METAPHORS IN NOVEL TRANSLATIONS

(Focused on English)

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Abstract: *In this study, metaphorical expressions cited from Mongolian novels and stories and its translations were analyzed in more details. Specifically, it presents concepts related to metaphor translation such as 'text types' and 'semantic' 'communicative translation' necessary for discovering how the issues of culture. The purpose of the study is to analyze the translation process and its reconstruction focusing on some of the linguistic metaphorical expressions and cultural issues encountered in the original texts and how they were resolved in the translation. This study was based on the text-based approaches that are informed by linguists as comparative literature or functional models. In this study, pairs of source and target texts are compared with view of discovering some semantic, stylistic and pragmatic regularities of transfer. Within the model of translation theory, this study provides a linguistic metaphorical description and explanation of whether and how a metaphor translation is equivalent to its source. This paper summarizes that a translator must have broad knowledge regarding the culture, history of the nations as well as cognitive processes, when they translate some culture-specific metaphors into different languages.*

Key words: text-based approach, universality, metaphor translation, source and target text

I. Introduction

This paper analyzes metaphor translation from Mongolian into English. Specifically, it presents concepts related to metaphor translation such as 'text types' and 'semantic/ communicative translation' necessary for discovering how the issues of culture. In the case of Mongolian-English translation, the article is a discussion of a case study of translating the short stories and novels including "White Month and Black Tears, (1932) by D. Natsagdorj, "Chuluun" (1965) by Ch. Lodoidamba, and "The Moth and Lamp" (1961) by D. Myagmar from Mongolian into English. The discussion revolves around the translation process and its reconstruction focusing on some of the linguistic metaphorical expressions and cultural issues encountered in the original and how they were resolved in the translation.

Metaphor and culture are closely related to each other. Metaphor has been one of the most interesting and challenging topics in linguistics for many years. Traditionally, metaphor has been defined as the most fundamental form of figurative language. However, there has been a big change in the way that metaphors are viewed since the publications of Lakoff and Johnson's (1980) *Metaphors We Live By*. They claim that "our ordinary conceptual system, in terms of which we both think and act, is

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fundamentally metaphorical in nature."(Lakoff and Johnson 1980: 3)) The cognitive theory of metaphor analyzes the mappings between two conceptual domains, or source and target. There are several important factors that motivate the present study. First, this study is motivated by the fact that there have been very few studies on the use of metaphors and its translations in Mongolian. Oberfalzerova (2006) contributes to the research in the ethnography of communication and investigates a discipline concerned with how a culture or community uses language. Moreover, Mongolian linguist B. Tumurkhuyag (2011) investigates conceptual metaphors in political discourse within the CMT framework based on the examples of English, Russian and Mongolian. Ts. Otgonsuren and S. Uranbayasgalan (2016) focus on the analysis of simplification in the literary translation. Their studies were based on Mongolian novel "In the Dust of the Herds" by S. Erdene and the poem "Where I was born" by Ts. Yavuukhulan, which were translated into English. Mongolian linguists have done some works in the field of translation. For example, G. Akim (1984) points out that there are some methods of translation such as combining and separating sentences, changing sentence structures, omitting, and adding some information.

It should be noticed that there are some differences between western and nomadic cultures that lead to variations in emotion metaphors in this study. Western civilization[44] is a very broad term that refers to a heritage of social norms, ethnic values, traditional customs, beliefs, and political systems. The speakers of English belong to a sedentary western culture. People in a sedentary culture have their own stable dwellings and permanently stay in one place for longer. The most basic human experience is related to agriculture, which motivates the emergence of the several language-specific mappings in this culture. Moreover, Christianity plays a very important role in western culture. Thus, there are some culture-specific metaphors and linguistic elaborations of emotion concepts because of the different ideological experiences and belief systems in English. The lives of sedentary people have been based on the intensive agriculture and they have had much experience in cultivating farmland since ancient times.

II. Perspectives on Translation

Universality: This section pertains to the universality of translations and provides some perspectives on this issue. Baker (Baker 1993: 243) reports that universals of translation are linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation. As a result of the contrastive analyses of translations and the source texts, scholars have identified a number of features that are common to all types of translated texts. These features are simplification, avoidance of repetitions present in the source text, explication, normalization, discourse transfer and distinctive distribution of lexical items. Lexical,

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[44] Western civilization was defined as follows: "The term of western culture applies to countries whose history is strongly marked by European immigration such as America and Australia and it is not limited to the Europe only. With the global connection, European culture grew largely with influence of other trends around the world". (WP)

syntactic and stylistic types of simplification were identified in translated texts. Blum-Kulka and Leventston define lexical simplification as "the process and or result of making do with *less* words" (1983: 119). A literary translation is a device of art used to release the text from its "dependence on prior cultural knowledge" (Herzfeld, 2003: 110). However, it is not an easy task to transplant a text steeped in one culture into another. Particularly demanding from the translator's point of view is the use of culturally specific metaphors and allusions.

The translational procedures of reducing and omitting the repetitions which occur in the source text have been recorded by various scholars (e.g. Blum-Kulka and Levenston 1986) and can be regarded as an aspect of stylistic simplification. Toury (1991 a: 188) claims that the tendency to avoid repetitions which occur in. the source text is 'one of the most persistent, unbending norms in translation in all languages studied so far'. Blum-Kulka (1986) notes that shifts occur in the types of cohesion markers used in the target texts and records instances where the translator expands the target text by inserting additional words. She notes that both phenomena have the effect of raising the target text's level of explicitness compared to the corresponding source text. Blum-Kulka suggests that these translational features may not be language-pair specific but may rather result from the process of interpretation of the source text.

Toury claims that there is an obvious correlation between explicitness and readability (1995: 227) and proposes to exploit this relationship in experimental studies with a view to assessing the varying extent to which the strategy of explication may be applied in different processes of language mediation or in the same type of mediated linguistic behavior performed under different conditions. The main procedures she records are the use of interjections to express more clearly the progression of the characters' thoughts or to accentuate a given interpretation, expansion of condensed passages, addition of modifiers, qualifiers and conjunctions to achieve greater transparency, addition of extra information, insertion of explanations, repetition of previously mentioned details for the purpose of clarity, precise renderings of implicit or vague data, the provision of more accurate descriptions, the explicit naming of geographical locations and the disambiguation of pronouns with precise forms of identification. Baker (1992) also reports several examples where the translator inserts additional background information in the target text in order to fill in a cultural gap.

Normalization: The most general formulation of the law is that 'in translation, source-text textemes tend to be converted into target-language (or target culture) repertoremes' (Toury 1995: 267-8). A repertoreme is a sign which belongs to an institutionalized repertoire, that is, a group of items which are codifications of phenomena that have semiotic value for a given community. A repertoreme becomes a texteme when, as a result of being used in a particular text, it assumes specific functions which derive from the special relationships it acquires within that text.

According to the law of growing standardization by Toury (1995), the special textual relations created in the source text are often replaced by conventional relations in the target text, and sometimes they are ignored altogether. In the process of

translation, He argues, the dissolution of the original set of textual relations is inevitable and can never be fully recreated. Moreover, Toury (1995) suggests that factors such as age, extent of bilingualism, the knowledge and experience of the translator, as well as the status of translation within the target culture may influence the operation of the law. He proposes to incorporate these elements as conditions in a more elaborate formulation of the same law; for example, the condition regarding the position of translation in the target system may be expressed as follows: 'the more peripheral [the status of the translation in a particular culture], the more translation will accommodate itself to established models and repertoires' (Toury 1995: 271).

In relation to metaphor translation, Christina Schäffner (2003) suggests that a number of translation procedures for dealing with this problem such as substitution (metaphor into different metaphor), paraphrase (metaphor into sense), or deletion. Such procedures have been commented on both in normative models of translation (how to translate metaphors) and in descriptive models (how metaphors have been dealt with in actual translations).

III. Methods

This study was done on the text-based approaches that are informed by linguists as comparative literature or functional models. In this study, pairs of source and target texts are compared with view of discovering some semantic, stylistic and pragmatic regularities of transfer. Methods refer to the strategy, the plan and action, the process or design lying behind the choice and use of a particular method. Analysis methods derived from these various frameworks are statistical procedures, theme identification, constant comparison, document analysis, content analysis, or cognitive mapping. Thus, the author analyzes how metaphors in the source texts can be determined at what level of delicacy and unexplained in the target texts. Koller (1992) points out that the evaluation of a translation should proceed in three stages: a) source text criticism, with a view to transferability in the target language, b) translation comparison taking account of the methods used in the production of a given translation, and c) translation evaluation on the basis of native speaker metalinguistic judgements, based on the text-specific features established in stage. Within the model of translation theory, this study provides a linguistic metaphorical description and explanation of whether and how a metaphor translation is equivalent to its source. In this study, nine metaphorical expressions cited from Mongolian novels and stories and its translations were analyzed in more details.

IV. Results and Discussion

As it was mentioned earlier, the study was based on the text-based approaches. Modern Mongolian novels and stories by famous writers of Mongolia were chosen as the main source of the study, where the authors analyze metaphor translations in Mongolian novels such as "White Month and Black Tears" (1932) by D. Natsagdorj,

"Chuluun" (1965) by Ch. Lodoidamba, and "The Moth and the Lamp" (1961) by D. Myagmar. The source texts were compared with translations in the target texts. First, the source texts were analyzed in more details, and then the metaphorical expressions in the source texts were compared with the translations in the target texts and discovered how metaphor translation is equivalent to its source. One of the most important issues is to consider source texts and their transferability in the target language. This paper gave an overview how metaphors in short stories have been translated from Mongolian into English within the discipline of Translation Studies.

In this paper, the author analyzed both metaphors in the source texts and target texts. As a result of the study, the metaphor translations were divided into three different groups depending on the translations in the target texts such as 1) substitution (metaphor into different metaphor), 2) paraphrase (metaphor into sense), or 3) deletion by Christina Schaffer (2003). Consider the following examples:

The 1ˢᵗ group of metaphors in the target texts belongs to the paraphrase (metaphor into sense). Consider the following examples:

Mongolian: source text

(1a) ... bie setgeliin *zovlong tsadtal* uzjee

(White Month and Black Tears, 1932)

English: target text

(1b)….., *had her fill of sufferings and hardship both physical and mental.*

In the example (1a), the source text states that *".....bie setgeliin zovlong tsadtal uzjee"* The sufferings and hardship which were experienced by the main character of the novel were described as if *"she was feeling full after meal"*. But in the example (1b), this metaphorical expression was translated as follows: *had her fill of sufferings and hardship both physical and mental.* In Mongolian, the verb *"tsadah"* in the example (1a) literally refers to the meaning "to be full after meal". In the current discourse, it indicates the highest intensity of sadness and sufferings.

Mongolian: source text:

(2a) Tednii ideh uuh *ineeldeh bayasaldah ni ger hagarmaar*

(White Month and Black Tears, D. Natsagdorj, 1932)

English: target text

(2b) The *ger was resounding with merry laughter and voices.*

In the example (2a) "Tednii ideh uuh ineeldeh *bayasaldah ni ger hagarmaar"* literally refers to the meaning "*their happiness was as if the ger was breaking down*". In the target text, this metaphorical expression was translated as *"The ger was resounding with merry laughter and voices".* "Ger" (Mongolian) is a portable, round tent covered with skins or felt and used as a dwelling by nomads in the steppes of Central Asia. Nowadays some people still are living in gers in Mongolia. Moreover, it is a universal phenomenon that sometimes such unusual distribution and a specific variety of

linguistic behavior merits attention in its own right. According to the law of standardization, the special textual relations created in the source text are often replaced by conventional relations in the target text, and sometimes they are ignored altogether. Such metaphor translation may result with no problems in understanding to the western readers.

Mongolian: source text:

(3a) Ene saihan *urgun tal shig magnaid chin uert idegdsen jalga shig urchlee suuchihdag yum shuu dee*. (Chuluun, Ch. Lodoidamba, 1965)

English: target text

(3b) As for you, better not frown lest your *handsome brow* covers over with wrinkles and looks *like a river bank after it's washed by a flood,*

In the example (3a), metaphors in the source text "*urgun tal shig magnaid*" *(lit. on the forehead like wide steppe)* was translated in the target text as follows: "*handsome brow*". The metaphors in the source text were placed by conventional expressions in English. It may depend on the translator's experience and cultural knowledge as well as cognitive preferences. Moreover, the metaphorical expressions "*uert idegdsen jalga shig urchlee*" were translated as "*wrinkles and looks like a river bank after it's washed by a flood*" In this case; the metaphors in the source text are equivalent to its translations in the target text.

Mongolian: source text

(4a) ...nuguu busgui *uuliin sogoo shig harain duulj,*

(The Moth and the Lamp D. Myagmar, 1961)

English: target text

(4b) …..and the girl*, graceful as a forest doe*, began her beautiful dance.

In the example (4a) the metaphorical expressions "*nuguu busgui uuliin sogoo shig harain duulj,*" were translated as follows: "*....and the girl, graceful as a forest doe*, began her beautiful dance". In this example, the metaphorical expression "*hun shuvuu shig uran nalarhaigaar bujuglej*" "*lit. dancing softly like a swan*" was omitted in the target text. The translator should use of paraphrase where cultural gaps exist between the source and the target languages.

Mongolian: source text

(5a) ….....*khuurin duu hyalgas ni tasrah met nam gum bolloo.*

(The Moth and the Lamp D. Myagmar, 1961)

English: target text

(5b) *The music stopped as if the strings of the instrument were broken.*

In the example (5a) the metaphorical expressions "*khuurin duu hyalgas ni tasrah met nam gum bolloo*" *refer to the meaning "It became silent as if the strings made of horse hair were broken"* It describes the sudden silence in comparison with the action

of the Mongolian traditional musical instruments' strings were broken into pieces. In the source text, the word "*khuur*" (*Mongolian: морин хуур),* also known as the *horsehead fiddle*, is a traditional <u>Mongolian</u> <u>bowed stringed instrument</u>. It is one of the most important musical instruments of the <u>Mongol people</u>, and is considered a symbol of the Mongolian nation. The metaphor translation in the target text was replaced with conventional English word "instrument". It may help the western readers to understand easily the meaning of the sentences, but it is possible to give some additional explanations to the metaphors in the target text to give more detailed culture-specific information.

Mongolian: source text

(6a) *Uvgunii uur durelzen shatav bololtoi. (*The Moth and the Lamp D. Myagmar, 1961)

English: target text

(6b) *Quite obviously he annoyed the old man.*

In the example (6a), "*Uvgunii uur durelzen shatav*" expresses the intensity of anger. It shows that the concept "ANGER IS FIRE" exists in Mongolian. However, the translator omitted this metaphorical expression in English. It was translated as follows: "*Quite obviously he annoyed the old man.*" In the current discourse, this metaphorical expression indicates the highest degree of anger, but the source text information has not been as in the source text.

The 2nd group of translated metaphors belongs to the substitution (metaphor into different metaphor). In this group, the author found that metaphors in the source texts were substituted with metaphors in the target texts.

Mongolian: source text

(7a) *Temeeni horgolon chinee musun mundur shaagij shuugin, tas nyas buuj hevgii hotgor ruu bumbug met oilon tsoilon baihin ued .....*

(The Moth and the Lamp D. Myagmar, 1961)

English: target text

(7b) *It was immediately followed by hail the size of an egg. Pieces of ice jumped on the ground like rubber balls.*

In the example (7a), "*Temeeni horgolon chine musun mundur*" literally means "*hails like camel dung*" was translated as "*hail size an egg*", which was easy to understand for western readers. When there are no equivalent hyponyms in the target language, approximation of the concepts expressed in the source language text, use of 'common level' or 'familiar' synonyms, transfer of all the functions of a source-language word to its target language equivalent, use of circumlocutions instead of conceptually matching high-level words or expressions (especially with theological, culture-specific or technical terms).

The 3ʳᵈ group of metaphors translated into English belongs to the deletion. Some culture-specific metaphorical expressions were lost its meanings in the target texts. Consider the examples below:

> Mongolian: source text
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> (8a) *...honi yamaa mailaldan atgasan shagai shig huran, neg ni nuguu dooguuraa shurgachin oroh baih gazaraa olj yadna.* (The Moth and the Lamp D. Myagmar, 1961)
>
> English: target text
>
> (8b) *The goats and sheep gathered in one spot and stood patiently.*

During the investigation of conceptual metaphors, we met some poor translations of metaphorical expressions from Mongolian into English. In some cases, the figurative meanings of some culture/language-specific elaborations of metaphors were lost in the translations into English. in the translation of the story *The moth and lamp* by Myagmar (1961: 412), the culture-specific metaphorical expression *"honi yamaa mailaldan atgasan shagai shig huran, neg ni nuguu dooguuraa shurgachin oroh baih gazaraa olj yadna"* translated as "the goats and sheep gathered in one spot and stood patiently". In the example (8b), the meaning of the metaphorical expression was lost. The original story in Mongolian tells that the appearance of the goats and sheep gathered in one spot during the heavy rain was described as if the ankle bones held in the palm. The goats and sheep were bleating and struggling to be under one another and trying to find a place to hide in, but this meaning was translated in an opposite way that "the goats and sheep stood patiently". This gives the reader totally different information than it was stated in the original story in Mongolian. Therefore, the careful reviews and analysis should be done on the translations of metaphorical expressions in the novels and stories from Mongolian into English.

> Mongolian: source text
>
> (9a) *....hun shuvuu shig uran nalarhaigaar bujuglej ehellee.*
>
> (The Moth and the Lamp D. Myagmar, 1961)
>
> English: target text
>
> (9b) …………………...

In the example (9a), metaphorical expression *"hun shuvuu shig uran nalarhaigaar bujuglej ehellee"* was deleted in the target text. When there are no equivalent hyponyms in the target language, in some cases, the metaphorical expressions were deleted in the target texts as in the example (9b).

In sum, translating metaphors requires a careful analysis and deep knowledge of language and cultural from the translator. This type of translation tends to contain more explanatory lexis, and connectors, more textual extensions, such as paraphrasing of metaphors and explicitation method as it has been culture-specific expressions. In some cases, a translator can use extra clarification.

Conclusion

Based on the results of the study, the metaphor translations in Mongolian stories and novels written by famous Mongolian writers were analyzed in more details. This study indicates that Mongolian is rich with metaphors which are closely related to the given culture. However, the metaphor translation has been very challenging issues, Mongolian linguists as well as other scholars in different countries focus on this topic for many decades. According to the law of standardization, the special textual relations created in the source text are often replaced by conventional relations in the target text, and sometimes they are ignored altogether. Such metaphor translation may result with no problems in understanding to the western readers. In some cases, it has seen that some metaphors were lost during the translation procedures in the target texts. When there are no equivalent hyponyms in the target language, approximation of the concepts expressed in the source language text, use of 'common level' or 'familiar' synonyms, and transfer of all the functions of a source-language word to its target language equivalent. The metaphor translation in the target text was replaced with conventional English words. It may help the western readers to understand easily the meaning of the sentences, but it is possible to give some additional explanations to the metaphors in the target text to give more detailed culture-specific information. This paper summarizes that a translator needs to know the importance of conative meanings of words, when they translate some culture-specific metaphors into different languages. Literary texts include many different conative meanings depending on the cultures.

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