

# Metaphors and Translation Prisms

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**Abstract**—Metaphors, along with similes, are often viewed as translation problems. Many prescriptive guidelines for how to treat them have been proposed, but there is a paucity of descriptive analysis on the nature of the transformation of metaphors, especially between languages that are linguistically and culturally distinct, for example, between English and Asian languages. Furthermore, the study of multiple translations within one language is even more limited. The present paper descriptively analyzes multiple English translations of the same Japanese literary text published in the past century. It shows that: i) a metaphor's life can be ceased or revived; ii) a metaphor's strength, markedness, linguistic state, pragmatic domain, and sociocultural base may change; iii) explicit metaphors and implicit metaphors interact; iv) a metaphor may be deleted or newly created, through translation. These findings empirically show that metaphors are open expressions with some room to be filled, left open, eliminated, or altered through translation, and thus they can serve as venues for varied translation approaches.

**Index Terms**—translation studies, pragmatics, domestication, metaphor, Japanese

## I. INTRODUCTION

Metaphors, along with similes, are frequently viewed as translation problems especially when the source language (SL) and the target language (TL) are linguistically and culturally distinct. Prescriptive guidelines on how metaphors should be translated (Newmark 1981, 1988) and logical predictions on their behaviors in translation contexts (van den Broeck, 1981; Toury, 1995) have been proposed in the field of translation studies. However, the descriptive analyses of metaphors in translation are quite limited,<sup>1</sup> and there is a paucity of such analyses in Asian texts, which are expected to cast more challenges than those of European languages when translated into English. Furthermore, the study of multiple English translations of the same Asian text in authentic contexts is even more limited, although such a study would be promising for revealing a range of patterns of metaphor and similes and gain insight into their roles for translation.

This paper explores the paradigm of the transformations of metaphors and similes through the analysis of multiple published English translations of the same Japanese literary text. The difficulties of translating Japanese into English have been frequently discussed (Riordan and Takayanagi, 1896; Henitiuk, 2010; Makino, 2011; Hasegawa, 2012 among others). This paper attempts to describe, explain, and characterize not only explicit metaphors, but also implicit metaphors in translation contexts in terms of cognitive, linguistic, pragmatic, sociocultural, communicative, and functional point of view following the framework of descriptive translation studies advocated by Holmes (1988), van den Broeck (1981), Toury (1995), Sch äffner (2004), Pym et al. (2008), and Chesterman (2012) among others.

The organization of the paper is as follows: Section II outlines the development of translation studies and varied translation approaches. Section III provides an overview of explicit metaphors and implicit metaphors. Section IV summarizes relevant concepts of metaphor translation discussed in recent literature. Section V presents in-depth descriptive analyses of excerpts of modern Japanese literary works by Kōtarō Takamura (1883-1956), Sōseki Natsume (1888-1916), and Yasunari Kawabata (1899-1972) as well as their published English translations. Section VI is the conclusion.

## II. OVERVIEW OF TRANSLATION APPROACHES AND TRANSLATION STUDIES

The scholars of translation studies<sup>2</sup> in the 1950s and 1960s were in the transition of shifting their focus from the equivalence between code units to the equivalence between texts because the former is arguably unattainable (Jakobson, 1959). However, the pursuit of textual equivalence has also faced difficulties. Catford's level shifts and category shifts are meant to cross syntactic boundaries and reach a text-level equivalence (Catford, 1965, p.73), but his empirical illustrations are limited to sentence-internal elements (Munday, 2012, p.94). In addition, the pursuit of textual equivalence tends to face two opposite directions, faithfulness and naturalness, creating a faithfulness-naturalness paradox: maximizing faithfulness to the source language text (ST) often requires compromising naturalness in the target language text (TT); maximizing the naturalness in the TT often requires compromising faithfulness to the ST. Expectedly, this faithfulness-naturalness dichotomy reappears with different labels in many translation approaches. Nida (1964) distinguishes *formal equivalence* and *dynamic equivalence*: the former focuses on the message itself whereas the latter focuses on the effect that the message of the text gives to its receptors. Similarly, Newmark (1981)

<sup>1</sup> Sch äffner (2004) conducts in-depth descriptive studies of metaphors in authentic political discourse translated between German and English.

<sup>2</sup> The study of translation as an academic discipline only began in the latter half of the 20th century. The term "translation studies" was created by James S. Holmes (1924–1986) in his paper "The name and nature of translation studies" delivered in 1972 (Munday, 2012, p.10).

distinguishes *semantic translation* and *communicative translation*: the former attempts to render the exact contextual meaning of the original whereas the latter attempts to recreate the effect obtained on the readers of the original (p. 39). Advocates of the functional approach to translation parameterize the faithfulness-naturalness dichotomy depending on the function or the purpose of the text (Reiss, 1989; Nord, 1991; Vermeer, 1996). For example, Reiss (1989) claims that the translation of informative texts should maximally respect the semantic equivalence, the translation of operative texts should maximally respect communicative equivalence, and the translation of expressive texts should maximally respect stylistic equivalence. Neubert and Shreve (1992) bypass the faithfulness-naturalness paradox judged by any surface forms, but consider textual equivalence from a pragmatic point of view. They define communicative equivalence as holding between texts that "yield similar information to similar readers in essentially similar situations" (Neubert and Shreve, 1992, p.143). House's (2006) context-based approach transports the faithfulness-naturalness paradox to the distinction between *overt translation* and *covert translation*, where their choice is made after re-contextualizing the text: in overt translation the original's context is reactivated alongside the target context; in covert translation the original text goes through a cultural filter to take account of the new addressees. On the other hand, for Venuti (1995, 1998), the essence of the faithfulness-naturalness paradox is an ethical issue: the two competing poles are *foreignization*, which brings the TL audience to the SL culture, and *domestication*, which brings the author to the TL audience, the latter of which is dominant in Anglo-America.<sup>3</sup>

Currently, translation studies is highly interdisciplinary, overarching linguistics, pragmatics, semiotics, psychology, history, sociology, religious studies, political science, comparative literature, intercultural communication, and more. Some translation scholars take a prescriptive path, aiming to present the guidelines for translators (Newmark, 1981, 1988), whereas others advocate for a descriptive path, aiming to study translations as they are with different focuses (van den Broeck, 1981; Holmes, 1988; Toury, 1995; Sch äffner, 2004; Chesterman, 1997, 2012).

### III. EXPLICIT METAPHORS AND IMPLICIT METAPHORS

Our cognitive and linguistic activities have been built upon and supported by constant metaphor production and deployment through analogy, association, and categorization. Metaphors actually create similarities (Black, 1962, p.37), shock us with an individual flash of imaginative insight (Dagut, 1976, p. 22), and help us extend word meanings (Lyons, 1968, p. 406). Metaphors possess infinite productivity.

A subset of explicit metaphors, or original metaphors, becomes standard metaphors after overuse, and ultimately lexicalized, creating new words. That is, metaphors travel their life-spans, from fully alive (original), to half-alive (standard) and then to dead (lexicalized). Evidently, our linguistic activities are deeply rooted in metaphorization. It is not an exaggeration to say that every linguistic item was derived from a metaphor, if not from a sound symbolism or purely arbitrary signs that are accidentally created.

By contrast, implicit metaphors surround us and support our linguistic and cognitive behaviors as a part of our unconscious knowledge. Lakoff and Johnson (1980) extend the concept of metaphors to include conceptual metaphors such as orientational metaphors, ontological metaphors, and structural metaphors. They are quite culture-detached and mostly universal, and remain as an unconscious part of our linguistic knowledge. Grammatical metaphors can also be considered as a part of implicit metaphors. Halliday (1989, 1994) introduces the concept of grammatical metaphors on the assumption that metaphoric expressions that convey pragmatic/contextual information arise not only through lexical items but also through the manipulation of grammatical categories and structures such as transitivity, modality, and mood configurations. For example, nominalization is an instance of a grammatical metaphor.<sup>4</sup> Expressing a command by a question is also an instance of a grammatical metaphor.<sup>5</sup>

### IV. DESCRIPTIVE TRANSLATION STUDIES OF METAPHORS

Scholars of translation studies commonly classify metaphors into three types: i) original (creative, private, decorative), ii) standard (conventional, stock, idiom), and iii) dead (fossilized, lexicalized).<sup>6</sup> Some scholars of translation studies analyze metaphors prescriptively (Newmark, 1981, 1988), but others analyze them descriptively (van den Broeck, 1988; Toury, 1995; Sch äffner, 2004).

Van den Broeck (1981) provides the three logical possibilities for translating metaphors from SL to TL (p.77):<sup>7</sup>

(1) Translation "*sensu stricto*." A metaphor is translated "*sensu stricto*" whenever both SL "tenor" and SL "vehicle" are transferred into the TL. For lexicalized metaphors this mode of translating may give rise to two different situations depending on whether or not the SL and the TL use corresponding 'vehicles':

a) If the "vehicles" in SL and TL correspond, the resulting TL metaphor will be idiomatic.

<sup>3</sup> See Wakabayashi (2009) for the discussion of translational Japanese and its relationship with Venuti's (1995) foreignization.

<sup>4</sup> See Naganuma (2011) for nominalization as grammatical metaphor in translation contexts between Japanese and English.

<sup>5</sup> See Yang (2013) for interpersonal grammatical metaphor.

<sup>6</sup> Bally (1951) proposes a threefold classification of metaphors: concrete images, affective (or weakened) images, and dead images, as discussed in Vinay and Darbelnet (1995, p.210). Van den Broeck (1981, p.75) assumes three categories of metaphors: private metaphors, conventional metaphors, and lexicalized metaphors. Newmark (1981) also divides metaphors into three types: original (creative), standard (stock), and dead (fossilized) (p.48); however, he later divides them into six types: dead, cliché stock, adopted, recent and original (Newmark, 1988, p.106).

<sup>7</sup> Van den Broeck (1981) borrows the terms "tenor" and "vehicle" from Richards (1936) (p.77).

b) If the "vehicles" in SL and TL differ, the resulting TL metaphor may be either a semantic anomaly or a daring innovation.

(2) *Substitution*. This mode applies to those cases where the SL "vehicle" is replaced by a different TL "vehicle" with more or less the same "tenor." Then the SL and TL "vehicles" may be considered translational equivalents in that they share a common 'tenor.'

(3) *Paraphrase*. An SL metaphor is paraphrased whenever it is rendered by a non-metaphorical expression in the TL. In fact this mode of translating metaphors renders them into "plain speech"; the resulting TL expression comes up to the level of a commentary.

(Van den Broeck, 1981, p.77)

Toury (1995) warns that we should not ignore the cases where metaphors are simply deleted through translation (p. 81-83). In addition, he argues that the unit of metaphor is not always straightforward and that we should also proceed from the TT in addition to proceeding from the ST during descriptive analyses because non-metaphors may become metaphors through translation and metaphors may be created when there is no obvious necessity through translation. However, he does not provide actual empirical studies.

Schäffner (2004) conducts in-depth descriptive studies of metaphors in authentic political discourse translated between German and English from a cognitive and sociocultural perspective and shows that conceptual metaphors (Lakoff and Johnson, 1980) are preserved through translation at the macro-level although they appear not to be at the micro-level.

## V. ANALYSIS

This section explores the variations of transformed metaphors through the analysis of multiple English translations of the same Japanese text. Unlike preceding studies of metaphors in translation, the present study will analyze a wider range of metaphors, both explicit and implicit metaphors, and examine them not only from STs, but also from TTs. For the current purposes, the distinction between metaphor and simile is not always clearly made. STs and TTs that were written in modern vernacular were chosen to reduce variables. The excerpts were drawn from five poems "Hito ni" (To a person), "Kogai no hito ni" (To a person in a suburb), "Bansan" (Dinner), "Anata wa dandan kirei ni naru" (You become prettier and prettier), and "Remon aika" (Lemon elegy) included in *Chieko-sho*<sup>8</sup> (Chieko Poems) written by Kōtarō Takamura (1883-1956), and two novels, *Kokoro*<sup>9</sup> (Heart), written by Sōseki Natsume (1886-1916), and *Yukiguni*<sup>10</sup> (Snow Country), written by Yasunari Kawabata (1899-1972). Their translations to be examined are the following:

### ***Chieko-sho* translated by:**

Soichi Furuta (Takamura and Furuta, 1978)

Hiroaki Sato (Takamura 1980, Takamura and Sato, 1992)

John Peters (Takamura and Peters, 2007)

Paul Archer (Takamura, 2012)<sup>11</sup>

### ***Kokoro* translated by:**

Ineko Kondo (Natsume, 1941)

Edwin McClellan (Natsume, 1957)

Meredith McKinney (Natsume and McKinney, 2010)

### ***Yukiguni* translated by:**

Edward Seidensticker (Kawabata and Seidensticker, 1957)

Giles Murray (Murray, 2007)

### A. *Hito ni* (To a Person)

In the poem, Hito ni (To a person), the author, Kōtarō Takamura, shows his opposition to the offer of an arranged marriage for Chieko.<sup>12</sup> The following is the fourth stanza of this poem and four English translations:

まるでさう

チシアンが描いた絵が

鶴巻町に買い物に出るのです

<sup>8</sup> *Chieko-sho* is a collection of poems written by Kōtarō Takamura (1883 - 1956), about his wife, Chieko. It was published in 1941. Takamura was one of the pioneers of modern Japanese poetry written in free verse in the vernacular and is one of the most widely read poets in Japan.

<sup>9</sup> The novel, *Kokoro*, was written by Sōseki Natsume (1886-1916), who is widely acknowledged as Japan's leading modern novelist. It was first published in 1914.

<sup>10</sup> The novel, *Yukiguni*, was written by Yasunari Kawabata (1899-1972), the first Japanese author to receive a Nobel Prize for Literature. It was first published in 1937.

<sup>11</sup> Paul Archer's translations were published to the web whereas the other translations discussed in this paper were published in print. Archer published his English translations of 30 poems from *Chieko-sho* on [paularcher.net](http://paularcher.net) in 2012.

<sup>12</sup> Chieko Naganuma was the daughter of a rice wine brewer in Fukushima. She was a painter and an activist for women's liberation at that time. In the summer of 1912, Chieko received an offer of an arranged marriage in her hometown. The poem Hito ni (To a person) was written by Takamura in 1912 to show his opposition to this arranged marriage. See Hirose (1987) and Oshima (2008) for more details.

## &lt;Literal translation&gt;

It is just like  
a painting painted by Titian  
goes to Tsurumaki Town for shopping

**Translation by Soichi Furuta (Takamura and Furuta, 1978)**

*like a Titian  
out shopping in Times Square*

**Translation by Hiroaki Sato (Takamura, 1980; Takamura and Sato, 1992)**

*It's like a Titian  
set out for shoppers in Tsurumaki-chō.*

**Translation by John Peters (Takamura and Peters, 2007)**

*As if  
a titan's painting is<sup>13</sup>  
for sale in Tsurumaki Chō.*

**Translation by Paul Archer (Takamura, 2012)**

*As putting a Titian  
For sale in a flea market.*

Sato and Cloper (2007) point out that the substitution of *Tsurumaki Town* with *Times Square* found in Furuta's translation above is problematic: Times Square has been a globally known entertainment district whereas Tsurumaki Town is not usually known even by Japanese people. When this poem was written, Tsurumaki Town was a university town newly developed around Waseda University, filled with boarding houses and restaurants for students (Hiwa, 2012). For Takamura, Tsurumaki Town could have been just an ordinary town for commoners or a familiar place in his neighborhood.<sup>14</sup> Thus, the connotative meanings that Tsurumaki Town bears can be "a university town," "an ordinary town for commoners," or "a familiar neighborhood town," which cannot be metaphorically attributed by Times Square. Accordingly, the use of Times Square does not satisfy Nida's (1964) Dynamic Equivalence because the relationship between the TT audience and the message is different from what existed between the ST audience and the message. Similarly, it does not satisfy Newmark's (1988) communicative translation because the effect produced on the TT audience is significantly different from the effect produced on the ST audience. More importantly, it changes the cultural base of the entire poem. It is a case of cultural transplantation (Hervey and Higgins, 1992) and a clear instance of domestication (Venuti 1995, 1998).

By contrast, Paul Archer replaces this proper noun, *Tsurumaki Town*, with a common noun, *a flea market*, as shown above. "A flea market" prevents the TL audience from being puzzled by an unfamiliar geographic name and is contextually consistent with *kaimono* (shopping) in this sentence, but it might render quite a different connotation compared to Tsurumaki Town.

A paradigm of the translations of Tsurumaki Town as a metaphoric expression shows that a metaphor may change its linguistic category, its referent, its cultural base, and its pragmatic meaning.

#### B. *Kogai no Hito ni (To a Person in a Suburb)*

Kōtarō Takamura's poem entitled *Kogai no hito ni* (To a person in a suburb) starts with the following stanza:

わがころはいま大風の如く君にむかへり

愛人よ

いまは青き魚の肌にしみたる寒き夜もふけ渡りたり

されば安らかに郊外の家に眠れかし

## &lt;Literal translation&gt;

my heart now, like a big wind, goes toward you  
my lover  
now, the cold night that seeps into the blue fish's skin deepens  
so, sleep peacefully at your suburban house

The following are four translations of this stanza:

**Translation by Soichi Furuta (Takamura and Furuta, 1978)**

*my heart now faces you like a gale  
my love  
piercing the blue fish skin, the cold night now deepens  
so sleep peacefully at your suburban home*

<sup>13</sup> It is not clear why Titian is represented as "titan" in Peters' translation.

<sup>14</sup> According to Hirose (1998), Titian's painting represents Chieko, who can be portrayed in religious paintings and Tsurumaki Town represents just a common town in this poem. According to Oshima (2008:260), Takamura set up his atelier in Hayashi Town in Tokyo in 1912. Tsurumaki Town is only about 30 minute walk from Hayashi Town.

**Translation by Hiroaki Sato (Takamura, 1980; Takamura and Sato, 1992)**

*My heart, now like a great wind, sweeps toward you,  
my love.*

*Now seeping into the blue fish skin the cold night grows late,  
sleep peacefully in your house in the suburbs.*

**Translation by John Peters (Takamura and Peters, 2007)**

*My heart is a gale that meets you,  
my love.*

*The cold night deepening  
seeps into blue fish skin,  
so sleep peacefully in your suburban home.*

**Translation by Paul Archer (Takamura, 2012)**

*Now like a great wind my heart rushes towards you,  
Oh my love,  
Now the cold night sinks under the skin of blue fish,  
So sleep peacefully in your suburban home.*

The translation by Peters has a metaphor "my heart is a gale" whereas the corresponding part in the ST is a simile "my heart is like a big wind" (literal translation). Conversion of a simile to a metaphor is not commonly prescribed although conversion of a metaphor to a simile is (Newmark, 1981, 1988), because the former could create a risk of unintelligibility or a change of the truth value of a sentence. Nonetheless, this shows that a metaphor can be created from a simile through translation and it indeed strengthens its expressive force.

Next, consider the third line of this poem, repeated below:

いまは青き魚の肌にしみたる寒き夜もふけ渡りたり

**<Literal translation>**

now, the cold night that seeps into the blue fish's skin deepens

**Translated by Soichi Furuta (Takamura and Furuta, 1978)**

*piercing the blue fish skin, the cold night now deepens*

**Translated by Hiroaki Sato (Takamura, 1980; Takamura and Sato, 1992)**

*Now seeping into the blue fish skin the cold night grows late,*

**Translated by John Peters (Takamura and Peters, 2007)**

*The cold night deepening seeps into blue fish skin,*

**Translated by Paul Archer (Archer, 2012)**

*Now the cold night sinks under the skin of blue fish,*

Unlike Furuta and Sato's translations, Peters' translation changes the grammatical structure radically: *to seep* is in an embedded sentence in the ST, but is the main verb in TT. *To seep* in this context is an original metaphor and a lexical metaphor. By promoting *to seep* from an embedded verb to a main verb through translation makes the original metaphoric expression *the night's seeping into blue fish skin* more forefront, sharpened, and strengthened. Similarly, Archer's translation merges the two verbs, *to seep* and *to deepen*, into one verb, *to sink*, and represents it as the main verb and the sole verb, resulting in strengthening the metaphoric force. This can be considered an instance of grammatical metaphor (Halliday 1989, 1994) because the change of structures alters the salience of some concept, which happens to be a metaphoric expression, and which happens to be done through translation. It is an interesting case where grammatical metaphorization is applied to a lexical metaphor through translation.

To summarize, metaphoric force can be intensified freely through translation, and lexical metaphors and grammatical metaphors interact. A simile can become a metaphor, and a lexical metaphor can undergo a structural change for no reason except for strengthening their metaphorical force as an instance of Hallidayan grammatical metaphor. The cognitive image of a simile/metaphor perceived by translators can be syntactically reorganized according to the cognitive salience perceived by them.

**C. Bansan (Dinner)**

In their study of translation assessment, Sato and Cloper (2007) discuss the importance of a standard metaphor, *nure nezumi* (soaked rat), in Kōtarō Takamura's poem *Bansan* (Dinner) comparing it with its three translations. The poem starts with the following two lines:

暴風をくらった土砂ぶりの中を

ぬれ鼠になつて

**<Literal translation>**

In a stormy downpour  
become a wet-rat

**Translation by Soichi Furuta (Takamura and Furuta, 1978)**

*drenched*

*in a heavy downpour driven by storm*

**Translation by Hiroaki Sato (Takamura, 1980; Takamura and Sato, 1992)**

*Go out in gust-thrashed downpour*

*like a drowned rat*

**Translation by John Peters (Takamura and Peters, 2007)**

*Out in a downpour*

*like a soaked rat*

The standard metaphor "nure-nezumu ni naru" literally means *to become a soaked rat/mouse*, but actually means *to get soaked (while dressed)*, as in *I was caught by the rain on the way home and got completely soaked*. The image of a rat/mouse is retained in Sato and Peters' translations, but is omitted in Furuta's translation. At a sentence/semantic level, the image of a rat/mouse is not required. However, Sato and Cloper (2007) convincingly show how it coincides and overlaps with what the entire poem depicts, namely, surviving in a harsh environment, acquiring food within a food chain, devouring, digesting, resting, rejuvenating, satisfying, and reproducing.

Standard metaphors are usually translated into an equivalent standard metaphor or an actual sense in the TL, but their treatment is sometimes controversial. Baker (1992) points out that identifying a standard metaphor (or an idiom) is not always easy (p. 69). Newmark (1988) recognizes that standard metaphors have "a certain warmth" and are "not deadened by overuse" yet (p.108). In natural languages, animals are widely used as metaphors for characterizing humans' state and action. Although there are some idiosyncratic cross-linguistic differences<sup>15</sup>, they allow us to understand human characters rooting from the "Great Chain of Being" metaphor system discussed in Lakoff and Tunner (1988). Cross-culturally, rats and mice are usually associated with concepts such as small mammals, ordinary existence (not particularly beautiful, big, strong, etc.), food-stealing (pest), persistent survivors, and strong reproductiveness. If we extend our analyses from a sentence/semantic level to a text/pragmatic level, we can identify several elements that repeatedly appear in this poem as being closely associated with the image or *nezumi*. Thus, for a textual and pragmatic-based translation approach (Neubert and Shreve, 1992), the picture of a rat/mouse is essential for this text.

Archer's translation that appeared in 2012 also utilizes the standard metaphor, *drowned rat*, just like Sato did as shown above:

**Translation by Archer (Takamura, 2012)**

*In the storm lashed rain*

*Like a drowned rat*

Although it is stylistically similar to the original and also retains the rat/mouse image, it also has a side-effect: it adds an unneeded meaning "drown," whose semantics include the causation of death, which is not present in the Japanese counterpart. By contrast, it was translated literally as *soaked rat* in Peters' translation. Peters' translation is literal, and converts a standard metaphor into an original metaphor in a form of simile. Although it takes a status of simile, it most vividly brings the image of a rat/mouse because it is not a standard metaphor.

To summarize, the translations of a standard metaphor, "nure-nezumi" (*soaked rat/mouse*), shows that a metaphorical life can be revived (*soaked rat*), maintained (*drowned rat*), or terminated (*drenched*) through translation, depending on the metaphor's cognitive life and its cognitive level (sentence-level vs. text level).

#### D. *Anata wa dandan kirei ni naru (You Become Prettier and Prettier)*

The following are the first seven lines in the poem "Anata wa dandan kirei ni naru" (You become prettier and prettier), written by Kōtarō Takamura in 1927, and its four English translations:

をんなが附属品をだんだん棄てると

どうしてこんなにきれいになるのか。

年で洗はれたあなたのからだは

無辺際を飛ぶ天の金属。

見えも外聞もてんで歯のたたない

中身ばかりの清冽な生きものが

生きて動いてさつさと意慾する。

#### <Literal translation>

When women gradually discard attached items

Why do they become this pretty

Your body that was washed by age is

heavenly metal that flies over infinities

neither vanity nor reputation can compete with

<sup>15</sup> See Ohnuki-Tierney (1990), Wang, F. (2013), Wang, L. (2013), Liu (2013), Duan, Cui, and Gao (2014) for animal metaphors in Japanese and Chinese.

a pure and cold creature that only has (its own) content  
lives, moves, and desires unhesitantly

**Translation by Soichi Furuta (Takamura and Furuta, 1978)**

*when women cast off accessories one by one  
why is it they become so beautiful?  
your body washed by age  
is heavenly metal flying through infinity.  
this cool pure animal of sheer substance  
untouched by either vanity or repute  
lives, moves, and wishes fast.*

**Translation by John Peters (Takamura and Peters, 2007)**

*As a woman casts off accessories one by one,  
why does she become so lovely?  
Your body washed by years  
is celestial metal flying through infinity.  
A living being of wholly clear substance,  
beyond vanity and scandal,  
lives, moves, and swiftly wills.*

**Translation by Paul Archer (Takamura, 2012)**

*Why do women get more and more pretty  
As they cast off all their affectations?  
Your body washed clean by the years  
Flies through infinity like heavenly metal  
Untouched by vanity or worldly esteem,  
Pure, cool, clear essence of being  
Living, moving, responding to its desires.*

"Fuzokuhin" literally means attached items or physical items added to some product or merchandise, for example, a chair that comes with a piano, or a measuring cup that comes with a rice cooker. Thus, "fuzokuhin" in the above poem is an original metaphor and is quite marked. Translating it as "accessories" as in Furuta and Peters' translations has a side effect: "accessories" can refer to such items like chairs and measuring cups, but can also refer to necklaces and earrings. "Accessories" in the latter sense is still metaphorical, but its markedness is considerably lost. In Archer's translation, "fuzokuhin" (attached items) is substituted by a sense "affectations," presumably based on "mie mo gaibun mo" (vanity and reputation) that appear later in this section. Although substituting this metaphor ("attached item") with a sense eases the TT audiences' interpretive effort, it also eliminates markedness that was present in the ST and ceases its metaphorical life.

Next, consider the metaphoric expression, "your body ... is heaven's metal that flies over infinities." This sentence is restructured in Archer's translation although there is no syntactic necessity for it. The verb "to fly" is moved from inside of the relative clause and promoted to a main verb, as in "your body ... flies through infinity like heavenly metal." The metaphoric unit is altered and the concept of "flying" is made more salient through structural change, as in the case of Hallidayan grammatical metaphor observed in Section B.

*E. Remon Aika (Lemon Elegy)*

Kōtarō Takamura's wife, Chieko, dies on October 5th, 1938. He wrote a poem *Remon aika* (Lemon elegy) to describe the moment when he put a drop of lemon juice in her mouth on her deathbed. The following are the sixth to eighth lines of this poem:

その数滴の天のものなるレモンの汁は

ぱっとあなたの意識を正常にした

あなたの青く澄んだ眼がかすかに笑ふ

**<Literal Translation>**

those few drops of heavenly lemon juice  
suddenly made your consciousness normal  
your blue and clear eyes slightly smile

The following are four translations of this section:

**Translation by Soichi Furuta (Takamura and Furuta, 1978)**

*a few drops of heavenly lemon juice  
suddenly restored lucidity  
your blue limpid eyes smiled a little*

**Translation by Hiroaki Sato (Takamura, 1980; Takamura and Sato, 1992)**

*Those heavenly drops of juice*

*flashed you back to sanity.*

*Your eyes, blue and transparent, slightly smiled.*

**Translation by John Peters (Takamura and Peters, 2007)**

*Those few dew drops from heaven*

*suddenly brought back your mind.*

*Your blue-bright eyes smiled dimly.\**

*\*Chieko's eyes were brown not blue, but Kōtarō uses blue as a metaphor for their clarity at that moment.*

**Translation by Paul Archer (Takamura, 2012)**

*Those few drops of heavenly lemon juice*

*Suddenly made you normal again.*

*Your shining lucid eyes smile gently.*

Chieko was a Japanese person and her eyes were not blue. Thus, the word "blue" was not intended to depict the color of Chieko's eyes. It is obvious for the SL audience, but may not be for the TT audience. Although Sato and Furuta just use "blue" in their translation, Peters makes it a part of a compound "blue-bright" to tightly connect the meaning of blue with brightness and also adds a footnote, stating that "blue" was used as a metaphor for expressing the clarity of Chieko's eyes. On the other hand, Archer replaces it with "shiny." These two cases show that a metaphor's force can be reduced through restructuring or completely eliminated to overcome cultural presupposition.

#### F. *Kokoro* (Heart)

In the novel *Kokoro* written by Sōseki Natsume, a young man (the protagonist) encounters an older man he calls "Sensei"<sup>16</sup> with the expectation of learning about life from him. The young man tries to seek more chances to have a conversation with Sensei although Sensei's attitude toward him is far from warm. The following excerpt shows the scene where Sensei was visiting his friend's grave at a cemetery by himself and suddenly noticed that the young man was approaching him.

「どうして……、どうして……」先生は同じ言葉を二遍繰り返した。その言葉は森閑とした昼の中に異様な調子をもって繰り返された。私は急に何とも応えられなくなった。「私の後を跟けて来たのですか。どうして……」先生の態度はむしろ落ち付いていた。声はむしろ沈んでいた。けれどもその表情の中には判然いえないような一種の曇りがあった。

##### <Literal translation>

"Why...? Why...?" Sensei repeated the same word twice. That word was repeated in a strange tone during the daytime, which was quiet. I suddenly became unable to reply in any way. "Did you follow me? Why...." Sensei's attitude was rather calm. (His) voice was rather sunken. However, in (his) facial expression, there was a kind of cloudiness that was unable to be clearly said.

**Translation by Ineko Kondo (Natsume, 1941)**

"Why, why...?" Twice the sensei uttered the same word, which was repeated in a tone that sounded strange in the hushed afternoon, till I became unable to make any reply. "Did you follow me? Why did you do it?" The sensei's attitude was unexpectedly calm; his voice was rather melancholy. But in his expression there was a kind of cloud which I could not make out.

**Translation by Edwin McClellan (Natsume, 1957)**

"How in the world ...?" he said. Then again, "How in the world...?" His words, repeated, seemed to have a strange echo-like effect in the stillness of the afternoon. I did not know what to say. "Did you follow me? How...?" He seemed quite relaxed as he stood there, and his voice was calm. But there was on his face a strangely clouded expression.

**Translation by Meredith McKinney (Natsume and McKinney, 2010)**

"How...? How...?" The repeated word hung strangely in the hushed midday air. I found myself suddenly unable to reply. "Did you follow me here? How...?" He seemed quite calm. His voice was quiet. But a shadow seemed to cloud his face.

First, consider the sentence "That word was repeated with a strange tone in the quiet daytime." Kondo's translation is quite close to the literal translation although sentence breaks are considerably altered. By contrast, McClellan adds a simile, *echo-like*, and McKinney adds a metaphor, *hung ... in the ...air*, after restructuring the sentence. Although the way that the word was repeated is only described as *in a strange tone* in the ST, the contextual information, bright daytime, deep quietness, and unexpectedness of the sensei's utterance render a timeless non-disappearing auditory image. The addition of the simile and metaphor by McClellan and McKinney successfully express such an image, which may be difficult to be perceived by the TT audience otherwise.

Next, consider the last sentence of the same excerpt from *Kokoro* above, "However, in that facial expression, there was a kind of cloudiness that is unable to be clearly said." Kondo and McClellan's translations are close to the literal

<sup>16</sup> "Sensei" is a common noun that means *teacher*, but can also be a respectful title used after the name of someone who is a teacher, doctor, lawyer, or some other professionals with a leadership role. It can also be used by itself as an addressing term.

translation. However, McKinney's translation introduces a new metaphoric word, "shadow." This clarifies the nature of cloudiness on his face, which may not be clear to the audience otherwise.

These two cases offer empirical evidence of "zero to metaphor" predicted by Toury (1995).

#### G. Yukiguni (*Snow Country*)

Yasunari Kawabata's novel, *Snow Country*, depicts the relationship between a man in Tokyo (the protagonist), and a geisha at a hot-spring town in the northern part of Japan. The novel starts with the following paragraph that consists of three short sentences:

国境の長いとんねるを抜けると雪国であった。夜の底が白くなった。信号所に汽車が止まった。

##### <Literal translation>

Once (we) go through the long border tunnel, outside was a snow country. The bottom of the night became white. The steam locomotive stopped at the signal box.

The first sentence expresses the sudden change of scenery after the train comes out of the long tunnel. The second sentence reiterates the change using a metaphoric expression: the bottom of the night became white.<sup>17</sup> This paragraph is translated by Edward Seidensticker and Giles Murray as follows:

##### Translation by Edward G. Seidensticker (Kawabata and Seidensticker, 1957)

*"The train came out of the long tunnel into the snow country. The earth lay white under the night sky. The train pulled up at a signal stop."*

##### Translation by Giles Murray (Murray, 2007)

*They emerged from the long border tunnel into the snow country. The night was carpeted with white. The train halted at a signal box.*

The metaphoric expression, "the bottom of the night" is unintelligible for the TL audience because the English word "bottom" implies a container and perceiving "night" as a container or a three-dimensional entity is difficult to accept even as a metaphor for the TL audience. As a result, a new metaphor is born through translation to fill the gap while maintaining the two key words, "night" and "white". In Seidensticker's translation (Kawabata and Seidensticker, 1957), the earth is personified as the performer of the action "to lay." In Murray's translation (Murray 2007), the verb "to carpet" is introduced as a new metaphor. Although a carpet was not a common item in the Japanese context depicted in this novel, this metaphor successfully expresses the meaning of "bottom" without the image of container for the TT audience.

Next consider the fourth paragraph, which consists of only one sentence:

もうそんな寒さかと島村は外を眺めると、鉄道の官舎らしいバラックが山裾に寒々と散らばっているだけで、雪の色はそこまでゆかぬうちに闇に吞まれていた。

<Literal translation> Already, it is that cold (he thought and); Shimamura gazed outside (then); the only things that existed were barracks that appeared like the railroad station's workers' housings, which were scattered along the foot of the mountain in a way they appeared cold (and); the color of the snow had been swallowed by the darkness before it reached them.

The metaphor "swallowed" is eliminated in Seidensticker's translation (Kawabata and Seidensticker 1957), but retained in Murray's translation (Murray, 2007).

##### Translation by Edward G. Seidensticker (Kawabata and Seidensticker, 1957)

*It's that cold, is it, thought Shimamura. Low, barracklike buildings that might have been railway dormitories were scattered here and there up the frozen slope of the mountain. The white of the snow fell away into the darkness some distance before it reached them.*

##### Translation by Giles Murray (Murray, 2007)

*So cold already, thought Shimamura. He gazed out at the sheds--probably housing for railroad workers--that straggled desolately across the lower slopes of the mountain. The white of the snow was swallowed up in darkness before it reached them.*

To summarize, metaphors can be newly created or deleted as translation solutions, supporting Toury's (1995) prediction on the behavior of metaphors in translation contexts.

## VI. CONCLUSION

The analysis of multiple English translations of the same Japanese literary texts revealed that metaphors and similes, regardless of whether they are implicit or explicit, are open expressions that have room to be filled, left open, or eliminated and that faithfulness/naturalness choices manifest most easily through them, creating translation prisms. Their sociocultural base can be neutralized or altered, facilitating domestication. Their cognitive life, markedness, expressive force, pragmatic domain, and syntactic/semantic status can also change through translation. Metaphors can be deleted, but can also be freely created through translation.

<sup>17</sup> The "bottom" is expressed by the Japanese word "soko." It means "bottom" or "lowest area" as in **hako no soko** (the bottom of the box) and **umi no soko** (the bottom of the sea (seabed)).

Interestingly, there is an astonishing similarity between metaphorization and translation: they are both acts of expressing one thing by using another. It is just that "another" is a different item expressed in the same language (metaphorization) or an equivalent or similar item expressed in a different language (translation). With Jakobson's (1959) terms,<sup>18</sup> we can consider that "metaphorization" is "intralinguistic" transfer and "translation" we are considering here is "interlinguistic" transfer. Guldin (2010) argues that "metaphor and translation share a series of structural similarities and their history within the Western tradition has been interlinked from the very beginning" (p.162). Hallidayan grammatical metaphor is an intralinguistic transfer, but it can also manifest itself interlinguistically through translation. The empirical evidence presented in this paper shows that metaphorization, regardless of whether it is, explicit or implicit, takes place as an interwoven combination of intralinguistic and interlinguistic transfer through translation.

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<sup>18</sup> Jakobson (1959, 233) distinguishes three types of translations:

- (i) intralingual translation: an interpretation of verbal signs by means of other signs of the same language
- (ii) interlingual translation: an interpretation of verbal signs by means of some other language
- (iii) intersemiotic translation: an interpretation of verbal signs by means of signs of nonverbal sign systems

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