

## **THE ROLE OF METAPHOR IN LITERATURE. MEANS OF RENDERING IT FROM ENGLISH INTO ROMANIAN**

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*Vor fi abordate subiecte importante, precum clasificarea și funcțiile metaforei. De asemenea, vor fi prezentate trei tehnici de traducere a metaforelor conform lingviștilor Peter Newmark și Nataliya Dobrynska. Vor fi prezentate câteva exemple ce conțin metafore din romanul „White Fang” de Jack London și din poemul „Romeo and Juliet” de William Shakespeare.*

*“The essence of metaphor is understanding and experiencing one kind of thing in terms of another” [1, p.5]. According to the acknowledgement of the linguists, nowadays there are considerable changes connected with the problem of relationships between language and thought. For the last 30 years there was a gradual rise of interest to the metaphor – to the notion that exists more than 2000 years.*

Metaphors fall into two main criteria: there are morphological and semantic metaphors. In the first criterion are included the following types of metaphor: prepositional, vocative, appositional, adjectival, adverbial, verbal and possessive nouns metaphor. Semantic metaphors are: active, absolute, complex, compound, sleepy, implicit, submerged, and root metaphor.

In a literary work metaphors can serve a variety of functions, below are some of them:

1. they act as an ornament to enhance the beauty of speech and can add ornamental or poetic flourish to language;
2. they can give new meanings to words already in common use [2, p.46];
3. they make the text more dramatic, colorful, witty and attractive;
4. they act as the aesthetically pleasing component of language, because they ably and charmingly fill up the gaps between word and sense;
5. they can underpin the cognitive function of conceptualizing also by enhancing the listener/reader’s ability to grasp an abstract, or unfamiliar or difficult-to-grasp concept using a more concrete, familiar, easy-to-grasp concept [3, p.19].

**There are three main strategies given by the linguist Peter Newmark for translating metaphoric expressions:**

1. Reproducing the same image in the TL on the condition that the image has comparable frequency and currency in the appropriate register. Example: *a bea ca un pește – to drink like a fish.*
2. The translator may replace the image in the SL with a standard TL image that does not clash with the TL culture. Example: *ai carte, ai parte – knowledge is treasure.*
3. Conversion of metaphor to sense. Example: *a ajunge la aman – to get into difficulty.*

Nataliya Dobrynska states that the interpretation of metaphor is strongly culturally conditioned and proposes three strategies for translating metaphors:

1. Metaphor- to-metaphor procedure – an exact equivalent of the original metaphor is found.
2. *Metaphor-to-metaphor procedure* – another metaphoric phrase would express a similar sense.
3. *Metaphor-to-paraphrase procedure* – an untranslatable metaphor is replaced by a literal phrase.

In the novel “White Fang” by Jack London, metaphor is one of the prevalent figures of speech, as the author tries to express the images more vividly and colorful. These are widely used throughout the book and play a very important role for making the text more attractive. In the following sentence “*The trees had been stripped by a recent wind of their **white covering of frost***”, the highlighted expression is an adjectival metaphor. Mircea Alexandrescu and Marius Măgureanu translated it with another metaphor “*vântul despuiașe de curând arborii de **veșmântul lor alb de gheață***”. To translate the metaphoric epithet “*frozen-hearted*” in the context “*It was the wild, **frozen-hearted** Northland Wild*”, Alexandrescu and Măgureanu use the metaphoric epithet “*inimă de gheață*”. In the sentence “*life is an offence to it, for life is movement...*”, the emphasized expression is a verbal metaphor, its Romanian version being as it follows “*pentru el, **viața e o ocară**, căci viața înseamnă mișcare...*”. To translate the metaphoric epithet “*world frozen and dead*”, in “*they were running over the surface of a **world frozen and dead***”, the translators used the metaphoric epithet “*lume înghețată și moartă*”, in the context “*goneau printr-o **lume înghețată și moartă***”. The prepositional metaphor “*land of plenty*” is rendered as “*țară a belșugului*”. As we can see, the translators used the metaphor-to metaphor procedure to render these metaphors into Romanian.

There are also numerous cases in which the translators used the metaphor-to paraphrase procedure. For example: *country of game* – rendered as “*patria vânatului*”, *business of love* – *problema dragostei*. Reading the translation of the adverbial metaphor “*He was **plainly expectant** of a rebuff*”, the reader

conceives the same picture which is, in the same time, depicted by both translators, despite the fact that they use an adverbial metaphor to translate the original adverbial metaphor. They translate as “*era foarte sigur că va fi respins*”. The verbal metaphor “*the light of day was dulling on his eyes*” is translated as “*ochii i se împăienjeneau*”. These were some examples of morphological metaphors.

In the poem “Romeo and Juliet” by William Shakespeare there are also a wide range of metaphors. In the verbal metaphor “*Thou know'st the mask of night is on my face, / Else would a maiden blush bepaint my cheek / For that which thou hast heard me speak to-night*”, Juliet compares the night to a mask. As a result of the successful translation made by both translators, the above-mentioned metaphor gets a new linguistic value into the target language: “*Masca nopții / Îmi ocrotește chipul. Nu zărești / Ce purpuri îmi sădiră în obraji / Cuvintele rostite adineauri*”. The version of Ș.O. Iosif looks like “*Tu știi că noaptea-mi adumbrește fața, / Altcum mi s-ar zări-n obraji roșeața / De tot ce m-auziși spunând-nainte*”.

A wonderful verbal metaphor describing Juliet is “*But, soft! what light through yonder window breaks? / It is the east, and Juliet is the sun*”. Romeo compares Juliet to the sun. He constantly refers to Juliet as a form of light. This also means that she is bright and beautiful. Here, Juliet is metaphorically compared to the sun despite the fact that she has nothing physically in common with a glowing star hundreds of thousands of miles away. V. Teodorescu translated as follows “*Ce licăr joacă în fereastră? Ah! / Răsare ziua-Julieta-i soare!*”. Ș.O. Iosif also has a good version of this metaphor “*Ce strălucește-acolo oare? / Sunt zorile, și Julieteta-i soare*”. The metaphoric epithet “*hard-hearted wench*” in “*Ah, that same pale hard-hearted wench, that Rosaline / Torments him so, that he will sure run mad*” is translated by V. Teodorescu as “*inimă de piatră*” in “*Ah! Rosalina! Inimă de piatră! / O să-l înnebunească, chinuindu-l*”. Ș.O. Iosif rendered as “*Ah, Rozalina-aceea năzuroasă / L-a scos din minți; ea-i va răpune capul*”.

The following example illustrates an adjectival metaphor “*Come, civil night, / Thou sober-suited matron, all in black*”. Juliet wants night to come, so she can be with Romeo. V. Teodorescu rendered as follows “*Vino, / Matroană-n haină-ntunecată, noapte solemnă*”. Here night is compared to an older woman dressed in black, i.e. *sober-suited matron*. Ș.O. Iosif also performed a good translation of it “*O, vino, noapte tainică, matroană / În haină-ntunecată, -n negru toată*”. The way the translators juggle with the words let them remain within the same linguistic area and do a successful translation, and rendering at the same time the meaning of it.

The following one illustrates a compound metaphor “*Blind is his love and best befits the dark*” because it is one in which its contact with the initial

idea it denoted has been lost. V. Teodorescu gave a wonderful translation of it “*Iubirea-i oarbă și-i prierște bezna*”.

***Bibliography:***

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2. KNOWLES, M., MOON, R. *Introducing Metaphor*. Routledge, 2006, p. 46.
3. MAASEN, S., WEINGART, P. *Metaphors – Messengers of Meaning*. Science Communication, 1995, p. 19.