The Metaphor in Literature and the Effect on Translation

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Abstract
As Dagut (1976: 32) pointed out, the particular cultural experiences and semantic associations exploited by translation and the extent to which these can, or cannot, be produced non-anomalously into the target language, depending on the degree of overlap in each particular case, constitute the basis for the translatability of a metaphor. Snell-Hornby (1995: 41) stated that the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture. This paper focuses on the translation of metaphor as a cultural concept. It is based on Newmark’s (1982: 84-95) theory of translation and uses Oscar Wilde’s The Picture of Dorian Gray as the corpus for metaphor analysis. Through contrastive analysis we aim to discover and we highlight the ways in which metaphors in an English fictional text are rendered in Greek and German. Linguistic frames and cultural images and influences are taken into account by comparing the metaphorical reproductions in German and Greek.

Keywords: metaphor; translatability; translation; culture; Greek; German

1. Introduction
According to Aristotle (Poetics, 57b (21) 2), “[m]etaphor is the application of a strange term either transferred from the genus and applied to the species, or from the species and applied to the genus, or from one species to another or else by analogy”. What Aristotle wants to highlight is the notion of ‘transfer’, which is also adopted by Macadam (1975: 747), who states that “[m]etaphor (translation) occurs when a word applying to one thing is transferred to another because the similarity seems to justify this transference”.

Metaphor is a pervasive and influential phenomenon in interaction. For example, Kovesces (2002) highlights the different categories of metaphors and their impact on culture. Furthermore, Lakoff and Johnson (1980) mention the impact of metaphor on everyday language and even on our perception of the world. Lakoff and Johnson (1980: 12) believe that “a culture may be thought of as providing, among other things, a pool of available metaphors for making sense of reality”. Metaphors are rooted in the culture of a nation and reflect their cultural beliefs and...
values. Consequently, metaphors are culture-specific, and different cultures conceptualize the world in different ways.

Some scholars claim that cultural specific features produce associations in the source language (SL), but not in the target language. Many metaphors include the cultural experience and therefore the translation is more demanding, especially when the influence of cultural specific phenomena and national characteristics is manifest.

Many translation studies scholars have considered various strategies of translating metaphors (Bassnett 1993; Lefevere 1993; Snell-Hornby 2006), which are:

1) direct translation: turning a metaphor into the same metaphor;
2) substitution: turning a metaphor into a different metaphor;
3) paraphrase: a shift to a nonfigurative equivalent.

Various scholars have pointed out the challenges involved in the use of metaphor. Dagut (1976: 32) believes that there is no simplistic general way to translate metaphors, depending on two critical points:

“a) the particular cultural experiences and semantic associations exploited by them, and
b) the extent to which these can, or cannot, be produced non-anomalously into the target language (TL), depending on the degree of overlap in each particular case.”

Dagut (1976: 28) also argues that “what determines the translatability of a SL metaphor is not its ‘boldness’ or ‘originality’, but rather the extent to which the cultural experience and semantic associations on which it draws are shared by speakers of the particular TL”. Similarly, Al-Hassnawi maintains that the difficulty of the translation of the SL metaphor is not the lack of lexical equivalents in the TL but the diversity of cultural conceptualizations of an identical entity or word in the SL and TL (https://translationjournal.net/journal/41metaphor.htm).

Finally, Snell-Hornby (1998: 95) states that “the extent to which a text is translatable varies not only with the degree to which it is embedded in its own specific culture, but also with the distance that separates the cultural background of the source text and the target audience in terms of time and space”.
2. Peter Newmark on the Translatability of Metaphors

Newmark (1988b: 94) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions”. In this sense, translation problems can arise, since transferring metaphors from the source language to the target one may be hampered by linguistic and cultural differences. While metaphor has been widely discussed within the field of translation, mainly with respect to transfer methods, what is generally known as a traditional metaphor is not the same as the metaphor meant by Newmark.

He defines steps to be taken into account before thinking of grasping the very meaning of metaphor. Understanding the following terms is a prerequisite to understanding the metaphor: object, image, sense, metaphor, and metonym. Object is the item which is described by the metaphor. Image refers to the item in terms of which the object is described. Sense refers to the point of similarity between aspects of the objects and the image. Metonym refers to a one-word image that replaces the object, which is in many cases figurative but not metaphorical.

According to Newmark (1988: 106), any word can be a metaphor and therefore its primary meaning has to be matched against its linguistic and cultural contexts. A metaphor is defined as an indirect comparison between unrelated things. Newmark (1982: 84-96) distinguishes in this sense six concrete types of metaphors: dead, cliché, stock, adapted, recent and original.

Dead metaphors have lost their images due to overuse, e.g. square the circle, at the foot of the hill, the arm of a chair. They are without figurative meaning. They are often used when describing time and space, geographical objects and activities of people. Dead metaphors are often words that distinguish parts of the body, natural phenomena, and abstract astronomical concepts. Newmark places idioms, metonyms and synecdoche in this group.

Cliché metaphors are those that have lost their aesthetic sense and are used only in a connotative function, in order to express thoughts more clearly, often with a larger share of emotions. Cliché metaphors, however, do indicate a word or expression that is not ordinary. Some prominent examples are a transparent lie, stick out a smile and explore all avenues.

A stock metaphor is defined by Newmark (1988: 108) as one that “has certain emotional warmth and which is not deadened by overuse”,
such as he sees fear in my heart or his life hangs on a thread. Such metaphors are usually employed in non-formal texts. This type functions as an established metaphor that in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically. Other examples are: keep the pot boiling and to oil the wheels.

Adapted metaphors are stock metaphors that have been adapted into a new context by their speaker or writer. Proverbs can be placed in this category. An example is carrying gold to London, which is then adapted as almost carrying gold to London.

Recent metaphors are categorized by Newmark (1998: 110) as live metaphors. They are produced via coining or, as Newmark elaborates, “they are neologisms fashionable in the source language community”. Often categorized as slang and colloquial, they are specific to each language. Some examples are greenback, groovy, pissed, fuzz.

The original metaphor is also known as a paralogical metaphor or antimetaphor. It is created from the SL’s own original thoughts and ideas. It is new and fresh. Some examples are: I am the dog end of every day, a forest of fingers and they faced a scallywag of tasks.

As hinted above, Newmark’s typology will be used later on to examine different kinds of metaphors.

Translating a metaphor involves much more than simply replacing words in one language with words in another. Metaphors have been widely discussed in terms of their translatability and of translation strategies. Newmark (1988: 48–49) defined seven strategies of metaphor translation that have almost always been taken up by the researchers and which are also considered here:

1. Reproducing the same image in the target language. This is the best way to translate stock metaphors, most frequently idioms.
2. Replacing the image in the source language with a standard image in the target language. It is used when there is no image that corresponds exactly to the one in the SL and which does not clash with the TL culture.
3. Translating metaphor by a simile. This strategy modifies an emotive metaphorical expression to suit the TL if that context is not as emotive in character as the SL.
4. Translating metaphor by way of a simile and sense.
5. Converting a metaphor to its sense. In this strategy, the image of the SL is reduced to its sense and rewritten to suit the TL.
6. Deleting a metaphor. It is used when the metaphor is redundant.
7. Combining the same metaphor with the sense.
3. Oscar Wilde’s The Picture of Dorian Gray: The Translation of Metaphors

In the present paper the focus lies on the translation of metaphors presented in Oscar Wilde’s *The Picture of Dorian Gray* into English and German, as well as on the translation strategies followed by two Greek and two German translators. The motivation for considering Greek and German translations of the novel is to see whether the rendering of the metaphors differs in the two languages, which belong to different branches of the Indo-European family. The distinctions between the metaphors are based on Newmark’s model presented in his book *Approaches to Translation* (Newmark, 1982: 84-96).

The translated metaphors will be considered whether they are:

a. reproduced in the target language  
b. replaced by other metaphors  
c. omitted in the translated text  
d. transformed into literal expressions.

3.1. Greek translations

The Greek translations used for the study of the translatability of metaphors are: *Το Πορτραίτο του Ντόριαν Γκρέι* (To Portraito tou Dorian Gray), translated by A. Alexandrou (Greek text 1) and *Το Πορτραίτο του Ντόριαν Γκρέι*, (To Portraito tou Dorian Gray) translated by T. Stefanopoulou (Greek text 2). The metaphors presented in the original text as well as their translation in the aforementioned Greek versions can be found in the Appendix as table 1, following the text flow.

3.2 German translations

The German translations used for the study of the translatability of metaphors are: *Das Bildnis des Dorian Gray* — ebook (http://sternchenland.com/erzaehlungen-sagen/mehr-autoren/oscar-wilde/das-bildnis-des-dorian-gray; German text 1) and an online version (http://gutenberg.spiegel.de/buch/das-bildnis-des-dorian-gray-1836/1; German text 2). The metaphors presented in the original text as well as their translation in the aforementioned German versions can be found in the Appendix as table 2, following the text flow.
3.3. Contrastive analysis of the German and Greek translated metaphors

As can be seen in Figure 1, the highest percentage of metaphors presented in the original text includes original metaphors, followed by clichés, stock and finally dead ones:

Fig. 1. Metaphors in *The Portrait of Dorian Gray*

Figures 2-5 how often the various types of metaphors present in the novel were translated metaphorically vs. literally into both German and Greek.

Fig. 2 The Greek Translations
As can be seen in Figs. 2 and 3, the translators mostly rendered the metaphors found in the original text with other metaphors in the target language. That is, metaphorical language is almost equally often used as a strategy by both the Greek and the German translators, whereas literal language is rare to find in the translated versions.
The strategy mostly used by both the Greek and the German translators is the reproduction of the image (see Figures 4 and 5). Interestingly, the frequency with which the strategies of reproduction and substitution of metaphors are used in German is very similar to that of the Greek versions.

Given the findings displayed in the Figures 1, 2, 3, 4 and 5, the analysis will be focused contrastively on specific excerpts in order to discuss the translatability of metaphors in the target languages considered.

Table 3 presents some cliché metaphors in the original text, the translated versions and the strategies used by the translators in both German and Greek.

In particular, the strategy followed in the first German translation of the metaphor nothing can cure the soul is reproduction. The same metaphor has been rendered in the second German translation through the near-synonymic verb help. The Greek translation for this metaphor can be defined as a direct equivalent, since exactly the same metaphor exists in Greek.

The metaphor mad love is reproduced in German by using the adjectives sturmartig and wild in order to maintain its practicability. Surprisingly, in both Greek translations the metaphorical concept is rendered through the adjective unexpected, although it could be directly expressed with the equivalent Greek adjective τρελός.
Moreover, the metaphor the heart is breaking also exists in German, whereas in Greek the metaphor is replaced by the verb ματώνω/ bleeding. It can be argued that the verb chosen is not functional, because in Modern Greek the expression mostly used in this context is ραγίζω, meaning almost broken. Finally, the metaphor break his word is reproduced exactly in both German translations. In Greek the metaphor is replaced by the verb αθετώ/ renege, because the metaphor to break one’s word cannot be exactly reproduced in Greek.

Table 4 presents some original metaphors in the original text and the translated versions and the strategies used by the translators in each language. The metaphor subtle influence is reproduced exactly in the German text. In the first Greek version, subtle is literally reproduced by the adjective by λεπταισθήτη/ subtle, while the second translation uses the replacement strategy with the adjective αδιόρατη/ invisible. In everyday Greek the aforementioned versions are rarely used. The choice of the translators can be justified here on the ground of register. Concerning the metaphor olive-coloured face, the German translators reproduce the metaphor exactly in the target language, whereas one of the Greek translators chooses to replace olive-coloured with the adjective μελαμψό/
dark. The other translation uses the adjective σταρένιο, which means wheaten. It can be evinced how differently cultures define skin colours from their points of view.

Table 4. Some contrastive examples of original metaphors

| German                  | Greek                        |
|-------------------------|------------------------------|
| subtle influence        | Exact reproduction           |
| candour of youth        | Replacement: candour as “shimmer” |
| silent amusement        | Exact reproduction           |
| luxury of a regret      | Replacement: luxury as “lust” |
| olive-coloured face     | Exact reproduction           |
| have the world on my shelves | Replacement: the secrets of life |

In dead metaphors, a balance between German and Greek can be seen (see Table 5). The reason could be that dead metaphors are overused and are integrated in both languages.

Table 5. Some contrastive examples of dead metaphors

| German                  | Greek                        |
|-------------------------|------------------------------|
| subtle smile            | Exact reproduction           |
| bright look             | Reproduction through nominalization |
| wise rule               | Exact reproduction           |

Table 6 presents some stock metaphors in the original text and the translated versions and the strategies used by the translators in each
language. Firstly, the metaphor *frank blue eyes* is exactly reproduced in one of the German translations as *treuherzige, blaue Augen*. The second German translation uses the adjective *offen* in order to express *frank*. The same can be remarked about one of the Greek translations, where the adjective *frank* is replaced by *καθαρά/ clear*. The expression *I get hungry for her presence* is once again exactly reproduced in German by using derivative verbs *Ich hungere nach ihrem Anblick/Ich hungere nach ihrer Gegenwart*. In both Greek translations, the same expression is replaced by the derivative verb of the adjective *thirsty*, as the particular verb is commonly used in Greek to express strong desire. Finally, concerning the metaphor *depth of generosity*, it is interesting to note that in one of the German translations *depth* is replaced by the expression *Chimborasso*, a volcano in Ecuador, and by *Gipfel/ peak* in the second version. Thus, in both cases antonyms have been used to express *depth of generosity*. In the first Greek translation, the expression *άκρων αοτών* is used in order to replace the particular metaphor. The second Greek translation keeps the image by using the direct equivalent of the noun *depth*.

Table 6. Some contrastive examples of stock metaphors

|                        | German                | Greek                                  |
|------------------------|-----------------------|----------------------------------------|
| *frank blue eyes*       | Exact reproduction    | Replacement: *frank as "clear"*        |
| *I get hungry for her presence* | Exact reproduction | Replacement: *hungry as "thirsty" - direct equivalent* |
| *the depth of generosity* | Replacement: *depth as "Chimborasso " and "peak"* | Replacement: *depth as "edge" - not direct equivalent* |

3. Conclusions
Both the German and Greek translators of the Oscar Wilde’s *A Portrait of Dorian Gray* chose to maintain its metaphors in nearly all cases. This paper reflects on metaphors in an English fictional text with respect to their translatability and to what gets lost in translating them, their
originality, cultural background or target language richness. In all the translations considered, German and Greek, the translators chose to maintain the metaphors, perhaps to preserve the accuracy of the literary style.

On close examination, the results suggest there may be more similarities in metaphorical expressions between German and English than between English and Greek. One might assume that they “share” a culture, as they belong to the same family of languages. Yet, metaphors cannot be always transferred intact from a source language to a target language; in many cases the translators’ intent to reproduce the metaphors in the target language was not successful. Possibly out of respect towards the original text, a masterpiece, the translators did not attempt to range further from the original metaphor.

Furthermore, metaphors are cognitive devices for forming and communicating conceptualizations of reality. In this sense, translation strategies should focus on such items as source language, target language, culture and style. The cognitive approach mainly initiated by Lakoff and Johnson (1980) has repeatedly demonstrated that metaphors are not just decorative elements of rhetoric, but rather basic resources for thought processes in human society. According to Dagut (1976), the main aspect of metaphors is shocking for the reader: a metaphor is not translatable if its combination with cultural experiences and semantic associations in the source language cannot be reproduced.

For Newmark (1988), there are no universal metaphors that can be used in each culture in the same way. As Lakoff and Johnson (1980: 12) state, “[t]o live by a metaphor is to have your reality structured by that metaphor and to base your perceptions and actions upon that structuring of reality”, and this perception may certainly vary from one culture to the next.

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**German Translations**
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http://gutenberg.spiegel.de/buch/das-bildnis-des-dorian-gray-1836/1
Table 1: Metaphors in Greek versions of the original

| Original text                          | Greek text 1                                      | Greek text 2                                      |
|----------------------------------------|---------------------------------------------------|---------------------------------------------------|
| a rich odour of roses                  | Το πλούσιο άρωµα των ρόδων                         | Η πλούσια µυρωδιά των ρόδων                      |
| light summer wind                      | Ελαφρό καλοκαιριάτικο αεράκι                        | Ανάλαφρη καλοκαιριάτικη αύρα                      |
| heavy scent of the lilac               | Βαριά μυρωδιά της πασχαλιάς                         | Βαριά ευωδιά της πασχαλιάς                        |
| delicate perfume                       | Ανάλαφρο µύρο                                        | Λιθέρια                                           |
| burden of a beauty so flame-like       | Το βάρος µιας τόσο φλογισµενής οµορφιάς             | Το βάρος µιας οµορφιάς τόσο πύρηνης              |
| heavy lilac-blooms                     | Βαριά λουλούδια της πασχαλιάς                       | Υποβλητικά άνθη της αµυγδαλίας                    |
| it will not be coloured by either his wants, his desires or his prejudices | Δε θα τη χρωµατίσει ούτε µε τις επιθυµίες του ούτε µε τους πόθους του ούτε µε τις προκαταλήψεις του | Δεν θα συµµετέχει στους πόθους, στις επιθυµίες και στις προκαταλήψεις του |
| fresh school                          | Καινούργια σχολή                                     | Καινούργια σχολή                                 |
| harmony of soul and body               | Αρµονιά σώµατος και ψυχής                            | Αρµονία σώµατος και ψυχής                        |
| subtle influence                       | Λεπταίσθητη επίδραση                                | Αδιόρατη επίδραση                                |
| in the loveliness and subtleties of certain colours | Στη χάρη και στη λεπτότητα ορισµένου αποχρώσεων | Αποχρώσεις ορισµένου τόνου                        |
| we fill our minds with rubbish        | Γεµίζουµε το µυαλό µας µε σαρίδια                    | Γεµίζουµε το µυαλό µας µε σκουπιδία               |
| silly hope                             | Ανόητη ελπίδα                                       | Ανόητη ελπίδα                                    |
| silent amusement                       | Διασκεδάζοντας σιωπήλα                               | Βουβή ευχαρίστηση                               |
| Original text                  | Greek text 1                  | Greek text 2                  |
|-------------------------------|------------------------------|------------------------------|
| finely-curved scarlet lips   | Λεπτοσχεδιασμένα πορφυρά χείλη | Ανάλαφρα καμπύλα κερασένια του χείλια |
| frank blue eyes               | Καθάρα γαλάζια μάτια        | Καθάρα γαλάζια μάτια        |
| crisp gold hair              | Σγουρά ολόχρυσα μαλλιά       | Χρυσαφένια του φλου μαλλιά   |
| candour of youth            | Η αφέλεια της νιότης         | Η αφέλεια της νιότης         |
| youth’s passionate purity    | Περιπαθής αγνότητα της νιότης | Παθητική αγνότητα της νιότης |
| sulky moods                  | Είναι στις κακοκεφιές του   | Έχει τις κακιές του         |
| bad influence                | Επηρεάζει άσχημα            | Κακή επίδραση                |
| beautiful voice             | Ωραία φωνή                  | Ωραία φωνή                  |
| good influence               | Καλή επίδραση               | Καλή επίδραση               |
| fresh impulse of joy         | Ολοκαίνουργια ορμή χαράς    | Δροσερό παλμό χαράς         |
| luxury of a regret           | Πολλαπλεία της μετάνοιας    | Το θέλγυτρο μιας λύπης      |
| rose-red youth               | Ροδόκόκκινα νιάτα          | Ροδάνθιστη νιότη              |
| rose-white boyhood           | Λευκορόδινη παιδικότητα    | Ασπροτριαντφυλένια εφηβικότητα |
| thoughts that have filled you with terror | Σκέψεις που σας γέμισαν τρόμο | Σκέψεις που σας γέμισαν τρόμο |
| fresh influences            | Νέα επίδραση                | Νέες επιδράσεις              |
| subtle smile                 | Χαμογελόντας πονηρά        | Λεπτό χαμόγελο              |
| bright look                  | Λαμπερό βλέμμα μειωτά στα μάτια | Αστραποβολούσα λάμψη των ματιών |
| nothing can cure the soul   | Τίποτα δε γιατρεύει την ψυχή | Τίποτα δε γιατρεύει την ψυχή |
| nothing can cure the senses | Τίποτα δε μπορεί να γιατρέψει τις αισθήσεις | Τίποτα δε μπορεί να γιατρέψει τις αισθήσεις |
| rebellious curls            | Ατίθασες μπούκλες          | Ατακτοί βοστρύχοις          |
| olive-coloured face          | Σταρένιο πρόσωπο           | Μελαμψό πρόσωπο             |
| English                           | Greek text 1                  | Greek text 2                  |
|----------------------------------|------------------------------|------------------------------|
| worn expression                  | Η κουρασμένη του έκφραση      | Η εξαντλημένη του έκφραση    |
| charming exaggerations of      | Απλές υπερβολές που τις υπαγόρευε η φιλία | Γοητευτική υπερακόντιση της φιλίας τους |
| friendship                       |                              |                              |
| premature definition             | Πρόωρος ορισμός                | Ανώριος ορισμός               |
| amused smile                     | Με ένα χαμόγελο, διασκεδάζοντας | Ικανοποιημένo χαμόγελο         |
| voiceless agony                  | Σιωπηλή αγωνία                 | Αφωνή αγωνία                 |
| frightened pleasure              | Τρομαγμένη ευχαρίστηση         | Φοβισμένη ευχαρίστηση         |
| music of passion and youth       | Μουσική του πάθους και της νιότης | Υπόκρουση του πάθους και της νιότης |
| wise rule                        | Σοφός κανόνας                  | Σοφός κανόνας                 |
| unpardonable error              | Ασυγχώρητο λάθος               | Ασυγχώρητο σφάλμα             |
| have the world on my shelves     | Έχει τον κόσμο στα ράφια της βιβλιοθήκης του | Βαστάει τον κόσμο πάνω στη ράχη του |
| he played with the idea          | Άρχισε να παίζει με την ιδέα    | Έπαιξε με μια ιδέα              |
| the hills of life                | Πάνω στους λόφους της ζωής     | Πάνω από τις κορφές της ζωής  |
| a harsh word                     | Σκληρή λέξη                    | Απότομη λέξη                   |
| beauty of literature             | Λογοτεχνική ομορφιά            | Το αίσθημα το οραίο στη λογοτεχνία |
| charming room                    | Πολύ όμορφο δομάτιο            | Πολύ χαριτωμένο δομάτιο       |
| good music                       | Η μουσική είναι καλή           | Καλή μουσική                  |
| bad music                        | Η μουσική είναι κακή           | Λαχήμη μουσική                |
| breaking an awkward silence      | Διακόπτοντας μια αμήχανη σιωπή | Σπάζοντας της ράθυμης σιγαλιά |
| wild desire                      | Άγρια επίθεμα                  | Άγρια επίθεμα                 |
| mad curiosity                    | Άφρια περιέργεια               | Αλόφρονη περιέργεια            |
| emotional life                   | συναισθήμα                     | Η ζωή των συγκινήσεων         |
### The Metaphor in Translation

| Original text                  | Greek text 1                          | Greek text 2                          |
|--------------------------------|--------------------------------------|---------------------------------------|
| wild passion of violins        | Άγριο πάθος των βιολιών              | Άγριο πάθος των βιολιών             |
| sunbeams of light              | Ηλιαχτίδες της ζωής                   | Ηλιαχτίδες της ζωής                   |
| burning eyes                   | Τα μάτια του αστράγαλων            | Τα μάτια του έκκαγαν                  |
| prose of life                  | Η πρόσα της ζωής                     | Η πεζότητα της ζωής                   |
| I get hungry for her presence  | Βλέποντας την σαν να εξετασθεί     | Διψάω γι’την παρουσία της             |
| wonderful soul that is hidden in that little ivory body | Υπέρχεται ψυχή που κρύβεται σε αυτό το μικρό κορμό που είναι λες φτιαγμένο από ελεφαντόδοντο | Θαυμάσια ψυχή που κρύβεται μέσα στο μικρό της ελαφάντινο κορμό |
| the breath of our passion      | Η ανάσα του πάθους μας                | Η πνοή του πόθου μας                  |
| the depth of generosity        | Άκρων ἁστον τῆς γενναιοδοξίας        | Το βάθος τῆς γενναιοδοξίας            |
| he lives the poetry            | Ζει την ποίηση                        | Ζει την ποίηση                        |
| hard logic of passion          | Αδισώπητη λογική του πάθους          | Σκληρή λογική του πάθους              |
| the house of sin               | Οίκος τῆς αμαρτίας                    | Στης αμαρτίας το νάο                   |
| mad love                       | Κεραυνοβόλος ἐρωτας                  | Κεραυνοβόλος τρελὸς ἐρωτας           |
| complex passion                | Πολύπλοκο πάθος                      | Πολυσύνθετο πάθος                    |
| bury her face in the lap       | Κρύβοντας το πρόσωπο στα γόνατα      | Κρύβοντας το πρόσωπο στην ποδιά        |
| intrusive light                | Έντονο φως                            | Ενοχλητικό φως                        |
| the petals of her lips         | Τα πέταλα των χειλιών της           | Τα πέταλα των χειλιών της             |
| southern wind of passion       | Νότις ἁσμος πάθους                    | Νοτίας πάθους                         |
| prison of passion              | Φυλακή τού πάθους                    | Πίσω από τα σίδερα του πάθους        |
| inquisitive glance             | Τους κοιτάει ερωτηματικά            | Ερωπροκλητικό βλέμμα                 |
| English                        | Greek text 1                                      | Greek text 2                                      |
|-------------------------------|--------------------------------------------------|--------------------------------------------------|
| blossom of his loveliness     | Το λουλούδι της ομορφιάς                          | Λουλούδισμα της ομορφιάς                          |
| friendship so coloured by     | Φιλία με ένα έντονα ρομαντικό χρώμα              | Ειδυλλιακή φιλία                                  |
| corruption of his soul        | Φριχτή αποσύνθεση της ψυχής                      | Λιασχρή διαφθορά της ψυχής                      |
| sudden decay of a beauty      | Ξαφνική παρακμή της ομορφιάς                      | Η απότομη κατάρρευση της ομορφιάς                |
| dead romances                 | Νεκρά ειδύλλια                                   | Νεκρά ρομαντζά                                   |
| it stained the imagination    | Κηλιδώνει τη φαντασία                            | Μολύνει τη φαντασία                              |
| tragedy of his own soul       | Τραγωδία της ψυχής του                           | Τραγωδία της ψυχής του                           |
| escape from the fear          | Να ξεφύγει από το φόβο                            | Τρόπος φυγής από το φόβο                         |
| light heart                   | αμεριμνησία                                      | Ευθημούσε τη καρδιά του                          |
| shallow psychology            | Ρυχή ψυχολογία                                  | Ρυχή ψυχολογία                                  |
| charm of novelty              | Γοητεία του πρωτάκουστου                        | Χάρη της επικαιρότητας                          |
| broken with shame and sorrow  | Τον έχει τσακίσει η ντροπή και η λύπη            | Συντετριμμένος από τη ντροπή και τη λύπη        |
| every common tongue           | Κάθε χωδαία γλώσσα                               | Η γλώσσες των κοινών                             |
| lose all sense of honour      | Χάνουν κάθε αισθηση τιμής                       | Έχουν ξεχάσει κάθε έννοια τιμής                   |
| break his word                | Να αθετήσει το λόγο του                         | Αθετεί το λόγο του                               |
| burdened with the hideous     | Βάρος φρίχτης ανάμινησης                         | Φριχτή μνήμη                                     |
| memory                        |                                                 |                                                 |
| clear voice                   | Καθαρή φωνή                                     | Καθαρά φωνή                                     |
| filled him with disgust       | Το πλημμήρισε αποτροπιασμό                      | Τον γέμισε με μίσος                               |
The Metaphor in Translation

| Original text                  | Greek text 1                                  | Greek text 2                                  |
|--------------------------------|----------------------------------------------|----------------------------------------------|
| the horror spoiled the beauty  | Η φρίκη είχε φανεί σε αυτή την ομορφιά         | Ο τρόμος είχε χαλάσει εκείνη την ομορφιά      |
| the face of my soul            | Το πρόσωπο της ψυχής μου                      | Το πρόσωπο της ψυχής μου                    |
| buried his face in his hands   | Έκρυψε το πρόσωπό στις παλάμες του            | Εχοσε το πρόσωπο μέσα στα χέρια του        |
| mad passions                   | Τρελά πάθη                                      | Ξέφρενα πάθη                                    |
| his eye fell on it              | Η ματί του έπεσε εκεί                           | Το μάτι του έπεσε πάνω του                    |
| her death is at your door      | Ο θάνατος της βαραίνει εσένα                | Εσύ την έσπρωξες στο θάνατό της              |
| touch of triumph in his voice  | Με ένα τόνο θρίαμβου στη φωνή του              | Θριαμβευτική κάπως φωνή                      |

Table 2: Metaphors in German versions of the original

| Original text                              | German text 1                  | German text 2                  |
|--------------------------------------------|-------------------------------|-------------------------------|
| a rich odour of roses                      | In einem starken Rosenduft   | Starker Rosenduft             |
| light summer wind                          | Der leichte Sommerwind       | Ein leichter Sommerwind       |
| heavy scent of the lilac                   | Der schwere Geruch des Flieders | Der schwere Geruch des Flieders |
| delicate perfum                            | Der zarte Duft                | Der feinere Duft              |
| burden of a beauty so flame-like           | Die Last einer so flammenden Schönheit tragen | Die Last einer so flammenden Schönheit kaum tragen zu können schienen |
| silly habit                                | Alberne Gewohnheit            | Törichte Gewohnheit           |
| heavy lilac blooms                         | Die schweren, vielgestennten Traubendolden der Fliederbüsche | Die schweren, Sternenbüschel des Flieders |
| Original text                                                                 | German text 1                                      | German text 2                                      |
|------------------------------------------------------------------------------|---------------------------------------------------|---------------------------------------------------|
| it will not be coloured by either his wants, his desires or his prejudices  | ... weil sie in diesem Fall weder die Färbung seiner Bedürfnisse noch seiner Wünsche noch seiner Vorurteile annehmen wird. | da sie in diesem Fall weder von seinen Bedürfnissen und Wünschen noch von seinen Vorurteilen gefärbt sein wird. |
| fresh school                                                                 | Neue Schule                                       | Neue Schule                                       |
| harmony of soul and body                                                     | Die Harmonie von Seele und Leib                   | Die Harmonie der Seele und des Körpers            |
| subtle influence                                                             | Ganz feines Fluidum                               | Feiner Einfluss                                   |
| in the loveliness and subtleties of certain colours                         | In der Lieblichkeit und Zartheit gewisser Farben  | Der zarten Tönung gewisser Farben                 |
| we fill our minds with rubbish                                              | Wir füllen unser Gehirn mit Plunder und Tatsachen an | So füllen wir unsere Geist mit Schund und Tatsachen |
| silly hope                                                                   | Dumme Hoffnung                                   | Törichte Hoffnung                                 |
| silent amusement                                                             | Geheimes Vergnügen                                | In stiller Vergnüglichkeit                         |
| finely- curved scarlet lips                                                  | Feingeschwungene dunkelrote Lippen                | Fein geschwungenen Purpurlippen                   |
| frank blue eyes                                                              | Offene blaue Augen                                | Treuerzigen blauen Augen                          |
| crisp gold hair                                                              | Gewelltes, golblondes Haar                        | Gewelltem Goldhaar                                |
| candour of youth                                                             | Glanz der Jugend                                 | Schimmer der Jugend                               |
| youth’s passionate purity                                                    | Die leidenschaftliche Reinheit der Jugend        | Die leidenschaftliche Keuschheit der Jugend       |
| sulky moods                                                                  | Einen seiner schlechten Tage haben               | Schlecht aufgelegt                                |
| bad influence                                                                | Sehr bösen Einfluss                               | Sehr schlechten Einfluss                          |
| English Text                        | German text 1                      | German text 2                      |
|-----------------------------------|-----------------------------------|-----------------------------------|
| beautiful voice                   | Ein so schönes Organ              | So eine schöne Stimme             |
| good influence                    | guten Einfluss                     | guten Einfluss                     |
| fresh impulse of joy              | Schwung von neuer Freudigkeit     | Schwung von Freudigkeit            |
| luxury of a regret                | Wollust der Reue                  | Eine Lust oder der köstliche Schmerz, dass sie vorbei ist. |
| rose-red youth                    | Rosarote Jugend                   | Rosige Jugend                     |
| rose-white boyhood                | Rosenblässen Knabenunschuld       | ..und Ihrer Knabenunschuld         |
| thoughts that have filled you with terror | Gedanken, die in Schrecken setzten | Gedanken, die in Schrecken setzten |
| fresh influences                  | Neue Einflüsse                    | Neue Einflüsse                    |
| subtle smile                      | Feinspürendes Lächeln              | Feinen Lächeln                     |
| bright look                       | Glanz in den Augen                | Glanz in den Augen                |
| nothing can cure the soul         | Nicht hilft der Seele besser (als die Sinne) | Nichts kann die Seele heilen als die Sinne |
| nothing can cure the senses       | ...sowie den Sinnen nichts besser (als die Seele) helfen kann | Gerade wie nichts die Sinne heilen kann als die Seele |
| rebellious curls                  | Widerspenstige Locken              | Widerspenstige Locken              |
| olive-coloured face               | Olivenfarbiges Gesicht             | Olivenfarbiges Gesicht             |
| worn expression                   | Müde Ausdruck                     | Müde Ausdruck                     |
| charming exaggerations of friendship | Liebenswürdige Überreibungen der Freundschaft | Reizende Überreibungen der Freundschaft |
| Original text                     | German text 1                           | German text 2                                      |
|----------------------------------|----------------------------------------|---------------------------------------------------|
| premature definition             | Voreiligste Definitionen              | Ich möchte wissen, wer es gewesen ist, der den Menschen als vernünftiges Tier definiert hat. Der Mensch ist vielerlei, aber er ist nicht vernünftig. |
| amused smile                     | Belustigtes Lächeln                    | Belustigtes Lächeln                                |
| voiceless agony                  | Stummer Todesverzweiflung              | Sprachlose Verzweiflung                           |
| frightened pleasure              | Scheues Verlangen                      | De Lippen in scheuer Luft geöffnet                |
| music of passion and youth       | Musik der Leidenschaft und Jugend     | Musik der Leidenschaft und Jugend                 |
| wise rule                        | Weise Lebensregel                     | Einer weisen und wohlbekannten Regel              |
| unpardonable error               | Irgendeinen großen Fehler             | Irgendeinen großen Fehler                         |
| have the world on my shelves     | Das ist eines der großen Lebensgeheimnisse | Das ist eines der großen Geheimnisse des Lebens |
| he played with the idea          | Er spielte jetzt mit diesem Einfall   | Er spielte jetzt mit dem Gedanken                |
| the hills of life                | Über die Hügel des Lebens             | Über die Hänge des Lebens                         |
| a harsh word                     | Ein rauhes Wort                        | Ein starkes Wort                                  |
| beauty of literature             | Die Schönheit der Literatur           | Die Schönheit der Literatur                       |
| charming room                    | Allerliebster Raum                    | Ein entzückendes Zimmer                           |
| good music                       | Gute Musik                             | Gute Musik                                        |
| bad music                        | Schlechte Musik                       | Schlechte Musik                                   |
| Original text                          | German text 1                  | German text 2                  |
|---------------------------------------|-------------------------------|-------------------------------|
| breaking an awkward silence           | unterbrach ein verlegenes     | Brach ein unangenehmes        |
|                                       | Schweigen                      | Schweigen                     |
| wild desire                           | Wilde Begierde                | Wilden Verlangen              |
| mad curiosity                         | Eine tolle Neugierde          | Wilder Neugier                |
| emotional life                         | Gefühlsleben                  | Gefühlsleben                  |
| wild passion of violins                | Verhaltene Leidenschaftsglut  | Wo die Stimme die glühende    |
|                                       | von Geigentönen                | Wildheit der Geige hatte      |
| sunbeams of light                     | Sonnenstrahlen des Lebens      | Sonnenstrahlen des Lebens     |
| burning eyes                          | Blitzende Augen                | Blitzende Augen               |
| prose of life                          | In der Prosa des Lebens        | In der Prosa des Lebens       |
| I get hungry for her presence         | Ich hungere nach ihrem Anblick | Ich hungere nach ihrer Gegenwart |
| wonderful soul that is hidden away in that little ivory body | Die himmlische Seele, die in diesem zierlichen Elfenbeinkörper eingeschlossen ist | Die herrliche Seele, die in diesem kleinen Elfenbeinkörper verborgen ist |
| the breath of our passion             | Strahlende Leidenschaft       | Strahlende Glut               |
| the depth of generosity               | Chimborasso Freigiebigkeit     | Der Gipfel der Großherzigkeit |
| he lives the poetry                   | Er lebt die Poesie             | Er lebt die Poesie            |
| hard logic of passion                 | Streng Logik der Leidenschaft | Streng Logik der Leidenschaft |
| the house of sin                      | Im Hause der Sünde             | Im Haus der Sünde             |
| mad love                              | Jähe sturmartige Liebe        | Plötzlich wilde Liebe         |
| complex passion                       | Komplizierte Leidenschaft     | Komplizierte Leidenschaft     |
| bury her face in the lap              | Barg ihr Gesicht im Schoße der….Frau | Begrub ihr Gesicht im Schoße der….Frau |
| Original text | German text 1 | German text 2 |
|---------------|--------------|--------------|
| intrusive light | Grell eindringendes Licht | Grelle Licht |
| the petals of her lips | Blühende Lippen | Blühende Lippen |
| southern wind of passion | Südwind heißer Leidenschaft | Ein Glutwind der Leidenschaft |
| prison of passion | Im Kerker ihrer Leidenschaft | In ihrem Kerker der Leidenschaft |
| inquisitive glance | forschenden Blick | Prüfenden Blick |
| black wind | Schwarzer Wind | Finsterer Wind |
| strong sense of the danger | Fühlte er doch sehr die Gefahr | Er hatte ein starkes Gefühl für die Gefahr |
| there was pity in her eyes | In ihren Augen lag Mitleid | In ihren Augen lag Mitleid |
| words dropped from her lips | Die Worte tröpfelten ihr mechanisch von den Lippen | Die Worte fielen ihr mechanisch vom Munde |
| their eyes met | Ihre Blicke begegneten sich | Ihre Augen trafen sich |
| her eyes wandered around the room | Ihre Augen irrten im Zimmer umher | Ihre Augen irrten unbestimmt im Zimmer umher |
| sigh of relief | Tiefe Seufzer | Sie seufzte tief auf. |
| rose-coloured joy | Rosenfarbige Wonne | Rosafarbener Freude |
| dead secret | tiefstes Geheimnis | tiefstes Geheimnis |
| oily, tremulous smile | Öligen, zuckenden Lächeln | Öligen, hin und her zuckenden Lächeln |
| the heart is breaking | Das Herz bricht | Das Herz bricht |
| ecstasy of happiness | Ausdruck unsäglichen Glücks | Ausdruck unendlichen Glücks |
| you freed my soul from prison | Und befreitest meine Seele aus der Kerkerhaft | Und erlöstest meine Seele aus dem Kerker |
| stir my imagination | Hast meine Phantasie gefesselt | Du hattest meine Phantasie entfesselt |
| stir my curiosity | Hast meine Neugier gefesselt | Jetzt fesselst du nicht einmal meine Neugier |
| Original text                               | German text 1                                      | German text 2                                      |
|--------------------------------------------|---------------------------------------------------|---------------------------------------------------|
| The air was heavy                          | Die Luft war schwer                               | Die Luft war schwer                               |
| nobler passion                             | Edleren Leidenschaft                              | Edlere Glut                                       |
| I had buried my romance                    | Ich hatte den ganzen Roman unter einem Asphodelosbeet begraben | Ich hatte die ganze Geschichte unter einem Narzissenbeet beerdig |
| burden of his shame                        | Gewissensbisse                                    | Ich bin verpflichtet, festzustellen, dass sie mit kolossalem Appetit dem Essen zusprach, so wurde ich nicht im Mindesten ängstlich. |
| blossom of his loveliness                  | Alle Reize einer Liebelei                         | Den Reiz einer Liebelei                           |
| friendship so coloured by romance          | Eine Freundschaft, die so stark von Romantik gefärbt ist… | Ein Freundschaft, die so von der Romantik gefärbt war. |
| corruption of his soul                     | Seine eigene Seele sah ihn an aus der Leinwand und forderte ihn vors Gericht | Seine eigene Seele sah aus der Leinwand auf ihn und rief ihn vors Gericht |
| sudden decay of a beauty                   | Den jähen Verfall einer Schönheit                 | Den plötzlichen Verfall einer Schönheit           |
| dead romances                              | Gestorbene Romantik                               | Gestorbene Liebe                                  |
| it stained the imagination                 | der die Phantasie beflecke                        | der die Phantasie schmutzig machte                |
| tragedy of his own soul                    | Trauerspiel seiner eigenen Seele                  | Tragödie seiner eigenen Seele                     |
| quickened his imagination                  | omitted                                           | omitted                                           |
| Original text                      | German text 1                                      | German text 2                                      |
|-----------------------------------|---------------------------------------------------|---------------------------------------------------|
| escape from the fear              | Der Angst entrinnen konnte                         | Der Angst entrinnen konnte                         |
| light heart                       | Sein leichtes Herz                                | Sein leichtes Herz                                |
| shallow psychology                | omitted                                           | omitted                                           |
| charm of novelty                  | omitted                                           | omitted                                           |
| broken with shame and sorrow      | omitted                                           | omitted                                           |
| every common tongue               | omitted                                           | omitted                                           |
| lose all sense of honour          | Alles Gefühl für Ehre verlieren                   | Allen Sinn für Ehre verlieren                     |
| break his word                    | Sein Wort bricht                                  | Sein Wort bricht                                  |
| burdened with the hideous memory  | Die Last der gräßlichen Erinnerung                | Die gräßliche Erinnerung                          |
| clear voice                       | Harte, spitze Stimme                              | Harter, heller Stimme                              |
| the horror spoiled the beauty     | Das Schreckliche, was es auch sein mochte, hatte die wundervolle Schönheit noch nicht ganz zerstört. | Das Gräßliche, was es auch war, hatte die wunderbare Schönheit noch nicht ganz zerstört. |
| the face of my soul               | Es ist das Gesicht meiner Seele                   | Es ist das Gesicht meiner Seele                   |
| buried his face in his hands      | Vergrub das Gesicht in seinen Händen              | Begrub das Gesicht in den Händen                  |
| mad passions                      | omitted                                           | omitted                                           |
| his eye fell on it                | Sein Blick fiel darauf                            | Sein Auge fiel darauf                             |
| her death is at your door         | Ihr Tod ist deine Schuld                          | Du bist an ihrem Tode schuld                       |
| touch of triumph in his voice     | Mit einem triumphierenden Ton in seiner Stimme    | Seine Stimme klang triumphierend                  |