



About the Translation of Expressions with Metaphoric Meaning in Keller's Short Story "A Village Romeo and Juliet" in Macedonian Language

Darinka Marolova^a

^aGoce Delchev University, Krste Misirkov bb, 2000 Shtip, Macedonia

^adarinka.marolova@ugd.edu.mk

Abstract

This research paper focuses on expressions with metaphoric meaning and it critically reviews the translation procedures applied when translating these expressions from German into Macedonian language. The analysis is performed on isolated examples of expressions with metaphoric meaning, given together with their immediate context. The corpus of research is the short story "Romeo und Julia auf dem Dorfe" in German language (mk. Ромео и Јулија на село") by Gottfried Keller, translated into Macedonian language by Emina Avdic.

Keywords: metaphoric meaning, literary translation, translation procedure

1. Introduction

The metaphorical expressions have been quite explored so far. There are many articles and monographs that elaborate certain aspects of such phenomena. The scientists have offered many definitions of metaphorical expressions as well as their classifications according to various criteria, depending on which criteria are considered to be relevant. As of late, the researches are especially present which involve contrastive analysis of expressions with metaphorical meaning in two or more languages.

The goal of our research is not to treat the metaphor exclusively as linguistic entity, but rather to make a translational analysis of this phenomenon with cultural background. What does that mean? That means that we will initially locate them in a given text, than we will explain and compare them with the given translation in the other language. Finally, we'll give our critical comment on whether the proposed translation possesses the

necessary qualities, or whether the idea, the meaning of the source text is properly transferred and to what extent the translator remained loyal to the style of the author of the original work.

At the same time we will try to give our suggestions for translation of the selected expressions with metaphoric meaning. Here we must remind that the offered suggestions are not necessarily better than those given from the translator. Some future literary translators or researchers of literary translations can later assess what is the best solution for the translation of the expression of metaphoric meaning, in order to obtain an expression that will be in the spirit of the target language and that will have the same semantic and the same stylistic level as the original expression. Except that, this could mean also enriching the target language with new terms, contents, ideas, etc.

Because metaphorical expressions are present in the literature to a greater degree, which is characterized by dominant expressiveness in the way of giving the author's thoughts, we decided to take the well-known German novel "Romeo und Julia auf dem Dorfe" (mkd. "Ромео и Јулија на село", eng. "A Village Romeo and Juliet") by Gottfried Keller translated into Macedonian by Emina Avdic for analysis.

2. Exemplary analysis of expressions with metaphoric meaning and their translations

The expressions with metaphorical meaning of this novel will be taken for analysis always with its immediate context, so that their meanings could be determined clearly and unambiguously, as following:

So hatte Vrenchen die größte Not, ihre anmutige Person einigermaßen auszustaffieren, sich ein allerbescheidenstes Sonntagskleid zu erobern... [8]

Така Вренхен мачеше мака да ја среди својата мила појава, да изнуди за себе најскромн неделен фустан... [9]

The composition *Sonntagskleid* is a kind of material realia in the German language that testifies of the lifestyle of the speakers of this language. It consists of two words: *Sonntag*, which means *Sunday* and *Kleid*, which means *dress*. The translator has translated this word composition literally with *неделен фустан* (eng. *Sunday's dress*), although under this term is considered any (new, orderly) dress worn on a special occasion (in past ceremonies on special occasions were held on Sundays, so hence the motivation of the complex). So, instead of *неделен* (eng. *Sunday's*) we recommend the paraphrase *празничен* or *свечен фустан* (eng. *ceremonial*). In this way the metaphorical meaning of the original expression would be transferred by listing the direct meaning, so it would be clear to the Macedonian reader that it is not about a dress worn only on Sundays.

The positive side of the applied translation procedure could be that the expression *неделен фустан* (eng. *Sunday's dress*), of course, with its metaphorical meaning, could be applied in the Macedonian language for a dress worn on a ceremony because ceremonies are held today quite often on Sundays.

Ihre Naschhaftigkeit wurde zu wilder Begehrlichkeit, ihre Zungenfertigkeit zu einem grundfalschen und verlogenen Schmeichel- und Verleumdungswesen, mit welchem sie jeden Augenblick das Gegenteil von dem sagte, was sie dachte, alles hintereinander hetzte und ihrem eigenen Manne ein X für ein U vormachte; ... [8]

Нејзината алчност за јадење стана дива лакомија, нејзината дрдорливост се претвори во сосема неискрено и лажно ласкање и озборување, такашто во секој миг го кажувааше спротивното од она што навистина го мислеше; ги набедувааше едните против другите, а на сопствениот маж му продаваше рог за свеќа; ... [9]

The Macedonian proverb *продава рог за свеќа* (eng. *to sell horn for candle*) is rooted in the past, when the candles were quite helpful for the household, unlike the horns. So, when saying *му продава некому рог за свеќа* it was thought that someone cheats somebody in despicable way. Exactly this proverb has been used by the translator as a suitable equivalent of the original text saying *ein X für ein U vormachen*. Namely, in the German, the proverb hides the Roman numerals, and, as known, the letter V refers to the number 5 and the letter X to the number 10. But if you extend the lines of the letter V down you will get X, which means you will double the value of the number. The expression we analyze contains the letter U, which actually comes from V in the Latin alphabet. So the translator made adaptation of the expression and we consider her action quite proper, because although the linguistic meanings are differently motivated in both languages, the expressions have the same function in both cultural circles.

„Rede doch nicht so spaßhaft“, sagte Manz, „es wird wohl grad gemacht, und zwar auf deiner Seite, darauf kannst du Gift nehmen!“ [8]

„Не прави такви шеги“, рече Манц, „меѓата ќе ја исправиме, и тоа на твојата страна; биди сигурен во тоа!“ [9]

By the idiomatic expression *Gift auf etwas nehmen* is meant that something is *definitely, 100% certain, one can rely on it, one can bet on it*, etc. The Macedonian expression *биди сигурен во тоа* (eng. *be sure of it*), used as a translational equivalent in the target text, is a paraphrase or directly stating the basic meaning of the German idiom. Although it reflects the sense, this is a depletion of the text style. As a better option in terms of style we suggest expressions such: *можеш мирно да спиеш* (eng. *you can sleep peacefully*), *можеш да ја сметааш работата за завршена* (eng. *you can feel the work completed*), *со сигурност* (eng. *for sure*), *со гаранција* (eng. *guaranteed*).

Beide aber trafen zusammen in der Überzeugung, dass der andere, den andern so frech und plump übervorteilend, ihn notwendig für einen verächtlichen Dummkopf halten müsse, dar man dergleichen etwa einem armen haltlosen Teufel, nicht aber einem aufrechten, klugen und wehrhaften Manne gegenüber sich erlauben könne, ...[8]

Двајцата, меѓутоа, беа сложни во увереноста, дека другиот, обидувајќи се да го измами просто и дрско, сигурно го смета за беден глупак, бидејќи човек може да си дозволи такво однесување кон сиромашен и кутар бездомник, но не и кон чесно, умно и храбро мажиште. [9]

The composition *Dummkopf* consists of the adjective *dumm* (mkd. *злунав*, eng. *stupid*) and *Kopf* (mkd. *глава*, eng. *head*), or if translated literally - *злунава глава* (eng. *stupid head*). Thereby it is important to note that the stupidity concerns the human, not the head. The metaphoric meaning in this case could be transferred to the Macedonian language by the literal translation of the term *злунава глава* (eng. *stupid head*), and it would be still clear to any reader of the Macedonian translation which metaphoric meaning stands behind this expression. In the translation of Emina Avdic stands the noun *злунак* (eng. *fool*) which has the same function as the expression *злунава глава* (eng. *stupid head*), which is to disparage, insult the person this epithet refers to. So, she managed to capture the same function in the Macedonian text, but she deprived the reader from the figurative view of the expression.

„Die Lumpenhunde zu Seldwyl kochen wieder gut!“ sagte Manz, der eine der Bauern, und Marti, der andere, erwiderte: „Gestern war einer bei mir wegen des Ackers hier.“ „Aus dem Bezirksrat? bei mir ist er auch gewesen!“ sagte Manz. [8]

„Ништожниците од Зелдвила пак готват нешто убаво!“ рече Манц, еден од селаните, а Марти, оној другиот, одговори: „Вчера кај мене беше еден човек за нивава“. „Од околицката управа? Беше и кај мене!“ рече Манц. [9]

The composition *Lumpenhunde* consists of two words, too: *Lumpen* (mkd. *партал*, eng. *rag*) and *Hunde* (mkd. *кучиња*, eng. *dogs*) and refers to people who are morally bad, negligent, dishonest, unscrupulous in character, and is used in order to humiliate, derogate or insult somebody. The metaphoric meaning of this expression is that the people to whom this expression refer are being compared with ragged dogs. The term *ништожници* (eng. *scoundrels*), that stands in the Macedonian translation has the same function as *Lumpenhunde*, but it seems that it does express the same speaker's anger as the original expression. Moreover in this case the translator deprives the reader the opportunity to read a passage with imagery in the expression. This lack could be eliminated by literal translation with *парталави кучиња* (eng. *ragged dogs*), or by using other expressions with metaphoric meaning as: *кучиња* (eng. *dogs*), *расипници* (eng. *spendthrifts*), *неранимајковци* (eng. *scoundrels*). The meanings of the last given terms are differently motivated, however in this way is kept the same aesthetic character of the original text.

3. Conclusion

We may conclude that the translation of literary texts has complex nature. Literary texts can have different contents, from everyday situations, to unrealistic worlds. Therefore it is said that the translator is challenged to transfer the content from one culture to another and thus to provide maximal approximation to the original text, both in form and in content. It must be admitted that translation is not an easy job, because the translator must decide how to convey in another language an expression with metaphoric meaning, used from stylistic reasons, so that the literary work does not lose its value and does not lose the point that the author had as an idea. In addition, the translator is exposed to constant criticism, sometimes even by unprofessional people.

Because of the dominance of the linguistic expression and the increased cultural load of literary texts, the translator must strive to keep the expressive character of the text, and thus to achieve as closely as possible the same effect on the reader of the translation, as it does the original text on the reader of the original. For this purpose he must be able to act as if he was an author. For Sager [16] the translator is not only an expert in foreign language, but basically he must have talent of a writer. But, he is more limited in his creativity from the original author, because he must not cross out from the content frames of the source text. That means that the translation must seem natural to the readers, i.e. the given text should not be recognized as a translation or a copy of the original. For this purpose the translator must adapt the foreign elements at the target culture. This makes his task even more difficult.

The analysis of this study showed that for the translation of expressions from German into Macedonian with metaphorical meaning present in the literature language various procedures are used, such as adaptation, modulation, paraphrase etc. up to literally translation. All procedures are applied correctly, because all they give the meaning, the idea of original expression faithfully, but in some places we found the opportunity to use other methods. E.g. we recommend the literal translation of the terms *Dummkopf* and *Lumpenhunde*. In these cases with the literal translation it would be kept the same aesthetic value as the original and the Macedonian language could be enriched with new expressions. The literal translation has proved to be a solid method also for translation of the lexem *Sonntagskleid*, although we proposed another parallel method, i.e. paraphrasing - *свечен фустан* (eng. *ceremonial dress*). The paraphrasing was proved as a good procedure also for the translation of the phrase *Gift nehmen*, although there are other possible variants too, as indicated above: *можеш мирно да спиеш* (eng. *you can sleep peacefully*), *можеш да ја сметааш работата за завршена* (eng. *you can feel the work completed*), *со сигурност* (eng. *for sure*), *со гаранција* (eng. *guaranteed*). The adaptation of the proverb *X für ein U vormachen* with the Macedonian proverb *продава роз за свеќа* represents a quite proficient translational strategy, which meets all the requirements for a quality translation.

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