastiv al traducerii metaforei de către doi translatori V.Muraviov şi V.Motorina în romanul lui J.R.R.Tolkien "Regele inelelor".

Translation Studies have devoted much time to finding a term to describe translation itself. The study of translation has been dominated by the debate about its status as an art, craft, or science. Some scholars, such as Th.Savory [1], defined translation as an art, others, such as E. Jacobsen, define it as a craft, whereas others, such as E. Nida [2], describe it as a science. Elena Croitoru [3] cites E. Cary's opinion that literary translation is not a linguistic but a literary act. This is due to the fact that linguistics itself approaches litera- ture and art rather than exact sciences, and it is much of "an exact art itself", as G Steiner puts it [4].

According to G. Mounin, translation is an art, which just like medicine has a scientific foundation. Later studies prove that the problem is not to choose between considering translation an art or a science. (cited after Comissarov) [5].

In different communicative situations the language users select words of different stylistic status. There are stylistically neutral words that are suitable for any situation, and there are literary (bookish) words and colloquial words, which satisfy the demands of official, poetic messages and unofficial everyday communi- cation respectively.

Levitzkaya T.R. considers the stylistics of the original a major issue in the translation of works of fiction [6]. The same idea can be seen in the words of Zenina J.M. [7], who said that even a highly qualified translator cannot sometimes render the exact meaning of an expression being guided only by guessing.

Apollova [8] states that the principal stylistic effect of the text is created with the help of special stylistic devices as well as by interworking of the meanings of the words in a particular context. The speaker may qualify every object he mentions in his own way thus giving his utterance a specific stylistic turn. Such stylistic phrasing gives much trouble to the translator since its meaning is often subjective and elusive. Some phrases become fixed through repeated use and they may have permanent equivalents in target language, e.g. true love- истинная любовь, dead silence- мертвая тишина, and good old England- добрая старая Англия.

Metaphors and similes though most commonly used in the works of fiction are not excluded from all other types of texts. A metaphor and a simile both assert the resemblance between two objects or processes but in the latter the similarity is made explicit with the help of prepositions "as" and "like".

Many metaphors and similes are conventional figures of speech regularly used by the members of the language community. Such figurative units may be regarded as idioms and translated in a similar way. As in the case of idioms their Russian equivalents may be based on the same image (a powder magazine- порохо- вой погреб, white as snow- белый как снег) or on a different one (a ray of hope- проблеск надежды, thin as a rake- худой как щепка). Similarly, some of the English standard metaphors and similes are rendered into Russian word for word (as busy as a bee- трудолюбивый как пчела), while the meaning of others can only be explained in a non-figurative way (as large as life- в натуральную величину).

Zrajevskaya and Belyaeva [9] in their work suggest that sometimes the metaphor can be ignored in case when the translator considers it insignificant. Aristov N.B. [10] mentions that there are two goals a translator has to pursue: to understand correctly the content of the original text and to convey fully and exactly this content by the means of the target language.

The same idea is rendered in the work of Corneevskaya R.M. and Levitzkiy I.A.[11]. According to them, in order to fulfill these goals there are four necessary conditions:

1) knowing a certain minimum of the most commonly used words; this gives the possibility to use more rarely the dictionary and to translate more quickly;

2) knowing the basic grammatical rules of the English language; knowing just separate words does not allow an easy understanding and translation of a text;

3) to be skilled in translation; this implies the ability to identify the words as parts of speech, to use the dictionary, etc.

4) knowing the sphere that the text is related to; this becomes especially important while working with technical translations.

The translation of "The Lord of the Rings" into Russian by V.Muraviev is widely spread as being highly artistic. Still, there are some opinions that suggest the idea that he has considerably deviated from the original.

Vladimir Muraviev, a Russian philologist, translator and bibliographer. He is the author of two books about J.Swift, many essays on English classical and modern literature (among the first articles being that about the biography of J.R.R.Tolkien). His career as a translator began with some books by Muriel Spark; among his translations are books by Washington Irving, O.Henry, Francis Scott Fitzgerald, W. Faulkner etc. Still, one of his most famous works is that upon "The Lord of the Rings".

Valerya Matorina writes the second variant of translation under the pseudonym V.A.M. The story of this strange at first sight pseudonym is very symbolic. On the one hand, her name can be seen in it. On the other hand, when her translation was published she has signed it in Russian «читайте, это все В.А.М.». She was indeed interested in the translation as any other devoted reader of J.R.R.Tolkien would be.

Moving over then to some of the examples of metaphors and their translations by both V. Muraviev and V. Matorina, we will consider the peculiarities of the ways of translation. For instance, in book 3. vol. 2. we find the following metaphors:

"As they went south the fume of Rauros rose and shimmered before them, **a haze of gold"** *(p.16).* TRANSLATION BY MURAVIEV (… и перед ними возникло пышное облако Рэроса, **мутно-золотое сияние"** (с.14). The metaphor is translated into Russian with the help of an epithet. The translator introduces a new notion «сияние» that does not exist in the ST. It can be explained by the fact that gold usually implies some kind of shine. TRANSLATION BY V.A.M. "Вот уже перед ними заискрилось **золотистое облако брызг** над водопадом…" (с.16). In this variant the metaphor is rendered with the help of another metaphor. Interesting is that on the original there is no such a word "cloud". The translator makes a parallel between a cloud and haze. We have to say that these two notions are similar in their nature

"…there Boromir lay, restful, peaceful, gliding upon **the bosom of the flowing water"** (p.16). TRANSLATION BY MURAVIEV "Боромир возлежал, навек успокоившись, **в своем плавучем гробу** (с.14). This variant of translation represents the case when the translator uses a completely different image. The only connection between the translation and the TT is the word «плавучий». TRANSLATION BY V.A.M. "Боромир лежал, словно **убаюканный живой водой Великой Реки**" (с.16) In this case the translator also ignores the metaphor and uses a comparison. The word «убаюканный» has something in common with the word "bosom". One can readily imagine a mother and a baby, in our case the mother is the river and he baby is Boromir.

*"**The rumour of the earth** is dim and confused", he said "(p.35).* TRANSLATION BY MURAVIEV "**Доносятся только глухие, смутные отзвуки",** сказал он" (с.26).The translator omits the metaphor and explains in neutral words what is meant by the phrase "the rumor of the earth". TRANSLATION BY V.A.M. "**Земля дрожит от** непонятных звуков", сказал он" (с.26). In this variant the translator makes use of the figures of speech when translating - the personification «земля дрожит». In both cases the metaphor is not preserved. The difference between the two variants is that one translator explains the meaning of the phrase, while the other renders it through a personification.

"Over **the wide solitude** *they passed…"* (p.36). TRANSLATION BY MURAVIEV "Их путь пролегал **по широкой степи…"** (с.26). The metaphorical meaning is not preserved. The translator uses such an expression that could explain what the author of the original text meant by "the wide solitude". TRANSLATION BY V.A.M "Двигались **по открытой местности"** (с.26). The metaphor also is not preserved. Moreover, this rendering of the expression is even more distant from the original. In this case it would be appropriate to use the Russian word «степь», in this regard the first translator is closer to the original. Both the variants of the translation explain the metaphor non-figuratively:

*"**a dark smudge of forest** lay on the lower slopes before them"* (p.83). TRANSLATION BY MURAVIEV "Ближний склон оброс **понизу неровным лесом**" (c.56). TRANSLATION BY V.A.M. "На ближних склонах **чернел лес**" (c.55). In both variants the metaphor is translated in a non-figurative way. A variant of a word-for-word translation would be «темное (грязное) пятно леса…». But the translators preferred to use more neutral lexical units.

*"...a shudder ran through him at the sound , ... it was like **the sudden bite of a keen air…**"* (p.167). TRANSLATION BY MURAVIEV "он встрепенулся, точно глотнул **бодрящего морозного воздуха**" (c.109). TRANSLATION BY V.A.M. "…**будто резкий свежий ветер**" (c.106).Both variants represent the non-figurative way of translating metaphors.

*"Then we plunged into the deep water...cold it was as **the tide of death*** (p.184)." TRANSLATION BY MURAVIEV "Потом нас поглотили черные воды, **и замогильный мрак оледенил мое сердце**" (c.118). TRANSLATION BY V.A.M. "Но упали мы в воду…, она **была смертельно холодна**" (c.115). In both variants when translating the metaphor are used stylistically marked lexical units. Though they do not represent the same image as in the original, they are connected with the notion of death. This is why it is possible to regard these variants as being similar with translating idioms.

*"Then his face grew gentler, and **the shadow of a smile** appeared"* (p.177). TRANSLATION BY MURAVIEV "Потом лицо мага потеплело, и по нему скользнула **тень улыбки**" (c.231). TRANSLA-TION BY V.A.M. "Лицо его стало мягче, появилась **тень улыбки**"(c.225). Both variants represent the word-for-word translation.

*"high in the south the moon glimmered out, riding in **the flying wrack**"* (p.57) TRANSLATION BY MURAVIEV "…**заблистала** луна" (c.278) TRANSLATION BY V.A.M. "…а на юге меж облаков показалась луна." (c.267) In both cases the metaphor is omitted. etc.

The results of the comparative analysis of the two variants of the translation of Tolkien's "The Lord of the Rings" are in the form of diagrams below.

Diagram 1
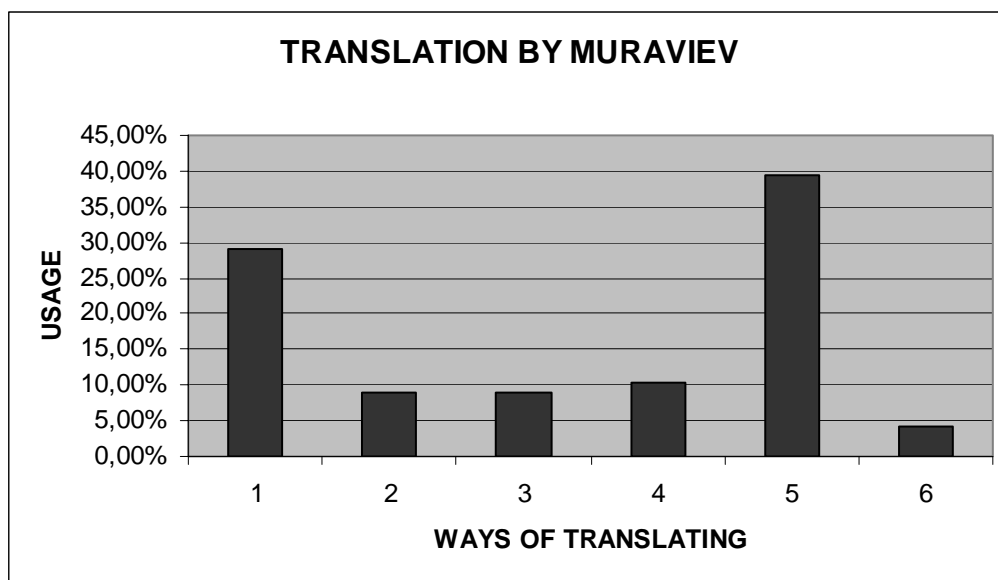
From the diagram above it is seen that V.Muraviev the fifth way most frequently (in 47 cases – 39,31%); on the second place is the first way (in 36 cases – 28,96%); the third position is occupied by the fourth way (12 cases – 10,34%); the next place is shared between the second and the third ways (10 cases for both – 8,96%); in 5 cases the translator ignored the metaphors, this constitutes 4,14%.

Diagram 2

TRANSLATION BY V.A.M.
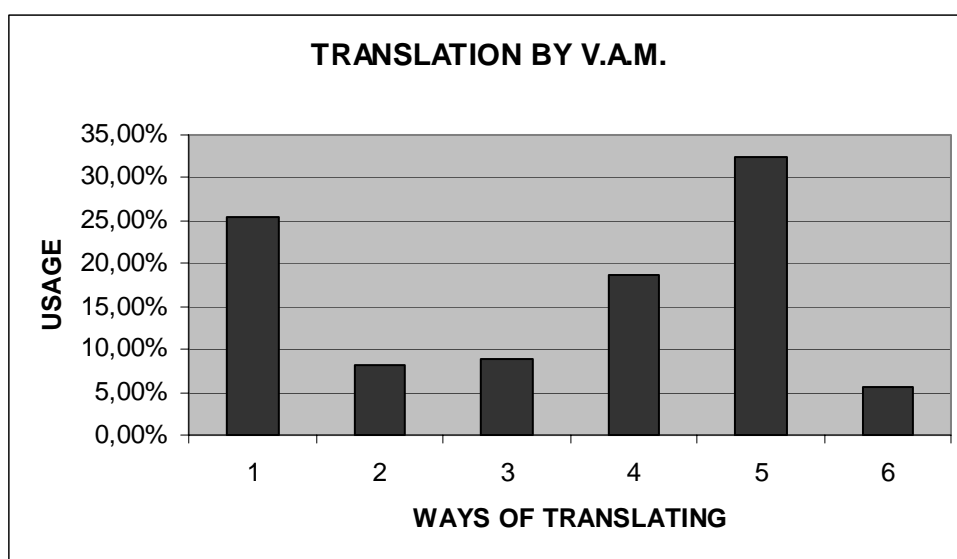
1 – creating an image similar to the original;
2 – creating an image that is completely different;
3 – translating as idioms;
4 – translating word for word;
5 – rendering in a non-figurative way;
6 – ignoring.

The results of this diagram show that the two variants are similar in using the same methods of translating metaphors. Thus, V.Matorina uses the fourth and the first ways (39 cases – 32,41% and 31 case – 25,52% correspondently) more frequently; in 7 cases she ignores the metaphors – 5,52%; the second way she used in 10 cases and the third in 11 cases.

To compare the two variants it would be useful to create a table:

Table 1

	V.Muraviev		**V.A.M.**	
Image similar to the original	36 cases	28,96%	31 cases	25,52%
A different image	10 cases	8,96%	10 cases	8,26%
Translating as idioms	10 cases	8,96%	11 cases	8,96%
Translating word for word	12 cases	10,34%	22 cases	18,62%
Rendering non-figuratively	47 cases	39,31%	39 cases	32,41%
Ignoring	5 cases	4,14%	7 cases	5,52%

The table above shows that the two variants are close to each other. In order to show this the results are arranged in the following table:

Table 2

	No of cases	**Percentage**
Creating an image similar to the original	34	27 %
Creating a different image	10	9 %
Translating as idioms	10	9 %
Translating word for word	17	14 %
Rendering non-figuratively	43	36 %
Ignoring	6	5 %

The table above shows the approximate results of drawing the media data from the previous tables and diagrams. The conclusion is the following: the most frequently used way of translating metaphors is rendering them non-figuratively; on the second place is creating an image that is similar to the original; the third way is translating metaphors word for word; the fourth place is shared creating a different image and translating as idioms; the last frequently used way is ignoring them.

Thus, both translators used the same ways. Moreover, the frequency of using one or another way is almost the same in both variants. This can be considered characteristic for translating such works.

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