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**Problems of Translating Metaphors
and Metaphorical Epithets
from English into Estonian
(Based on John Fowles's Novels
and their Estonian Translations)**

Graduation Thesis

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PREFACE

The aim of the present paper is to discuss the problem of translating metaphors from English into Estonian. John Fowles's novels "The Ebony Tower" and "The French Lieutenant's Woman" together with their Estonian translations by Jaak Rähesoo and Valda Raud have been used as source material. I have tried to analyze and generalize the problems that have arisen in connection with actual translation, to point out the correspondences and differences between metaphoric language in English and in Estonian. The analysis of the translation of J.Fowles's works offers interest first and foremost due to J.Fowles's figurative and expressive language.

Metaphor is one of the most frequently exploited stylistic device. It is next to impossible for an author of fiction to manage without it. Even more, J.Fowles himself has said: "One cannot describe reality; only give metaphors that indicate it. All human modes of description ... are metaphorical. Even the most precise scientific description of an object or movement is a tissue of metaphors" (The Novel and its..., 1972, p.165)).

As to the theoretical part of the paper various works of Estonian, foreign and Soviet authors have been used.

The introduction discusses metaphor as a stylistic device and deals with problems which cause difficulties in translation practice. Chapter I deals with the problems of translating simple metaphors, Chapter II gives a survey of translating extended metaphors and the possibilities of translating metaphorical epithets are given in Chapter III. The main findings have been pointed out in the conclusion.

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INTRODUCTION

Every translator is concerned with certain particular problems: metaphor, synonyms; proper names; institutional and cultural terms, grammatical, lexical and referential ambiguity, cliché; cultural focus, overlap and distance, idiolect; neologisms; jargon, etc. Peter Newmark, an English specialist in translation theory and practice considers metaphor as the central problem of translation (1984, pp. 32, 96, 186). The rendering of metaphors is especially complicated as the translator has to take cultural, universal and personal elements into account. Besides, he must decide whether communicative or semantic translation is to be used (ibid, p. 32-33).

In order to translate a metaphor, we have first to recognize it. According to J.J.A.Mooij (1976, p.2) it is not an easy task at all: "Probably the most obvious question is whether and how metaphorical use of language can be unambiguously recognized." One feature we find stressed in many approaches to metaphor which, in other respects, may widely differ, as that of the strangeness or unexpectedness of a

metaphorical expression in its context. In her book on metaphor says H. Konrad (1939, p.27), that a metaphorical word introduces a new, unforeseen element into the sentence. H.Weinrich (1967, p.6) has described metaphor as a word which is contrary to the expectations raised by the context. G.Lakoff and M.Johnson (1980, p.5) write: "The essence of metaphor is understanding and experiencing one kind of thing in terms of another."

Perhaps ideas like the above were implied already in Aristotle's description of metaphor as a way of applying a strange word to an object. Here is the classical, Aristotelian definition of metaphor: "When Homer says that Achilles 'Leapt on his foes like a lion' it is a simile, but when he says 'he leapt, a lion, on his foes' it is a metaphor" (W.Bedell Stanford, 1936, p.25).

Anyhow, metaphor (Gr. meta 'change' and pherein 'bear') as one of the most widely used stylistic devices by the authors of fiction, has been known from the times of ancient Greek and Roman rhetoric to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Language as a whole has been figuratively defined as a dictionary of faded metaphors (Galperin, I., 1977,

pp.139-140), or a metaphorical web (Newmark,P., 1984, p.84). J.Middleton Murry (1930, p.83) points out that metaphor is essential to precision in language: "Try to be precise, and you are bound to be metaphorical; you simply cannot help establishing affinities between all the provinces of the animate and inanimate world..."

In fact, metaphor is based on a scientific observable procedure: the perception of a resemblance between two phenomena, i.e. objects or processes. Sometimes the image may be physical (e.g. a 'battery' of cameras), but more often it is chosen for its connotations rather than its physical characteristics (e.g. in 'she is a cat'). Violence is exercised on reality when the objects or processes are identified with each other, which in the first instance produces a strong emotive effect. Gradually, when the metaphor is repeated in various contexts, the emotive effect subsides, and a new term that describes reality more closely has been created (Newmark,P., 1984, p.85).

One must therefore distinguish between metaphors used as stylistic devices and words of metaphoric origin, which are usually called linguistic metaphors. In a linguistic metaphor the image may have faded as a result of long usage.

e.g. foot of a mountain

head of state

root of all evil

A notion expressed by a stylistic metaphor has also another, nonfigurative name, which is perceived together with the metaphor. Stylistic metaphors may be divided into stereotyped and individual ones. A stereotyped metaphor is an expressive means established in the language (Lehtsalu, U. et al., 1981, p.19). It has also been called a trite or dead metaphor (Galperin, V., 1977, p.141).

e.g. Then he darted another guizzing look at David. (ET, p.25)

Beyond, in a close pool of heat, two naked girls lay side by side on the grass. (ET, p.12)

It has been said that three-quarters of the English language consists of used metaphors (Newmark, P., 1984, p.85). It is evident that some expressions have preserved their figurativeness and some have not. However, the following problem immediately comes to the fore. Where exactly are we to draw the dividing line between linguistic and stylistic metaphors? J.J.A.Mooij (1976, pp.5-6) points out that, "...no hard and fast rule for the distinction between the literal and the figurative uses of language is to be expected. There is plenty of scope

for dubious cases."

Individual metaphors (or genuine or original metaphors) are the fruit of the author's imagination. They are often unique, depending on the writer's imagination and his subjective perception of an idea. Compared with stereotyped metaphors individual metaphors are more picturesque and more emotional (Lehtsalu, U. et al., 1981, p.20).

e.g. It was just Beth's conscience, that old streak of obstinacy in her -- and a little hangover of guilt, he suspected, from her brief mutiny against the tyranny of children soon after Louise was born. (ET, p.34)

... one either had the temperament for excess and a ruthless egocentricity, for keeping thought and feeling in different compartments, or one didn't; (ET, p.113)

Individual metaphors depend greatly on the author's style and on the literary genre as a whole.

Practically every notional part of speech can be used in a figurative sense as a metaphor. It is nouns and verbs, however, that are most suitable for metaphoric transference of meaning (Lehtsalu, U. et al., 1981, p.20).

e.g. What the old man still had was an umbilical cord to the past; (ET, p.110)

"Then how, dear girl, are we ever to be glued together in holy matrimony?" (FLW, p.13)

The first example above is an example of substantival metaphors and the second one an example of verbal metaphors.

Although less frequently than verbs and nouns, adjectives can be used as metaphors.

e.g. The little doctor had a gnomic smile. (FLW, p.238)

The majority of adjectival metaphors, however, are expressed by an adjective derived from a noun.

e.g. Primitive yet complex, elephantine but delicate... (FLW, p.10)

Metaphors can be divided into simple (elementary) and prolonged (expanded) ones. A simple metaphor consists of a word or a word combination used in a figurative meaning. A prolonged metaphor is a stylistic device in which a word used in the figurative meaning causes other words connected with it to be also used in a transferred meaning. Prolonged metaphors can never be found ready-made in the language, they are always individual (Lehtsalu, U. et al., 1981 p.21).

All the above-given examples are simple metaphors. Now I shall add a few illustrations of prolonged

metaphors.

e.g. The ordeal had indeed been like a reef; and now David was through, after the buffeting, to the calm inner lagoon. (ET,p.62)

Perhaps her sharp melancholy had been induced by the sight of endless torrent of lesser mortals who cascaded through her kitchen. (FLW,p.27)

Every language has its specific manner of using words, grammatical and phonetic peculiarities, phraseological connections, etc. That is why the realisation of stylistic categories depends on the characteristics of a particular language. Due to the differences between English and Estonian many problems arise from the point of view of translation.

The English and the Estonian language differ greatly in their semantic and lexical expressive means and in their application. This is conditioned by the different traditions of the development of both languages, differences of connecting words in both languages and by differences in the stylistic function of different layers of the vocabulary (Lehtsalu,U., Liiv,G., 1971,p.72).

One of the most important and most difficult tasks for the translator is the right choice of words (Левицкая,Т.Р.,1963,р.88). The difficulty of this task

is caused by the complexity of the semantic structure and the polysemantic nature of the word.

The semantic structure of the word as a lexical unit hardly ever coincides in English and Estonian. That is why the rendering of stylistic devices entails numerous problems for the translator. The figurative use of words in every language is caused by the peculiarities of connecting meanings in the structure of polysemantic words (Комиссаров, В.Н. et al., 1965, p.151). It is usually easy enough to find a corresponding Estonian word to one meaning of the English word. But we often come across words, the denotational and the figurative meanings of which do not coincide in both languages.

Another problem for the translator is the style of the work of fiction.

Style -- it is a form of the contents of a work of fiction (Брандес, М., 1968, p.77). An original image should be rendered by an original one also in the translation, and the translator should not reduce the figurativeness of the translation, nor should he make it more figurative than that of the original (Левецкая, Т.П., 1963, p.120).

Adequacy of translation depends greatly on the translator's knowledge of the target language. Still, it is not always possible to use equivalent lexical

means in the translation.

In any language a certain amount of traditional imagery, especially that derived from folklore, is distinctly national in form, associated with specific sceneries, customs, historical events, and with the national psyche. Sometimes translated, sometimes circumscribed, these images present one narrow aspect in the entity of an author's range of metaphorical expression. The weight and meaning of an image can never reveal itself outside the context, outside its interplay with all other stylistic devices.

The rendering of imagery exacts from the translator's subtle understanding of its tonality and function in a given context (Zalite, T., 1969, p.42). The variety of possible image concepts is infinite. "The degree of precision in the translation of separate images depends on the concrete pair of languages with which the translator works. The principle, however-- that the imagery of a work of literature must be dealt with as a vital aspect of its form -- content unity -- remains the same" (ibid., p.52)

CHAPTER I

TRANSLATION OF SIMPLE METAPHORS

The translation of simple metaphors depends on whether they are stereotyped or individual ones. Besides a peculiar system of metaphors established in a language, the author of the work of fiction creates new metaphors characteristic of his style only.

The best way of translating metaphors is to find an equivalent or an analogical figure of speech in the TL (Комиссаров, В.Н. et al, 1965, p.152).

V. Komisarov (ibid. p.153) also thinks that the problem is much more complicated in case of individual metaphors. Here, the translator has to study the nature of the metaphor and its role in the concrete context in order to decide whether it is advisable to retain the image in the translation or whether to replace it by another image. As a rule, simple metaphors can be retained in translation. In case there is no equivalent, nor an analogical figure of speech in the TL, the translator has to use a word-for-word translation or a descriptive translation.

But there is also another view stating that an

individual or creative metaphor is even easier to render than a stereotyped one: "Assuming that a creative metaphor is worth translating, there is no question that the more original and surprising it is (and therefore the more remote from the national culture), the easier it will be to translate, since its essence it will be remote from common semantic as well as cultural associations. The difficulties arise when the metaphors are not so inventive and may bring along various associations." (Newmark, P., 1984, p.49)

Although both statements have their pros and cons, I can conclude from the studied material that the latter view is more justified.

When dealing with simple metaphors I have handled the problems of translating substantival and verbal metaphors separately although there is not much difference from the translation point of view.

1. TRANSLATION OF SUBSTANTIVAL METAPHORS

Substantival and verbal metaphors occur with almost equal frequency in J.Fowles's works. As in case of all metaphors, there are five means of translating substantival metaphors from English into Estonian: by an equivalent, by analogy, by a word-for-word translation, by the use of a descriptive translation and by replacement of a metaphor by a simile. The choice of means depends on the context.

1.1. Translation with the help of an equivalent

The translation of a metaphor by means of an equivalent can be used in case of figurative means of expression established in the language, which have in the course of time spread in many languages (Lehtsalu, U., Liiv, G., 1972, p.77). That means reproducing the same image in the TL provided the image is characterized by the same frequency and currency in the appropriate register.

e.g. David had been warned by the London publishing house -- by the senior member of it who

had set the project up -- of the reefs, far more formidable than locked gates, that surrounded any visit to Coetminais.

Kirjastus -- üks selle juhtivaid tegelasi, kogu ettevõtte initsiaator -- oli Davidit juba Londonis hoiatanud igat Coetaminais' küllastajat varitsevate palju tõsisemate karide eest kui lukustatud väravad. (ET p.16, EPT p.)

... the remoteness of it, the foreignness, the curious flashes of honesty,...

... selle maailma eraldatus, kaugus, eksootilisus, need kummalised aususevälgatused... (ET p.34, EPT p.26)

In many cases such metaphors have a universal meaning, providing there is a strong cultural overlap.

e.g. ... that they had allowed their windows on reality to become smeared by convention, religion, social stagnation ...

... et nad on lasknud konventsioonidel, usul ja ühiskondlikul stagnatsioonil ähmastada akna tegelikkusse; ... (FLW p.57, PLT p.46)

If he had not been sure of that latter safeguard, would he ever have risked himself in such dangerous waters?

Kui ta ei oleks selles viimases kaitsevahendis nii kindel olnud, kas ta siis oleks usaldanud minna nii ohtlikesse vetesse? (FLW p.199, PLT p.165)

... but the world was then in the first throes of the discovery of aniline dyes.

..., kuid tollal siples maailm veel aniliinvärvide avastamise tuhkudes. (FLW p.11, PLT p.9)

Marriage has been connected with the notion of "trap" in both languages.

e.g. The trap of marriage ...

Abielu lõks, kus ... (FLW p.101, PLT p.82)

... that there was no sign of the usual matrimonial trap;

... et seal ei ole märkigi tavalisest abielupüünisest; (FLW p.29, PLT p.73)

Established metaphors connected with sea, which occur in John Fowles's novels, can be rendered by the same images.

e.g. The manoir, islanded and sundrenched in its clearing among the sea of huge oaks and beeches ...

Tohutute tammede ja pöökide meres oma saarjal lagendikul päikeses tukkuv manoir ... (ET p.10, EPT p.6)

Mrs. Poulteney saw herself as a pure Patmos in a raging ocean of popery.

Mrs. Poulteney nägi end ehtsa Patmosena keset paavstluse määratsevat ookeani. (FLW p.42, PLT p.34)

A tiny wave of the previous day's ennui washed back over him.

Kerge laine eelmise päeva tujutust uhtis temast uuesti üle. (FLW p.50, PLT p.40)

One notes that animal metaphors are not inter-translatable, but have connotations provided they are unmarked for sex or age. Thus pigs appear to be universally associated with uncleanness and stench (the worst "physical" taboos). Domestic animals like dogs, cats, sheep, donkeys, goats, cows, while they are linked individually, like slaves, women, kaffirs, foreigners, servants and the working classes, are intrinsically inferior to men and represent inferior qualities: knavery, spite, credulity, stupidity, lechery, ugliness in English, but different qualities in other languages (Newmark, P., 1984, p.88). Thus we must be very careful when translating animal metaphors from one language into another. Horses, the royal animals, are strong in English, healthy and diligent in French, and possibly hard-working in German and Estonian, though Ross the noble steed is a

blockhead. Insects are vermin in all languages, but bees and ants are virtuous exceptions. The farmyard is no more sympathetic, geese being stupid, peacocks proud or vain, hens prostitutes in French, chickens cowardly, ducks darlings in English -- but lying rumours in French and German (ibid., p.89).

As a rule, the metaphorical meanings of the word "fox" in Estonian and English coincide in most cases. It may refer to a sly and cunning person in both languages.

e.g. ... Disraeli, the old fox, abstaining ...

-- Disraeli, vana rebane, jäi erapooletuks
... (FLW p.124, PLT p.101)

There is another case when the translator has used an equivalent:

So let us descend to our own sheep.

Nüüd aga mingem tagasi omaenda lammaste
juurde. (FLW p.282, PLT p.237)

Only in this case the translation by an equivalent is not justified. The expression "let us descend to our own sheep" is an ironical allusion to the French saying "revenons à nos moutons", that means "let's get back to the subject". Here the translator should have used smth. analogical in Estonian like: "Nüüd aga asja juurde tagasi", or "Nüüd aga mingem tagasi oma peakangelaste juurde", etc.

It also has been pointed out by P.Newmark (1984,p.89), that animals more remote from our lives may be more objectively described: tigers, wolves, hyenas, lions, elephants, bears, rhinos -- at least none are stupid, but all have special connotations.

As in English and German, a tiger is fierce in Estonian as well.

e.g. The tiger was in him, not in her.

Tiiger oli peidus temas, mitte Sarah's. (FLW p.257, PLT p.214)

1.2. Translation by means of analogy

Most simple metaphors can be translated by means of analogy (Lehtsalu,U.,Liiv,G.,1972,p.78), i.e. by a metaphor based on another image. That is why the translators have used this method most often when translating substantival metaphors.

"The translator may replace the image in the SL with a standard TL image which does not clash with the TL culture, but which, like most stock metaphors, proverbs, etc. are presumably coined by one person and diffused through popular speech, writing and later the media." (Newmark,p.,1984,p.89)

Here are some examples of analogical metaphors being used

e.g. Eternal cigar in mouth, the thorn in the unlucky bishop's side raised a languid hand.
Alaline sigar suus, tõstis too vaese piiskopi kirstunael loiult käe. (FLW p.309, PLT p.260)

A swarm of mysteries ...

Mõistatuste jada ... (FLW p.366, PLT p.309)

"But I hear she's the rose of the season."

"Olen kuulnud, et ta on sesooni õis." (FLW p.309, PLT p.260)

"You're almost dishy for a born square."

"Sündinud muumia kohta olete peaaegu sümpaatnegi." (ET p.106, EPT p.86)

You can't offer yourself as the repository of the riffraff of Europe and conduct a civilised society, all at the same time.

Ei saa olla Euroopa prügikastiks ja ühtaegu tsiviliseeritud ühiskonnaks. (FLW p.442, PLT p. 372)

In one case it would have been more exact to render a metaphor by an equivalent:

That running sore was bad enough; a deeper darkness still existed.

See mädapaise oli küllaltki halb, kuid selle

kõrval eksisteeris veelgi sügavam pimedus.

(FLW p.99, PLT p.81)

There exists an equivalent metaphor for "running sore" in Estonian -- "veritsev haav" which has the same figurative meaning as its English counterpart: sore subject, painful memory (COD; IES). As for the term "mädapaise", it has a somewhat different shade of metaphorical meaning in Estonian.

Animal or bird metaphors may have to be rendered by means of analogy, because the metaphorical meanings of the names of animals are not the same in both languages, the translator must take into account the established metaphors in the TL.

e.g. A shrew and a mouse may look the same; but they are not the same ...

Tulehark ja talleke võivad üsna sarnased välja näha, kuid nad ei ole üks ja seesama;
(FLW p.211, PLT p.175)

"I'm a Derby duck, sir, I'm a bloomin' Derby duck." A Derby duck, I had better add, is one already cooked -- and therefore quite beyond hope of resurrection.

"Ma olen higavene ani, sir. Ma olen üks neetud Derby ani." Oleks asjakohane lisada, et Derby hani on küpsetatud hani -- kelle ülestõusmist ei tasu enam loota. (FLW p.120,

PLT p.100)

Somehow something of the former sexual bantam clung physically round his old frame

...

Midagi kunagisest suurest jäärast oli tema eakas kogus veel praegu füüsiliselt tajutav;

... (ET p.57, EPT p.45)

The word "bantam" is used to denote small kind of domestic fowl, of which the cock is very pugnacious; or a small but spirited person (COD). In Estonian the words "bantam" or "kääbuskana" would not have called forth the meaning meant by the author.

1.3 Translation by a simile

In translating from English into Estonian it is often possible to replace a metaphor by a simile (Lehtsalu, U., Liiv, G., 1972, p.81). "This is the obvious way of modifying the shock of metaphor. Per se, a simile is more restrained and "scientific" than a metaphor. This procedure can be used to modify any type of word, as well as original complex metaphors" (Newmark, P., 1984, p.89).

The translator of "The French Lieutenant's Woman"

has used this method pretty often.

e.g. : and thoroughly mystified poor Mrs. Tranter, who had been on hot coals outside, ...

: ja viis põhjalikult segadusse Mrs. Tranteri, kes oli seisnud ukse taga otsekui palavatel sütel, ... (FLW p.117, PLT p.96)

His uncle often took him to task on the matter; but as Charles was quick to point out, he was using damp powder.

Onu võttis ta selles küsimuses sageli käsile, aga nagu Charles oli väle märkama, oli onu jutt kui niiske püssirohi. (FLW p.24, PLT p.20)

She was one of those pudgy-faced Victorian children with little black beads for eyes; Tüdruk oli tüüpiline Victoria ajastu punapõskne laps, silmad peas nagu mustad nõöbid, ... (FLW p.330, PLT p.278)

; and if something impure had for a moment threatened to infiltrate his defences, it had been but mint sauce to the wholesome lamb.

; ja kui midagi ebapuhast oligi ähvardanud tema kaitseliinist läbi tungida, oli see olnud vaid nagu piparmündikaste toitva

lambaprae juurde. (FLW p.198, PLT p.164)

She glanced up into his eyes. The lance was still there, the seeing him whole.

Sarah tõstis pilgu Charlesi poole üles. See oli jälle piigina vahe, võimeline Charlesi üdini läbi nägema. (FLW p.268, PLT p.225)

Sam was now the enraged bantam.

Nüüd oli Sam nagu raevunud riiukukk. (FLW p.398, PLT p.337)

Sometimes we can notice translation of metaphor by simile plus sense. "Whilst this is always a compromise procedure, it has the advantage of combining communicative and semantic translation in addressing itself both to the layman and the expert if there is a risk that the simple transfer of the metaphor will not be understood by most readers" (Newmark, P., 1984, p.90).

e.g. She was too shrewd a weasel not to hide this from Mrs. Poulteney.

Ta oli kaval nagu rebane ja oskas seda Mrs. Poulteney eest varjata. (FLW p.70, PLT p.57)

Thus, we can see that "weasel" has a totally different figurative meaning in English as compared with the corresponding name of the animal in Estonian. In Estonian the word "nirk" may denote a quick person (cf. väle kui nirk) while in English "weasel" refers

to a cunning one.

Besides cases in which it has been inevitable to use a simile instead of a metaphor there are still instances where the metaphor could have been retained.

e.g. Idle fingers of wet air brushed his cheeks.

Niiske õhk paitas kui näpuotstega tema põski. (FLW p.214, PLT p.177)

But the translation could also be as follows:

Niiske õhu sõrmed paitasid laisalt tema nägu.

A comparison of translations by different people makes one guess, however, that the replacement of a metaphor by a simile is often a subjective matter of taste, e.g. while V.Raud has made excessive use of that method, J.Rähesoo has not used it in a single case.

1.4. A word-for-word translation

In case of original metaphors, the usual way of rendering them in translation is a transfer of the image which is the basis of the metaphor with the help of a word-for-word translation. The possibility of using this means of translation can be explained with

the fact, that original metaphors must be based on an easily understandable connection between the direct and the figurative meaning (Lehtsalu,U.,Liiv,G., 1972,p.80).

e.g. These, and similar mouthwatering opportunities for twists of the social dagger depended on a supply of "important" visitors like Charles.

Need ning muud taolised isuäratavad võimalused seltskondliku pistodaga urgitsemiseks sõltusid Charlesi-taoliste "tähtsate" küllastajate arvukusest. (FLW p.110, PLT p.90)

And so now as the great stone claw of the Cobb came into sight far below, he felt exhilarated.

Ja seepärast, kui muuli suur kivine küüs kaugel allpool nähtavale ilmus, tundis ta reibast rõõmu. (FLW p.198, PLT p.164)

... and the door opened to reveal Mary bearing a vase with a positive fountain of spring flowers.

... ja uks avanes, et lasta sisse Maryt, kes kandis vaasi ehtsa kevadlilledede purskkaevuga. (FLW p.83, PLT p.68)

The poor girl had had to suffer the agony of

every only child since time began -- that is, a crushing and unrelenting canopy of parental worry.

Vaesel neiul oli tulnud kannatada iga üksiku lapse piinasid aegade algusest saadik-- tähendab, elada vanemate muretsemise, rõhuva ja halastamatu baldahhiini all. (FLW p.35, PLT p.28)

The problem was not fitting in all that one wanted to do, but spinning out what one did to occupy the vast colonnades of leisure available.

Probleem ei seisnud selles, et jõuda ära teha kõike, mida inimene teha soovis, vaid venitada oma tegemisi, täitmaks olemasoleva jõudeaja tohutuid sammaskäike. (FLW p.19, PLT p.16)

... that the maw of the teaching cess-pit, the endless compounding of the whole charade, does not underpin the entire system.

... nagu poleks kunstiõpetuse kloaak, kõiki neid tsirkusetrikke lakkamatult seediv magu, kogu süsteemi alus. (FLW p.111, PLT p.91)

J.Fowles has used two nice images describing women's hair which can be rendered into Estonian

without losing their figurative effect:

That cloud of falling golden hair, that
vivacious green, ...

See lahtiste kuldsete juuste pilv, kleidi
reibas roheline, ... (FLW p.118, PLT p.96)

She had moved a little, since she now lay
with her head on the pillow, though still on
top of the bed, her face twisted sideways
and hidden from his sight by a dark fan of
hair.

Sarah oli end veidi nihutanud ja lamas nüüd,
pea padjal, kuigi voodiriiete peal, ta nägu
oli ära pööratud ja seda varjas Charlesi
pilgu eest juuste tume lehvik. (FLW p.360,
PLT p.305)

Due to the differences in languages and cultures
it is not always advisable to use the word-for-word
translation as the meaning of the metaphor may remain
vague for a TL reader:

e.g. Already, as he walked up Fore Street towards
the Ship, he was rehearsing the words his
white balloon would utter when the wicked
child saw Sarah again:

Mööda Fore Streeti "Shipi" poole sammudes
harjutas ta juba teksti, mida tema valge
õhupall üles ütleks, kui ulakas poiss

Sarah't uuesti kohtaks: (FLW p.380, PLT p.321)

In English "a white balloon" denotes a balloon-shaped line enclosing words or thoughts of characters in strip cartoons etc. (COD). However, "valge õhupall" does not have the same meaning to Estonians. Thus, the translation might have been as follows:

Mööda Fore Streeti "Shipi" poole sammudes nägi ta juba oma vaimusilmas teksti, mida ulakas poiss Sarah't uuesti kohates üles ütleks:

1.5. The use of a descriptive translation

When translating metaphors it rarely occurs that the translator cannot use a figurative means of expression, as the Estonian language offers ample possibilities for this. Still, the omission of a figure of speech is justified when a metaphor has neither an equivalent, nor an analogical metaphor in Estonian (Lehtsalu, U., Liiv, G., 1972, p.79).

P.Newmark (1984, p.90) calls this process "conversion of metaphor to sense". "Depending on the type of text, this procedure is common, and is to be preferred

to any replacement of a SL image by a TL image which is too wide of the sense or the register (including here current frequency, as well as the degrees of formality, emotiveness and generality, etc.)". In principle, when a metaphor is converted to sense, the sense must be analyzed componentially, since the essence of an image is that it is pluridimensional--otherwise literal language would have been used. Further, the sense of an image will usually have an emotive as well as a factual component, an element of exaggeration which will be reduced in the translation in inverse ratio to the liveliness of the metaphor (Newmark, P., 1984, p.91).

In the translation of J.Fowles's novels the translators have had to use a descriptive translation in many cases in order to retain the author's meaning.

e.g. Born with a large lump of Northumberland in his pocket, Sir Thomas Burgh had proved far too firm rock for history to move.

Tulnud ilmale Northumberlandi maade suure lamaka pärijana, oli sir Thomas Burgh osutunud ajaloole liiga kõvaks kiviks, et teda paigast nihutada. (FLW p.309, PLT p.259)

He was invited to use the Athenaeum, he had shaken hands with a senator, no less; and

with the wrinkled claw of one even greater,
if less hectoringly loquacious...

Teda kutsuti külastama Athenaeumi-klubi ja
ta sai koguni suruda ühe senaatori kätt;
jah -- ta oli peos hoidnud ühe veelgi
suurema, kuigi mitte nii hirmuäratavalt
lobisemishimulise mehe kiprunud kätt... (FLW
p.444, PLT p.373)

...that, no wife thrown at Charles's head
would ever touch his heart.

...et kui naine püüab läheneda Charlesile
mõistuslikult, jätab ta tema südame külmaks.
(FLW p.89, PLT p.79)

The figurative meaning of "chemistry" in English
is 'mysterious change or process' (COD), as the
corresponding noun has no analogical connotation in
Estonian, therefore it has to be converted to sense:

Then what, he wandered; the same chemistry,
in London?

Ja siis, küsis ta endalt; kas ka seal,
Londonis, sama toime? (ET p.95, EPT p.77)

Sarah had one of those peculiar female faces
that very, very much in their attractive-
ness, in accordance with some subtle
chemistry of angle, light, mood.

Sarah'l oli selline imepärane naisenägu, mis

on väga muutlik oma veetlevuses, olenevalt mõnest väikesest nihkest vaatenurgas, valguses, meeleolus. (FLW p.148, PLT p.121)

The word "killer" also needs an explanatory translation in Estonian:

...she was suffering from a trivial stomach upset and not the dreaded Oriental killer.

... mitte aga kardetud hommikumaist tapvat tõbe. (FLW p.29, PLT p.24)

A serjeant-at-law was in Victorian times a top council; and Serjeant Murphy was a killer, the most feared man of his day.

... ülemadvokaat oli Victoria ajastu kõrgema astme advokaat; ja Murphy oli ohtlik, oma aja kõige kardetum mees. (FLW p.422, PLT p.355)

When translating animal metaphors in some cases it has not been possible to use equivalents or analogical figures of speech in Estonian:

The law has always seemed to me an ass, and a great part of religion very little better.

Seadused on mulle alati tundunud kaunis tobedad, ja ka usk pole suuremalt jaolt palju parem. (FLW p.408, PLT p.345)

"Never mind, my wit is beyond you, you bear."

"Kes? Kas seesamune, sa mühakas." (FLW p.119, PLT p.97)

Miss Woodbury came out, at the head of a crocodile of young ladies.

Miss Woodbury tuli välja, õpilased kroko-
dillikujuliselt sabas. (FLW p.427, PLT p.360)

There are, however, cases in which an equivalent could have been used in Estonian as well:

e.g. The legend of his black bile for everything English...

Jutud tema mustast vihast kõige inglispärase ja... (ET p.17, EPT p.12)

In order to retain the metaphor one could have said 'mustast sapist' instead of 'mustast vihast'.

Another problem discussed briefly already in the introduction which crops up in translating metaphors is that of style levels. As yet, there is no methodology of the translation of slang. Since slang is so sensitive to time and local culture, the translation problems hardly lend themselves to generalization (Newmark, P., 1984, pp.94-95). G.Nunberg (1978) has pointed out that "the vast majority of slang and colloquial words are either metaphorical, or have some marked phonaesthetic or formal peculiarities". In fiction and journalism which include slang, whenever

the TL has no equivalent words, the translator has a choice between transcription, which gives his version a certain local colour, and literal translation, which, if there is cultural overlap, makes the metaphor comprehensible (Newmark, P., 1984, p.95).

The translator of "The Ebony Tower" has solved the problem by a descriptive translation in some cases: "And easier for all the other dirty old birdwatchers."

"Ja teistel vanadel kiimlejatel veel parem vahtida." (ET p.60, EPT p.48)

"Then you realize it's the original bad trip."

"Hiljem taipad, et see on hullem kui ükski deliirium". (ET p.105, EPT p.86)

On the whole, the most widely used way of translation of substantival metaphors appears to be translation by means of analogy. Although the translators have succeeded in retaining the figurativeness of the writer's language in most cases, they have had to use a descriptive translation rather often, especially then translating colloquial metaphors. As a rule, English colloquial metaphors have very rarely corresponding ones in Estonian. This fact is caused by differences in usage.

2. TRANSLATION OF VERBAL METAPHORS

2.1. Translation with the help of an equivalent

There are many established figures of speech among verbal metaphors which have spread in many languages due to cultural relations. Such verbal metaphors can often be translated by an equivalent (Lehtsalu, U., Liiv, G., 1972, p. 77).

e.g. But behind herself-mockery lurked a fear.

Kuid selle lõõbi taga varitses hirm. (FLW p.88, PLT p.72)

Ah, you say, but women were chained to the role at that time.

Ah, ütlete teie, tollal olid ju naised aheldatud oma rolli külge. (FLW p.124, PLT p.101)

... and her reports were plentifully seasoned with "I fear" and "I'm afraid".

... ja tema ettekandeid maitsestasid rikkalikult väljendid "ma kardan" ja "võib juhtuda". (FLW p.70, PLT p.57)

... and the loquacious found their words die in their mouths.

... lobisejail aga surid sõnad huultel. (FLW p.68, PLT p.55)

... solitude either sours or teaches selfdependence.

... üksildus teeb kas hapuks või õpetab endaga toime tulema. (FLW p.34, PLT p.28)

"Then how, dear girl, are we ever to be glued together in holy matrimony?"

"Aga kuidas siis teisiti, armas neiu, oleks võimalik meid pühaks abieluks kokku kleepida?" (FLW p.13, PLT p.11)

In some cases, however, there is a slight difference in stylistic effect. For instance, the verb 'to bathe' can be used in the meaning of 'touching, covering, surrounding' (ALD) or 'enveloping' (COD), whereas the verb 'kümbles' in Estonian is more restricted in usage and therefore it sounds more figurative in the following examples as compared with the equivalent:

Only the eyes were more intense: eyes without sun, bathed in an eternal moonlight.

Ainult ta pilk oli veelgi läbitungivam: silmad ilma päikeseta, igavese kuupaiste kümbluses. (FLW p.153, PLT p.125)

-- and it had been a discussion bathed in optimism --

-- ja see oli olnud optimismis kümblev
arutelu: (FLW p.307, PLT p.258)

2.2. Translation by means of analogy

One can also find close analogies to verbal metaphors which have retained figurativeness in contemporary language.

e.g. A long silence hung between them.

Nende vahele sigines pikk vaikus. (FLW
p.196, PLT p.162)

-- who knows what miracles thought would
rain on him?

-- kes teab mis imet ta oli lootnud taevast
alla sadavat? (FLW p.63, PLT p.51)

... The old man must know his persona would
never wash in the Britain or the 1970s.

... küllap vanamees aimas, et 70-ndate
aastate Inglismaal ei lööks tema persona
kunagi läbi. (ET p.59, EPT p.47)

While David was encapsulated in book
knowledge,...

Sellal kui Davidit kammitises raamatutarkus,
... (ET p.110, EPT p.90)

... one had only to speak of a boy or a girl as "one of the Ware Commons kind" to tar them for life.

... kellele tarvitses mõnd poissi või tüdrukut mainida kui "Ware Commonsil käijat", et tema nimi oleks eluksajaks määritud. (FLW p.100, PLT p.81)

Some figuratively used verbs may have many different connotations: thus the translator depends greatly on the context:

Mrs. Poulteney's alarm at this appalling disclosure was nearly enough to sink the vicar.

Mrs. Poulteney ehmatas selle kohutava paljastuse peale oli peaaegu piisav, et pastorit jalust rabada. (FLW p.41, PLT p.33)

He saw his way of life sinking without trace.

Ta nägi, et ta elu pudeneb jälgi jätmata käest. (FLW p.25, PLT p.20)

Verbal metaphors often acquire the function of personification. Perhaps the most obvious ontological metaphors are those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteris-

tics, and activities (Lakoff, G., Johnson, M., 1980, p.33).

It often happens that a different verb has to be used in the translation to suggest personification,

e.g. In midlawn there was a catalpa pruned into a huge green mushroom; in its shade sat, as if posed, conversing, a garden table and three Wicker chairs.

Muruplatsi keskel kasvas suureks rohelisteks seeneks pügatud katalpa; selle varjus kükitasid, nagu poseeriv vestlusgrupp, aialauake ja kolm korvtooli. (ET p.12, EPT p.7)

Tea and tenderness at Mrs. Tranter's called; but the bowl of milk shrieked...

Tee ja hellus mrs. Tranteri majas ahvatlesid; kuid piimakruus otse kisendas... (FLW p.93, PLT p.76)

A picturesque congeries of some dozen or so houses and a small boatyard -- in which, arklike on its stocks, sat the thorax of a lugger -- huddled at where the Cobb runs back to land.

Seal kus muul maa poole tagasi keerab, olid maalilises kobaras koos oma kummekond maja ja väike paadisadam, kus ellingutel konutas rannasõidupurjeka rindkere nagu Noa laev.

(FLW p.10, PLT p.8)

As can be concluded from the above examples, such metaphors have not caused any serious problems from the translation point of view.

2.3. Translation by a simile

Sometimes the replacement of a metaphor by a simile is also inevitable in translating verbal metaphors.

e.g. Poised in the sky, cradled to the afternoon sun, it was charming, in all ways protected.
Kaalukausina taevale avatud, hällina lõunapäikese poole, oli see kütkestav, igati kaitstud paik. (FLW p.176, PLT p.145)

Nature goes a little mad then.

Loodus läheb otsekui arust ära. (FLW p.47, PLT p.38)

And then the colour of those walls! They cried out for some light shade, for white.

Ja köögi seinte värv! Seinad otsekui kisendasid mingi heleda tooni, kisendasid valge värvi järele. (FLW p.27, PLT p.21)

... by seeming so cast down, so annihilated

by circumstance.

... et näis oma olukorrast nii lööduna, madalam kui rohi. (FLW p.44, PLT p.36)

Such replacement is especially characteristic with verbs formed by means of conversion,

e.g. They felt an opportunism, a two facedness had cancered the century,...

Nad tundsid, et mingi opportunism, mingi kahepalgelisus oli vähktõvena õonestanud sajandi... (FLW p.162, PLT p.133)

... excavation of the harmless hummocks of earth that pimpled his 3000 Wiltshire acres.

... süütute küngaste läbikaevamisele, mis vistrikutena katsid tema 3000 aakrit Wiltshire'is. (FLW p.20, PLT p.16)

It was a very fine fragment of lias with ammonite impressions, exquisitely clear, microcosms of macrocosms, whirled galaxies that catherinewheeled their way across the ten inches of rock.

See oli suurepärase tükk sinist liiast ammoniidijäljendiga, võrratult selge, makrokosmos mikrokosmoseid, pööristahekoogu, mis vurritas tulirattana kümne tolli pikkuses kaljukamakas. (FLW p.59, PLT p.48)

However, a simile may have a stronger stylistic

effect as compared to the metaphor.

e.g. Charles stood rooted.

Charles seisis nagu paigale naelutatud. (FLW p.457, PLT p.383)

2.4. A word-for-word translation

Similar to substantival original metaphors, verbal original metaphors can also often be rendered with the help of a word-for-word translation. As original metaphors are based on an easily understandable connection between the direct and the figurative meaning, they do not create special difficulties for the translator.

e.g. Mrs. Poulteney and Mrs. Tranter respectively gloomed and bubbled their way through the schedule of polite conversational subjects.

Mrs. Poulteney ja Mrs. Tranter istusid omakorda süngelt ja kobrutasid läbi võtta viisakate vestlusteemade nimekirja... (FLW p.112, PLT p.92)

All this, suitably distorted and draped in black, came back to Mrs. Poulteney.

Kõik see tuli parajalt moonutatuna ja musta

rüütatuna mrs. Poulteney kätte tagasi. (FLW p.71, PLT p.58)

2.5. The use of descriptive translation

As compared to substantival metaphors, verbal ones are less easily translated by a figure of speech and a descriptive translation tends to be more frequent.

e.g. Henry and the present were tacitly barred for a while.

Henry ja praegune elu jäeti mõneks ajaks vaikselt kokkuleppel kõrvale. (ET p.89, EPT p.72)

The wine had gone to his cheeks and nose, and his eyes seemed almost opaque.

Tema põsed ja nina punetasid veinist, silmad olid peaaegu opaaksed. (ET p.45, EPT p.36)

... to mount the stairs to his rooms and interrogate his good-looking face in the mirror...

... trepist üles oma numbrisse minna ja peeglis oma meeldivat nägu uurida. (FLW p.34, PLT p.28)

Also ... the one subject that had cost her agonies to master was mathematics.

... et ta oli näinud matemaatikaga ränka vaeva. (FLW p.61, PLT p.50)

... Henry drank only two glasses of wine with it, and even then cut heavily with water...

... jõi Henry söögi ajal ainult kaks klaasi veini, ja sedagi tublisti veega lahjendatult. (ET p.83, EPT p.67)

Especially difficult is to retain the figurativeness of the verbs formed by means of conversion:

e.g. She flashed a smile at him, then swanned forward with a little scream.

Too läkitas talle särava naeratuse, siis heitis end kiljatades vette. (ET p.75, EPT p.60)

In conclusion it can be said that in translating verbal metaphors the most often used methods are analogy and descriptive translation. To a lesser extent other means of translation were also exploited. It can also be pointed out that in rendering verbal metaphors there are numerous difficulties due to the fact that there are many verbs in English which can be used metaphorically but their Estonian counterparts would not sound idiomatic in a figurative meaning.

Also the translation of the verbs formed by means of conversion cause some problems for the translator. In many cases the loss in figurativeness was inevitable.

CHAPTER II

TRANSLATION OF EXTENDED METAPHORS

The retention of extended metaphors in translation is not always possible and advisable, as a metaphor that sounds natural in the original may sound awkward and artificial in the TL (Левицкая Т.Р. et al, 1963, p.119).

In general, when translating extended metaphors, the translator has two possibilities: either he retains the central image underlying the figure of speech or he replaces it by a different expanded image in the translation (Комиссаров В.Н. et al, 1965, p.155).

In most cases the image which serves as the basis of the metaphor, has been retained and the context contributes to the understanding of the metaphor.

e.g. He felt embarrassed, in all senses undressed; and at the same time knew a need to be more naked still.

Ta tundis piinlikkust, end igas mõttes lahti rõivastatult; ja tajus ühtaegu vajadust veel täielikuma alastioleku järele. (ET p.105, EPT p.86)

Art had always gone in waves. Who knew if

the late 20th century might not be one of its most cavernous throughs.

Kunsti areng oli alati toimunud lainetena. Kes teab, kas polnud 20nda sajandi teine pool üks selle sügavamaid nõgusid. (ET p.90, EPT p.110)

His own work began to get enough reputation as it moved from beneath the Op Art umbrella to guarantee plenty of red stars at his exhibitions.

Tema enda looming leidis nüüd op-kunsti ühissildi alt eemaldudes juba küllalt tunnustust, et tagada näitustel rohkeid punaseid tärnikesi. (ET p.21, EPT p.15)

Perhaps that as well, already a flight from potential 'crossed wires'. One way of not experiencing them was never to use the instrument.

Küllap ka see: juba eelnev potentsiaalsete valeühenduste eest põgenemine. Üks moodus, kuidas neid vältida, oli telefoni üldse mitte kasutada. (ET p.95, EPT p.77)

For several moments they stood, the woman who was the door, the man without the key; and then she lowered her eyes again.

Nad seisis mõne viivu, naine, kes oli üks,

ja mees, kel puudus võti, ja Sarah lõi
 uuesti silmad maha. (FLW p.196, PLT p.162)

It is also possible to retain expanded metaphors
 partially (Lehtsalu, U., Liiv, G., 1972, p.82).

He was warned she was a different person on
 her own, much more difficult to dissolve
 without the catalyst of the Freak.

See oli Davidile hoiatuseks, et üksipäini,
 ilma Hipi kui katalüsaatorita, on Hiir
 hoopis teistsugune, palju raskemini kontak-
teeruv. (ET p.78, EPT p.63)

As in case of simple metaphors, it is also
 possible to replace some of the components of the
 expanded metaphor by a simile:

David began to suspect he was dealing with a
paper tiger; or certainly with one still
 living in a world before he himself was
 born. The occasional hint of aggression was
 based on such ludicrously old-fashioned
 notions of what shocked, what red rugs could
 infuriate them; to reverse the simile, it
 was rather like playing matador to a blind
 bull. Only pompous fool could let himself be
caught on such obvious horns.

Davidil tekkis kahtlus, et tegemist on
papist tiigriga, kes elas ikka veel tema

enda sünni eelses maailmas. Ajutised agressiivsuse välgatused lähtusid nii naeruväärselt vanamoelistest kujutlustest selle kohta, mis inimesi šokeerib, punase rätikuna ärritab; võrdlust ümber keerates oli see nagu pimedada härjaga võitlemine. üksnes ennasttäis tola võis lasta end nii nähtavaist sarvelöökidest tabada. (ET p.32, EPT p.25)

Trite metaphors are sometimes injected with new vigour, i.e. their primary meaning is reestablished alongside the new (derivative) meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word (Galperin, I.R., 1977 p.141).

There are some examples how stereotyped metaphors may regain their freshness through the process of prolongation of the metaphor. The same effect has been retained in the Estonian translation as well.

One sailed past that preposterously obvious reef represented by the first evening with the old man, and one's self-blindness, priggishness, so-called urbanity, love of being liked, did the rest. The real rock of truth had lain well past the blue lagoon.

Vanamehega veedetud õhtu naeruväärselt

nähtavast karist oli ta mööda seilanud, ja pimedus enda suhtes, üleolev snobism, nõndanimetatud viisakus, meeldimisvajadus tegid ülejäänud. Tõeline kalju ootas alles sinise laquuni sügavuses. (ET p.109, EPT p.89)

...and saw the waves lapping the foot of a point a mile away.

...ja nägi, et lained juba noolisid neemesäärt miil maad eemal. (FLW p.59, PLT p.48)

The last example was about the prolongation of a linguistic metaphor.

CHAPTER III

TRANSLATION OF METAPHORICAL EPITHETS

There is another kind of device providing interest from the point of view of translation-- metaphors serving in the function of epithet.

We must make a difference between metaphorical epithets and epithets that in the course of time have lost their metaphorical figurativeness and have acquired the emotional meaning.

e.g. ... even between husband and wife the intimacy was largely governed by the iron laws of convention. (FLW p.322)

In this example the epithet used by many authors, is not any more a metaphorical one, it only emphasizes the quality of the noun, giving us the idea of something very strict, unyielding.

Further we shall discuss the main problems of translating adjectival, substantival and participial epithets and also that of syntactic epithets.

1. Translation of adjectival epithets

The translation of adjectival metaphorical

epithets is more complicated than it seems at the first glance. However, many epithets of this kind have equivalents in Estonian.

e.g. Two chalky ribbons ran between the woods that mounted inland and the tall hedge that half hid the sea.

Sisemaa poole kõrgeneva metsa ja kõrge heki vahel, mis pooleldi varjas mere, kulgesid kaks kriitjat teelinti. (FLW p.95, PLT p.77)

Perhaps because of his reading the previous night he had an icy premonition...

Võib-olla eelmisel ööl loetu mõjul haaras teda jäine aimdus,... (FLW p.252, PLT p.210)

The sea came closer, milky blue and infinitely calm.

Meri tuli lähemale, piimjalt sinine ja lõpmata vaikne. (FLW p.251, PLT p.209)

Due to the differences in connecting words in both languages, in some cases lexical substitution are inevitable (Lehtsalu, U., Liiv, G., 1972, p.88)

e.g. Primitive yet complex, elephantine but delicate...

Primitiivne ent keerukas, mammutlik ent habras... (FLW p.10, PLT p.7)

Under this swarm of waspish self-inquiries he began to feel sorry...

Sellise eneseküsitluse herilasepesas hakkas tal endast vähehaaval kahju... (FLW p.139, PLT p.114)

...gently acid little determination...

...kergelt salvavat otsustavust... (FLW p.89, PLT p.72)

Sometimes the corresponding word-combination is not peculiar to the Estonian language and in order to render the author's meaning one has to use a descriptive translation.

In the following examples the semantic function of the epithet has been rendered without a stylistic device.

The little doctor had a gnomic smile.

Väike doktor naeratas mõttetargalt. (FLW p.238, PLT p.198)

...and promised to share her penal solitude.

ja töötanud temaga ta sundüksindust jagada. (FLW p.36, PLT p.29)

The translation of adjectival epithets derived from proper names may cause problems. In case of more complicated connotations one has to prefer a generalization or a descriptive translation.

e.g ...ornaments and all other signs of a Romish cancer.

... ilustustest katolitsismitõve märkidest

(FLW p.29, PLT p.23)

The sergeant major of this Stygian domain was a Mrs. Fairley...

Selle altmaailma valduse veltveebliks oli Mrs. Fairley... (FLW p.27, PLT p.21)

It has also been possible to translate an adjectival metaphorical epithet with the help of a simile:

... thus she developed for Sarah a hatred that slowly grew almost vitriolic in its intensity.

... ja nii kasvas temas Sarah' vastu viha, mis ajapikku muutus oma ägeduses põletavaks nagu vitriol. (FLW p.70, PLT p.57)

2. Translation of substantival epithets

Epithets in present-day English are often expressed by nouns used in the function of a prepositional attribute and denoting qualities such as colour, shape, consistency, etc. (Lehtsalu, U., et al. 1981, p.34).

The translation of substantival epithets depends on the semantic relations between the head-word and

the attribute used as an epithet, also on the syntactic structure of the word-combination involved (Lehtsalu, U., Liiv, G., 1972, p.94).

e.g. She gave her evidence in a cool and composed manner; but the president of the court, under the cannon-muzzle eyes of the Baron and an imposing phalanx of distinguished relations, decided that her 'modesty' and her 'weak nervous state' forbade further interrogation.

Ta andis oma tunnistuse rahulikult ja vaoshoitult; kuid kohtu eesistuja otsustas - paruni kahuritoru-silmade ja tähtsate suhete mõjuka ühisrinde surve, et tütarlapse 'ujedus' ja 'nõrgad närvid' ei võimalda edasist küsitlust. (FLW p.242, PLT p.201)

In order to retain a substantival epithet in Estonian, it is often joined with its head-word becoming a compound noun in Estonian.

e.g. He put on what admiring junior council called his basilisk quiz, in which irony and sadism were nicely prominent.

Ta manas näole nooremate advokaatide poolt imetletud basiliski-ilme, milles oli võrdne annus irooniat ja sadismi. (FLW p.423, PLT

p.357)

... the sager part took a kind of ant's-eye view of the frivolous grasshopper and his come-uppance.

... vaatasid targemad omamoodi sipelgapilgul kergemeelsele rohutirtsule ja tema tõusule.

(FLW p.222, PLT p.183)

There are cases where the translator had to find an analogical expression in equivalent in Estonian.

Although usually the words 'ass' and 'donkey' have the same connotations in English and Estonian (type of ignorance, stupidity), it was not possible to use an equivalent in the following sentence:

"I let her help. The donkey-work."

"Ta on mulle abiks. Musta töö juures." (ET p.30, EPT p.22)

The gay old dog thing is strictly for strangers.

Vana patuorikas on ainult vööraaste jaoks. (ET p.90, PT p.73)

In this context the word 'dog' means a despicable person (OOD). The Estonian equivalent 'koer' would not have conveyed the same metaphorical meaning.

Sometimes the substantival epithet is replaced by an adjectival one derived from the corresponding noun (Lehtsalu, U., Liiv, G., 1972, p.95).

e.g....like some pagan idol she looked, oblivious of the blood sacrifice her pitiless stone face demanded.

...ta sarnanes paganate ebajumalaga, kellele ei tee muret vereohvrid, mida tema kalk kivine nägu nõuab.

Although in this case Estonian 'kivistunud' or 'tardunud' would have sounded better.

It has also been possible to use a compound epithet containing a simile when translating substantival epithets:

e.g. On the subject of the funeral furniture that choked the other rooms;

... et teised toad lämbusid surmsünge mööbli üleküllusse. (FLW p.35, PLT p.28)

When the semantic connection between the epithet and the head-word is highly complicated, one has to use a descriptive translation:

e.g. ...he did not know it, but it was the tract-delivery look he had received...

...Charles seda ei teadnud, kuid niimodi vaatas neiu otsa brošüürisaajatele...(FLW p.96,PLT p.79)

The next day La Ronciere was presented with a vicious series of poisonpen letters threatening the Morell family.

Järgmisel päeval esitati leitnandile terve rida tigemürgiseid ähvarduskirju, mida ta olevat saatnud Morelli perekonnale. (FLW p.239, PLT p.199)

3. Translation of participial epithets

The translation of metaphorical epithets expressed by a participle usually does not cause special difficulties (Lehtsalu, U., Liiv, G., 1972, p.93)

In many cases the translators have found Estonian equivalents for such epithets.

e.g. ...but worst of all was the shrieking horror...

...kuid kõige hullem oli kisendav hirm...
(FLW p.61, PLT p.49)

The drowning cry, jackbooted day.

Uppuv karje, purukslitsutud päev. (ET p.115, EPT p.93)

The dew was heavy and pearled.

Kaste oli paks, pärlendav. (ET p.97, EPT p.79)

Ernestina slipped Charles a scalding little glance.

Ernestina saatis Charlesile vilksamisi
kõrvetava pilgu. (FLW p.210, PLT p.174)

Because of the differences in language usage and due to the context, lexical substitutions have often been resorted to:

e.g. Ernestina's smoldering look up at him...

Ernestina põletav pilk tema poole üles...
 (FLW p.210, PLT p.174)

An adjectival epithet close in meaning can be used in translation in case there is no corresponding participial one (Lehtsalu, U., Liiv, G., 1972, p.93

e.g. Spiders that should be hibernating run over
the baking November rocks... ämblikud, kes
 peaksid magama talveund, jooksevad kuumadel
 novembrikaljudel ringi... (FLW p.47, PLT
 p.38)

...will one day redeem Mrs. Poulteney's
well-grilled soul.

...lunastab ühel heal päeval ka mrs.
 Poulteney nüüd juba üsna küpset hinge. (FLW
 p.67, PLT p.54)

For one fleeting moment he thought he had
 found the answer.

Üheks põgusaks viivuks tundus, et ta on
 lahenduse leidnud. (ET p.102, EPT p.83)

It is characteristic of the Estonian language to

replace a metaphorical participial epithet by an epithet containing a simile.

e.g. ...but in those brief poised seconds above
the waiting sea...

kuid nende lühikeste kaalukeelena värelevate
sekundite kestel valvsa mere kohal...(FLW
p.81, PLT p.60)

And her face had its old lancing look again.
Ja Sarah' näol oli jälle tema endine piigina
puuriv ilme...(FLW p.45, PLT p.36)

There are still cases where it has been impossible to use an equivalent translation and the translator has used another figure of speech to retain the figurativeness of the expression.

e.g. But there came on him a fleeting memory of
Catullus...

Põgusalt sähvas ta pähe Catullus...(FLW
p.259, PLT p.217)

4. Translation of syntactic epithets

Epithets in present-day English can be expressed by a peculiar syntactic construction called the syntactic epithet. The component of the word-combina-

tion which is syntactically the head-word serves as the epithet from the semantic point of view (Lehtsalu, U. et al., 1981, p.35)

Syntactic epithets have been translated into Estonian as follows:

1) with the help of a participial epithet close in meaning:

She gave him another stab of a look.

Uus hävitav pilk. (ET p.104, EPT p.85)

2) with the help of adjectival epithet:

...with a powder of snow on the ground...

...tuhkja lumega maas... (FLW p.91, PLT p.74)

3) with the help of a simile:

It was opened by a small barrel of a woman, her fat arms shiny with suds.

Selle avas väike naine, ümmargune nagu tünn, kelle paksud käed läikisid seebivahust. (FLW p.93, PLT p.76)

4) with the help of a prepositive substantival epithet:

A dry little kestrel of a man, sharp, almost fierce on occasion, yet easy to unbend when the company was to his taste, he added a pleasant astringency to Lyme society;

See väike kuivetu kullinäoga mees, terane, ajuti isegi terav, kuid lahe ja mõnus, kui

kaaskond oli tema meele järele, liskas Lyme'i
seltskonnaelule meeldivat kootusainet; (FLW
p.158, PLT p.129)

The above-example is an especially interesting one. The bird's name 'kestrel' (small falcon often hovering in the air with head to wind -- COD) is in Estonian 'tuuletallaja' which has a totally different figurative connotation (wild goose chaser). However, the translator has found an adequate solution to the problem.

CONCLUSION

Many problems arise in connection with the translation of stylistic devices due to the differences in the figurative use of words in English and Estonian. The aim of the present paper was to discuss the problem of translating metaphors from English into Estonian. When translating metaphors it must be borne in mind that the elements of a metaphor should be in connection with each other not only in the figurative meaning but also in the direct meaning.

As this paper is based on J.Fowles's novels, the translators have been faced with his highly expressive style. The translators of the novels discussed here, Valda Raud and Jaak Rähesoo are very experienced ones and have almost always found adequate solutions to the problems cropped up in connection with translation. Several factors have influenced the translators: the importance of the metaphor within the context, the cultural factor in the metaphor, the extent of the reader's commitment, the reader's knowledge.

From the point of view of translation it is important to make a difference between simple and extended metaphors.

On the whole, simple metaphors were translated in the following ways:

by an equivalent,

by means of analogy,

by a simile,

by a word-for-word translation,

by the use of descriptive translation.

The most widely used way of translation of simple metaphors was the translation by means of analogy. Very often the translators have had to use a descriptive translation, especially when translating colloquial metaphors. It should be underlined, however, that in most cases the translators have succeeded in retaining the figurativeness of J.Fowles's language.

From the translation point of view there is not much difference whether a simple metaphor is a verbal or a substantival one. It should only be pointed out that in rendering verbal metaphors there are many verbs in English which can be used metaphorically but their Estonian counterparts would not sound idiomatic in a figurative meaning. Also the translation of the verbs formed by means of conversion cause some problems for the translator.

Only these verbal metaphors that have spread in many languages due to cultural relations could be translated by an equivalent. That is why the trans-

lation by this means is rather limited. Still there were a few cases when this method could be used. It must be also mentioned that while V.Raud has frequently replaced a metaphor by a simile, J.Rähesoo has not used that method in a single case.

The translation of extended metaphors has not caused special difficulties. In most cases the image underlying the metaphor has been retained and the context contributes to the understanding of the used figure of speech. It has also been possible to retain expanded metaphors partially or to replace them by similes.

As to metaphorical epithets, the translation of adjectival, substantival, participial and syntactic ones was discussed in the paper.

The translation of adjectival metaphorical epithets is rather complicated. The translators have made use of equivalent expressions, lexical substitution, descriptive translation, generalization and their replacement by similes.

Substantival metaphorical epithets were often rendered into Estonian by a compound noun, by an analogical expression, by a compound epithet containing a simile or by a descriptive translation.

The translation of metaphorical participial epithets did not cause special difficulties. They were

rendered into Estonian with the help of an equivalent or replaced by an adjectival epithet close in meaning or by an epithet containing a simile.

Syntactic epithets were translated into Estonian as follows: with the help of a participial epithet close in meaning, with the help of an adjectival epithet, with the help of a simile and with the help of a prepositive substantival epithet.

In conclusion it must be said that the translation of metaphors is not an easy task for the translator. Due to certain differences between the English and the Estonian languages and also to different cultural traditions some losses of figurativeness have still been inevitable. But the translators have always managed to render the contents in one way or another.

W. H. H. H.

L. H. H. H.

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Annetaabidrao

Epp Viru diplomitööle "Problems of
Translating Metaphors and Metaphoric Epithets
from English into Estonian".

Diplomitöö esitleb eadeldamise metafooride ja
metafoorsete epiteetide peamiste tõlkemissuvisi inglise
keelest eesti keelde. Analüüs põhineb John Fowles'i
teose eestikeelsele tõlgile võrreldamisel originaalidega.

Töö on vormistatud nõuetekohaselt ning on
lubatud kaitsmisele.

12. juunil, 1990

L. Hanko

R E V I E W

Graduation Thesis "Problems of Translating Metaphors and Metaphorical Epithets from English into Estonian (Based on John Fowles' Novels and their Estonian Translations) by E P P V I R U. Tartu 1990. Supervisor Asst. Prof. U. Hanko.

The paper- 71 neat type-written pages - discusses the ways of translating metaphor, "the most frequently exploited stylistic device" from English into Estonian. The source material, "The Ebony Tower" and "The French Lieutenant's Woman" and their translations by J. Rähesoo and V. Raud is doubtless well chosen. The introduction, in fair proportion to the body of the paper, defines the object of research with numerous well documented references to theoretical sources. The length of the three chapters, however, is not so well balanced, being 31, 4 and 11 pages, respectively. On the other hand, it is hard to see how else the paper might have been articulated.

The list of books used for theoretical background includes 15 items in 5 languages, 2 of them published in the 30s, the others between 1963 and 1980. Here one is tempted to ask whether metaphor has been so thoroughly studied already that nothing has been added in the past decade, or is it that our scientific library has stopped buying books on philology.

It is obvious that the author has had rich material at her disposal. The many types of metaphor and metaphorical epithets have been meticulously defined, all classes reinforced by references to some authorities. All cases are amply illustrated: the author has apparently enjoyed writing her paper.

Yet generally her attitude is detached, or is it that she stands at awe of the material she is handling. It is very seldom that she ventures to make any observations of her own, and when

she has doubts she expresses them in the most modest way possible. For instance, "discussion bathed in optimism" is translated "optimismis kümblev ~~arübelauk~~ The author does not agree, but all she says is," "the metaphor is more figurative than the original". Instead she might suggest something like "optimismist pulbitsev or optimismist õhetav" (p.38)

In another place (p.27) the author has suggested a more word-for-word translation which , in the opinion of the reviewer is not so beautiful as that of V. Raud. Cf. "Idle fingers of wet air brushed his cheeks" is translated " Niiske õhk paitas kui näpuotstega tema põski.", ~~Think~~ is better than "Niiske õhu sõrmed paitasid laisalt tema nägu"

And why not praise the translators for their resourcefulness? For example, ~~is~~ "Poised to the sky, cradled to the afternoon sun" is rendered as Beautifully as "Kaaluka sinataeval avatud, hällina lõunapäikese poole (P.42) , or: "a small barrel of a woman" as "väike naine, ümmargune nagu tünn" (p. 64) deserve attention.

The language of the diploma paper is good scientific English. There are but few misprints: device pro devices (p.2), unforeseen pro unforeseen (p.6), its essence pro in essence (p. 15), careful pro careful (p. 19), descend pro descend (p.20), the pro when (p. 36), problems cropped up pro problems that cropped up (p.65).

To sum up, the graduation thesis presented by Epp Viru is a well-illustrated survey of types of metaphors and metaphoric epithets and examples of their translation from English into Estonian.

As such, it fully meets the requirements set to our diploma papers and deserves a high mark.

Tartu, 10th June 1990

Ajgi