

The Challenges of Translating Metaphors in Slovene Retranslation of Edgar Allan Poe's Short Stories

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Abstract

The article focuses on translations of metaphors, a unique aesthetic and poetic figure which requires special attention and accurate rendering in a literary translation. When translating metaphors, the translator should understand and preserve the meaning and the aesthetic component of the metaphors. The study discusses rendering of metaphors in translations and re-translations of three short stories by Edgar Allan Poe: "The Gold Bug," translated by Boris Rihteršič in 1935, and Jože Udovič in 1960; "The Pit and the Pendulum," translated by Rihteršič in 1935 and by Udovič in 1972, and "The Fall of the House of Usher," translated by Zoran Jerin and Igor Šentjurc (1952), and by Udovič in 1972. In gothic fiction, Poe established himself as a master of metaphors, which he used with astonishing fluency and precision. The results of the analysis demonstrate how and in which way Slovene translators rendered metaphors in the short stories of one of the greatest writers of gothic fiction, and what strategies they used to preserve Poe's unique, dark, and delirious metaphorical style.

Keywords: metaphor, translation strategies, Edgar Allan Poe, retranslation, short stories

INTRODUCTION

Metaphor has traditionally been viewed as a special and intriguing type of figurative language, first mentioned by Aristotle, who perceived it as both an aesthetic and a rhetorical feature, defining metaphor as “the application of a name that belongs to something else, either from genus to species, species to genus, species to species or by analogy” (21). However, metaphor is not merely a decorative element of a literary text or a poetic figure of speech; it reflects human experience and illustrates the way personal understanding, preserving and expressing of abstract concepts are embedded in language. Mary Hesse states that “It is still unfortunately necessary to argue that metaphor is more than a decorative literary device and that it has cognitive implications whose nature is a proper subject of philosophic discussion” (158). Therefore, translation of metaphors requires knowledge, understanding and solid background research to reach an appropriate equivalence at all levels, stylistic, lexical, philosophical and cultural. Metaphors reflect human experience and can contribute to expression of the way human lives are embedded in language. They can include a personalized, compressed use of language or be related to specific cultures. Therefore, metaphor translation requires entailed knowledge and solid background research to get an appropriate equivalence of lexis and syntax as well as of style, text types, and cultural elements.

This study compares metaphors in translations and re-translations of Edgar Allan Poe's short stories “The Gold Bug,” first translated by Boris Rihteršić in 1935, and retranslated by Jože Udovič in 1960; “The Pit and the Pendulum”, translated by Rihteršić in 1935 and by Udovič in 1972, and “The Fall of the House of Usher,” first translated by Zoran Jerin and Igor Šentjurc and published in 1952, and retranslated by Udovič in 1972. Rihteršić's¹ translations of “The Gold Bug” and “The Pit and the Pendulum” were published in the collection *Horror Stories* (1935). The subsequent translation of the short story “The Fall of the House of Usher” by Igor Šentjurc and Zoran Jerin was published in 1952 in the collection *The Fall of the House of Usher and Other Stories*. Twenty years later, Udovič's translations were published in the collection *The Gold Bug (Zlati Hrošč)* (1972).

THEORETICAL FRAMEWORK

Since the 1980s, many scholars, including George Lakoff and Mark Johnson, in their work *Metaphors We Live by*, published in 1980; Gerard Steen in *Understanding Metaphor in Literature: An Empirical Approach* (1994) and Zoltan Kövecses in *Metaphor: A Practical Introduction* (2002) have examined the linguistic and cultural significance of metaphors. Lakoff defines metaphor as a “cognitive concept” that

¹ Besides Poe, Rihteršić also translated the works of Jack London and Alexandre Dumas.

creates and impacts our reality and perception, while others perceive metaphor as merely a figurative trope and textual ornament, such as Aristotle in *Poetics* (1982) or Cicero and Quintilian in *Institutionis oratoriae* (1985). Interaction theory and cognitive theory describe metaphor as a process. According to interaction theory, developed by Armstrong Richards, Paul Ricoeur and Max Black, metaphor is the expression of two opposing ideas; the meaning of a metaphor is the result of their interaction (Black 145–179). Interaction theory also developed the concepts of a main object and a secondary object, where we map the implications – common places – of the secondary object embedded in the main object. Black gives the well-known example of the metaphor *man is a wolf*, in which man is the main object and the wolf or the wolf's characteristics, cunning, cruelty, and dominance, are the secondary object. The mapping of these implications and consequently, the development of subsequent metaphorical fields as defined by Kurz (1986), is often culturally conditioned. When adopting a metaphor to a new context, a translator can choose among three possibilities: to use an exact equivalent of the original metaphor ($M \rightarrow M$ procedure); to seek another metaphorical phrase which would express a similar meaning ($M_1 \rightarrow M_2$ procedure); or, to replace an untranslatable metaphor in the original with an approximate literal paraphrase (the $M \rightarrow P$ procedure).

In the cognitive theory of metaphor, developed by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980), metaphor is not merely a linguistic figure, and a concept is raised to the level of cognition and cognitive system. According to the cognitive theory, metaphor is a central form of concept formation and is present in everyday language use, not only in literary language. Metaphors are thus created by projecting familiar *source themes* onto less familiar *target themes* based on everyday experiences by using observation, spatial orientation, objects, living organisms, and the body. The target domain is more abstract, such as mental states or psychological processes. In *Metaphors We Live By*, Lakoff and Johnson also founded the notion of conceptual metaphors² which can also be culturally conditioned.

Beside these traditional, well-established theories of metaphors, Andrew Goatly states in *The Language of Metaphors* (1997) that the process of formation of literal language works the same way as that which we use to form metaphors. At the same time, we need to keep in mind that metaphority has various dimensions, including contradiction, ambiguity of comparison, conventionality, and distance of transmission (Goatly 14). Adding to this, Eco (87) claims that a metaphor is an “additive, not substitutive instrument of knowledge.”

² A Conceptual metaphor is a metaphor in which one idea (or conceptual domain) is understood in terms of another. The conceptual domain is known as the source domain, while the conceptual domain interpreted by the source domain is known as the target domain. An example of a conceptual metaphor would be *life is a journey* (Lakoff and Johnson 1980).

Accepting previous research on translations of metaphors, we turn to Newmark's classification³ of translation strategies used to render metaphors presented in *Textbook of Translation* (1988).⁴ These include (1) reproducing the same image in the TL which is particularly helpful when translating stock metaphors, most frequently idioms; (2) replacing the image in the SL with a standard TL image which does not clash with the TL culture; (3) translation of metaphor by a simile, retaining the image; (4) translation of a metaphor into a simile combined with a meaning; (4) conversion of a metaphor into a sensible meaning; (5) deletion (if the metaphor does not serve any specific purpose and the text is still understandable without it); (6) translation of metaphor by the same metaphor combined with a sensible meaning (a translator can add an explanation or a gloss to ensure it will be understood).

Translating metaphors has so far remained relatively unexplored in Slovenian academic literature. Research on cognitive value of metaphors, their meaning and interpretation includes Silva Bratož's *Metaforah našega časa* (2010), Elizabeta Bernjak's and Melania Larisa Fabčič's discussion of metaphors in the language of medicine in *Function and Meaning of Metaphors in Medicine from the Perspective of Cognitive Linguistics* (2020), which focuses on the cognitive level of perception of this linguistic-stylistic phenomenon, and Jožica Čeh Steger's *Pogledi na metaforo* (2005), which defines metaphor from the perspective of comparative, substitution, interaction and cognitive theory and also presents critiques of individual theories and views. Božidar Kante introduces the concept of metaphor in *Metaphor and Context* (1996) and *What is Metaphor?* (1998), embedding it in a philosophical perception and addressing various views on the plausibility and ontological characteristics of metaphor. Janko Kos, in *Theory of Literature* (2001), discusses metaphor from the perspective of literary history and defines general literary characteristics, focusing on metaphor in traditional and modern poetry. Darja Pavlič, in *Functions of Metaphors in Literary Work* (2001), discusses whether it is possible to go beyond the original, literary-aesthetic spheres and assign a further role to metaphor based on personal experience, perception and interpretation.

The following case analysis uses a comparison-based approach to identify metaphors by analyzing the properties of the target term (target domain) along with those of the base term (source domain).

3 Newmark states that the first purpose of a metaphor is to describe something comprehensively, economically and generally more forcefully than what is possible in literal language (11).

4 Translated into Slovene as *Učbenik prevajanja* (2000).

CASE ANALYSIS

“Zlati hrošč” (“The Gold Bug”)

“The Gold Bug” (1843) features a character named William Legrand who goes on a treasure hunt and is guided by the mysterious image of a golden beetle, a symbol of the gold rush. There are several cases in which the translators introduced new metaphors, perhaps substituting for metaphors they omitted in other parts of the text.

1. As the evening **wore away**, he became more and more absorbed in reverie, from which no **sallies of mine could arouse him** (str. 137).

Translation:

Udovič, 1972: Kolikor bolj **se je večer vlekel**, toliko bolj **se je potapljal v svoje sanjarije**, in iz njih ga **niso mogli prebuditi** tudi moji **šaljivi domisleki** (69).⁵

Rihteršič, 1935: Poskušal sem ga **razvedriti** z raznimi domislicami, toda ni se mi posrečilo (20).⁶

The metaphor is omitted in Rihteršič's translation. Udovič keeps the metaphorical image of the evening wearing away and sallies arousing the protagonist, while transferring Poe's source domain of worn-out clothes and the target domain which represents the long, dull evening as a poor-quality fabric. Additionally, Udovič personifies the sallies that arouse Legrand from his reverie. The source domain is water because fantasies are like the ocean in which Legrand is drowning, and a person who wakes up a friend, whereas the target domain describes waking up from a daydream. In the first part of the sentence, Udovič uses the second of Newmark's strategies, as the term “wear away” means “starting to disappear gradually,” which is not the same as the Slovenian meaning of the evening hours boringly and painfully slowly passing by.

5 Udovič, 1972: The more the evening was dragging, the more was he drowning in his own day-dreams, and even my most humorous ideas couldn't wake him up.

6 Rihteršič, 1935: I tried to cheer him up with many ideas, but I was unsuccessful.

2. No, dat' he ain't – he ain't fn'd nowhar – **dat's whar de shoe pinch – my mind is got to be berry hebby 'bout poor Massa Will** (137).

Translation:

Udovič, 1972: Nak, to ne, nikjer ni nič našel, to je tisto, **kjer ga čevelj žuli, moje srce strašno žalostno zastran ubogega massa Willa** (70).⁷

Rihteršič, 1935: No, nič v postelja. Sploh nič ležati. **Prav tukaj njega čevelj žuliti. Moje srce biti very žalosten** zaradi ubogi Massa Will (12).⁸

In this example is the core of the metaphor is mind, or, in the Slovene version, *srce/a*, heart. In the beginning of the sentence, there is an idiomatic expression (*where the shoe pinches*). The subject feels sadness, and the feeling is compared to something heavy. In this case, both translators use Newmark's first strategy of recreating a metaphor *dat's whar de shoe pinch – my mind is got to be berry hebby 'bout poor Massa Will* in the source language with semantically equivalent metaphors in the target language. Udovič opts for the idiom *žuljenjem čevlja* (discomfort of a shoe) and Rihteršič for *žalostno srce* (a sad heart), personifying the heart. The source domain is a sad human, while the target domain is the feeling of sadness. It is interesting that both translators choose to retain the specific dialectical register of Legrand's slave. Udovič therefore omits the verb *biti* (*to be*) in the second metaphor, while Rihteršič uses masculine gender for the heart (while in Slovene the noun *heart* is of the neuter gender), leaving the original *very* in the translation to achieve the effect of colloquial language. In this example the translators recreated the same image and used the first of Newmark's strategies, reproducing the same metaphorical image as in the original.

3. A little before four we arrived at the pit, divided the remainder of the booty, as equally as might be, among us, and, leaving the holes unfilled, again set out for the hut, at which, for the second time, we deposited **our golden burthens**, just as the first **streaks of the dawn gleamed** from over the tree-tops in the East (148).

Translation:

Udovič, 1972: Malo pred četrto uro smo prišli do jame, razdelili smo ostali plen tako pravično, kolikor se je le dalo, pustili jami nezasuti in se spet odpravili proti

7 Udovič, 1972: No, not this, found nothing nowhere, **that is why he has a pebble in his shoe, my heart very sad** because of poor Massa Will (70).

8 Rihteršič, 1935: Well, no going to bed. No lying-down at all. **This is where he's got pebbles in his shoes. My heart is very sad** for poor Massa Will (12).

koči. Tam smo drugič odložili svoje zlato breme prav tedaj, ko **so se posvetili prvi medli žarki jutranje zarje** nad vrhovi dreves na vzhodu (88–89).⁹

Rihteršič, 1935: Malo pred četrto uro smo se vrnili k našemu najdišču, razdelili ostanek zaklada kolikor se je dalo enakomerno, pustili jamo kar odkopano in šli nazaj proti domu. Prav tedaj, ko smo drugič odložili **svoje breme**, so **zažareli** na vzhodu **prvi slabotni žarki solnca** nad vrhovi dreves (26–27).¹⁰

Both translators use the first translation strategy, reproducing the same image as in the original. In both translations, the sun and its rays refer to a weak person, and the metaphor is a personification of a weak person. In this case we see that both translators used the strategy of translating metaphors and reproducing the original image. The difference is merely in the subject of the image. Udovič metaphorically describes the dawn and remains faithful to the original, which Poe generalises by the dawn. The source domain is a weak human being and the target domain is the rays of the morning sun. Richteršič retained the sun and did not use generalization of the dawn, but his target and source areas are the same as in the updated translation. A weak man is the source area, and the first rays of the morning sun are the target area. In Udovič's translation, the light is more emphasised, as he uses the verb *zažareti* (to shine), which creates a contrast between the bright light, liveliness, and the gloomy image of dawn, which evokes almost paralysing feelings. With the verb *zasvetiti* (to illuminate), Richteršič is closer to the original and the verb more adequately describes the melancholy atmosphere of the narrative. In Richteršič's translation we also find an archaic Slovene expression for the sun, *solnce*.

“Vodnjak in nihalo” (“The Pit and the Pendulum”)

“The Pit and the Pendulum” (1842) features a protagonist who is condemned and imprisoned by the Inquisition at the bottom of a dark well with a blade swinging above him. This story is filled with dreamlike, lucid and hallucinatory descriptions of horror emerging in the human mind and imagination.

9 Udovič, 1972: A little before four o'clock, we arrived at the cave, we shared the rest of the prey as righteously as we could, we left the caves uncovered, and headed again to the cabin. There, we put down our golden burden for the second time, just as **the first weak rays of dawn shone through the tree tops in the East.** (88–89).

10 Richteršič, 1935: A little before four o'clock we returned to our site, we shared among us the rest of the treasure as equally as possible, we left the cave uncovered and returned back home. Just as we put down our burden for the second time, **the first weak rays of the Sun** shone above the tree tops (26–27).

1. After that, **the sound of the inquisitorial voices seemed merged in one dreamy indeterminate hum** (21).

Translation:

Udovič, 1972: Potem pa se mi je zdelo, da se zvoki inkvizitorskih **glasov zlivajo v nekako neprestano, sanjsko mrmranje** (27).¹¹

Rihteršič, 1935: Za njo je zvenelo vse, kar so povedali inkvizitorji, **kakor zmedeno in zamolklo brnenje** (65).¹²

In contrast to the original, in Udovič's translation, the voices metaphorically resemble water, merging into one like water and turning into a dream-like humming. Udovič is more faithful to the original, opting for the first translation strategy and recreating the same metaphor as in the original. The translator's metaphor extends from the source domain of water (merging waves, overflowing into a whole) into the target domain of murmuring sound, which Udovič makes even more abstract and mysterious by adding the decorative adjective *sanjski* (*dream-like*), which is almost hypnotic and delirious. Richteršič, however, replaces the metaphor with a simile, *zmedenim in zamolklim brnenjem* (confused and dull humming). The original's intoxicating atmosphere and delirium are lost in the translation.

2. **The blackness of darkness supervened; all sensations appeared swallowed up in a mad rushing descent as of the soul into Hades** (21–22).

Translation:

Udovič, 1972. **Objela me je črna tema.** Zdelo se je, **da je vse občutke pogoltnil nov občutek**, kakor da z blazno naglico padam v globino kot duša v Had (28).¹³

Rihteršič, 1935: Zdelo se mi je, **kakor bi bil vse moje občutke odnesel besneč hudournik, kakor bi vlekel še dušo v pekel** (66).¹⁴

11 Udovič, 1972: After that, it seemed to me all the **sounds of inquisitors' voices were pouring into some kind of continuous, dream-like murmur** (27).

12 Rihteršič, 1935: Afterwards, all that was said by the inquisitors sounded like **confused and dull humming** (65).

13 Udovič, 1972: **It seemed all senses have been swallowed by a new sense**, just as I am quickly falling into the deep, like a soul into Hades.(28).

14 Rihteršič, 1935: **It seemed that my senses were carried away by an angry torrent, as if the soul was dragged into hell** (66).

This example consists of a personified metaphor and the soul sinking into Hades. Both translators mainly use the first translation strategy, which is the reproduction of the same metaphorical image as in the original.

The metaphor comes from the source domain of swallowing and carries on into the target domain of illustrating that the feeling was so strong that it overwhelmed them all. Richteršič uses the image of a raging torrent that carries feelings away. It is interesting that Udovič decides to leave the mention of *Hades* and thus maintains the allusion to Greek mythology, while Richteršič decides to domesticate the text and brings it closer to the Slovenian reader by generalizing with *pekel* (*hell*).

3. **They tell also of a vague horror at my heart, on account of that heart's unnatural stillness** (22).

Translation:

Udovič, 1972: **Govorijo tudi o mračni grozi v mojem srcu, ker je počivalo v tako nenanavni tišini** (29).¹⁵

Richteršič, 1935: **Pripovedovali so mi tudi o skrivnostni grozi, ki je stiskala srce** (67).¹⁶

In this case memories are personified. Both translators render the same image in the first part, and therefore use the first of Newmark's strategies, reproducing the same image as in the original. Udovič uses the verb *govoriti* (*to talk*) and Richteršič *pripovedovati* (*to say*), which are otherwise synonymous, but Richteršič's choice is a bit livelier. The source domain is human speech, while the metaphor, and the target domain, refer to the creation of mental images.

The two translations differ rendering the metaphor, *mračni grozi, ker je srce počivalo v tako nenanavni tišini* (*dark horror, for the heart rested in such unnatural silence*). This metaphor reproduces the image in the original which is unnatural stillness of the heart. The heart rests like a man in a bed of unnatural silence and, as in the previous example, the target domain is human and resting and the source domain is existence in silence. Richteršič transforms this part in a different, more expressive way, *skrivnostna groza stiska srce* (*the mysterious horror presses upon the heart*), combining the metaphor with its meaning. The horror in this case is a fist, or a vice that squeezes the heart in a grip. The target domain of the metaphors is

15 Udovič, 1972: **They also talk about dark horror in my heart, for it rested in such unnatural silence** (29).

16 Richteršič, 1935: **They also told me about the mysterious horror pressing upon the heart** (67).

similar in both translations, though Udovič's translation creates an atmosphere of a hidden, vague caution, and malevolence similar to the original. In contrast, Richteršič's translation conveys a stronger sense of fear. Both translators, however, retain the meaning of vague, barely noticeable horror. Udovič achieved this effect with *mračna groza* (*dark horror*) and Richteršič with *skrivnostna groza* (*mysterious horror*). In this way, both preserve the meaning of the original.

“Konec Usherjeve hiše” (“The Fall of the House of Usher”)

This story depicts the end of the aristocratic Usher family after a long-time friend's visit turns into a grotesque catastrophe when Roderick Usher's sister Madeline dies, and her brother then collapses in fear and despair, leading to the end of the entire family. Symbolically, the Usher house also collapses before the protagonist's eyes.

1. During the whole of a **dull, dark**, and **soundless day in the autumn of the year**, when the clouds **hung oppressively low in the heavens**, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher (51).

Translation:

Udovič, 1972: Ves tisti **otožni, mračni, mrtvaško tihi jesenski dan**, ko so **oblaki nizko viseli** in **pritiskali na zemljo z mračno težo**, sem jezdil sam po prečudno puščobni pokrajini, napisled, ko so se že **spuščale večerne sence**, pa sem zagledal **žalostno** hišo Usherjeve družine (5).¹⁷

Jerin, Šentjurc, 1952: Bilo je nekega **temačnega, otožnega in tihega dne** v pozni jeseni, ko so **viseli** z neba **nizki, težki oblaki** ... Jahal sem že ves dan po nepopisno pusti deželi, ko pa so se **spustile na zemljo prve večerne sence**, se je **dvigal** pred menoj turobni dvorec rodbine Usher (67).¹⁸

17 Udovič, 1972: **All that sad, dark deathly silent autumn day, when the clouds hung low and pressed upon the Earth with dark heaviness, I was a lone rider across peculiarly desolated land, and finally I saw the sad house of the Usher family as the evening shadows started to fall.** (5).

18 Jerin, Šentjurc, 1952: **It was a dark, sad, quiet late autumn day, when low, heavy clouds were hanging off the sky ... I spent a whole day riding across an incredibly deserted land, and when the first evening shadows fell upon the Earth, the gloomy mansion of the Usher family was rising on my horizon** (67).

In this example, the day is personified as a sad, gloomy person in both translations. The translators use Newmark's first translation strategy, the reproduction of the same image in the target language. They use the same image as Poe, the sadness, the heaviness of the day passing into evening when the protagonist rides to Usher's mansion. We also see that the translators consistently transfer the depiction of the sombre setting. The evening shadows descend like smoke on the landscape (the source domain is smoke), the day is personified as dark, sad, and silent. The silence, stress and tiredness are described with the decorative adjective *mrtvaško tih* (*deathly silent*). When describing the mansion, Udovič follows the melancholy of the original more closely by using “žalostna hiša” (*sad house*). Jerin and Šentjurc make this part more poetic by adding “turobni dvorec dviga” (*gloomy mansion rises*). Here the source domain is an object, the wall that rises into the air, and the target domain is the protagonist's sudden view of the house.

2. **Feeble** gleams of encrimsoned light **made their way through** the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, **struggled in vain** to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling (53).

Translation:

Udovič, 1972: **Medli žarki rdeče svetlobe so se kradli skozi zamrežena okna**, da bi bili predmeti v ospredju bolj razločni. Oko pa se je zaman trudilo, da bi doseglo oddaljenejše kote ali odmaknjene dele obokanega in okrašenega stropa (9).¹⁹

Jerin, Šentjurc, 1952: **Medli žarki rdečkaste svetlobe so si utirali pot skozi zamrežene šipe** in so komaj zadostovali za razločevanje izrazitejših predmetov v sobi (70).²⁰

The metaphorical part depicts light as a faint human or an intruder. All of the translators choose to keep the original image and personify the rays of red light, which are dim. The rays are like a dim man, the source domain is a person, and the goal is to show the light falling through the windows. In Udovič's translation, the rays steal through the barred windows and are presented as someone who should not be in the room, while Jerin and Šentjurc are closer to the original with *medli žarki rdečkaste svetlobe so si utirali pot skozi zamrežene šipe* (*feeble rays of reddish light were pushing their*

19 Udovič, 1972: **Feeble rays of red light were sneaking through the latticed window**, so that the foreground objects could be more visible. The eye, however, tried in vain to see more distant corners or isolated parts of the vaulted and ornamented ceiling (9).

20 Jerin, Šentjurc, 1952: **Feeble rays of reddish light were pushing their way through the latticed windows**, and they were barely enough to recognize more outstanding objects in the room (70).

way through latticed windows). Make their way through is more accurately conveyed with the verb *utirati* (*make a way through*). It is interesting that Jerin and Sentjurc use the phrase *rdečkasta svetloba* (*reddish light*), which corresponds better to the image of dim rays, while Udovič is more consistent with the translation *rdeča svetloba* (*red light*). Neither solution, however, fully conveys the meaning of the word “enraptured,” which is more vivid than the usual adjective “red”. An alternative translation could be *Šibki škrlatasti žarki so se prebijali skozi rešetasta okna* (*Weak purplish rays were making their way through latticed windows*). Another personification appears in the example, “*The eye struggled in vain to reach remoter angles of the chamber.*” Udovič preserves this personification with the same image as Poe. The eye is a person who tries in vain to see clearly. The source domain is a person who is unable to see properly and clearly. Jerin and Šentjurc reduce this image to a denotative meaning and paraphrase it with a non-metaphorical description, *so komaj zadostovali za razločevanje izrazitejših predmetov v sobi* (*were barely enough to recognize more outstanding objects in the room*). With this description, Udovič is closer to the original. The translators used Newmark’s first translation strategy, reproducing the same image as in the original.

CONCLUSION

Poe’s style and work demand precise and creative translation that must preserve metaphorical language. Though the analysis here focused on merely a few of the most illustrative examples of translating metaphors in Poe’s prose, it allows for a telling assessment of the strategies used by the translators.

By analysing three Slovene translations of Edgar Allan Poe’s short stories with reference to Newmark’s translation strategies for rendering metaphors, we defined the strategies the translators use. By comparing the metaphors used by Jože Udovič (1972) and earlier translators, including Boris Rihteršič, who translated the collection of Poe’s short stories *Zgodbe groze* (1935), and Zoran Jerin and Igor Šentjurc, who translated the collection *Propad hiše Usher* (1952), the analysis demonstrates how translators develop techniques to preserve linguistic archaism while maintaining the author’s specific, dark and complex style. The results of the analysis demonstrate that the commonest strategy is the one in which the original metaphor is preserved in the translation. Other commonly used strategies include: (a) the replacing of the image in the source language with a standard image in the target language (1); replacement of the metaphor with a simile (1); (d) one case of omission of the metaphor (1); reducing a metaphor to its sense (1) or combining metaphors with their meaning (1).

These examples show that the Slovene translators demonstrated a high level of creativity and managed to capture Poe’s unique, rich, gritty and peculiar style. They preserved the original metaphors in the translations, explained the meaning and, expanded the imagery by using domesticated equivalents, as in the following

example: "Kolikor bolj **se je večer vlekel**, toliko bolj **se je potapljal v svoje sanjarije**, in iz njih ga **niso mogli prebuditi** tudi moji **šaljivi domisleki**." (Udovič 1972: 69).²¹ In a few examples, older translations omit the metaphorical expression: "Poskušal sem ga **razvedriti** z raznimi domislicami, toda ni se mi posrečilo." (Rihteršič 1935: 20)²² In older translations, archaic expressions also occur: "Prav tedaj, ko smo drugič odložili **svoje breme**, so **zažareli** na vzhodu **prvi slabotni žarki solnca** nad vrhovi dreves." (Rihteršič, 1935: 26–27).²³, while contemporary translations avoid archaisms. In a few examples, the translators introduced their own metaphors: "**Medli žarki rdečkaste svetlobe so si utirali pot skozi zamrežene šipe** in so komaj zados-tovali za razločevanje izrazitejših predmetov v sobi." (Jerin, Šentjurc 1952: 70).²⁴

The final point to be made is that analyzed examples confirm that Slovene translations demonstrate imagination and creativity when rendering Poe's metaphors. Even though it was impossible, due to the number of cases in the analyzed texts, to assess all examples in the current study, some tendencies emerged which may be applied for a further analysis of metaphors in Slovene translations of Poe's prose. This analysis helps to better orient problematic aspects of rendering metaphors in translations so that future discussions will have some fresh and relevant material from which to draw.

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21 Udovič, 1972: The more the evening was dragging, the more was he drowning in his own day-dreams, and even my most humorous ideas couldn't wake him up.

22 Rihteršič, 1935: I tried to cheer him up with many ideas, but I was unsuccessful (20).

23 Rihteršič, 1935: A little before four o'clock we returned to our site, we shared among us the rest of the treasure as equally as possible, we left the cave uncovered and returned back home. Just as we put down our burden for the second time, **the first weak rays of the Sun** shone above the tree tops (26–27).

24 Jerin, Šentjurc, 1952: **Feeble rays of reddish light were pushing their way through the latticed windows**, The Challenges of Translating Metaphors in Slovene Retranslation of Edgar Allan Poe's Short Stories and they were barely enough to reveal the more outstanding objects in the room (70).

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Izzivi prevajanja metafor v slovenskih posodobljenih prevodih kratkih zgodb Edgarja Allana Poeja

V prispevku so obravnavani prevodi metafor iz izvirnega v ciljni jezik. Metafora je edinstvena estetska in poetološka figura, ki v književnem prevodu zahteva posebno pozornost in obravnavo. Pri prevajanju metafor mora prevajalec razumeti in ohraniti pomen ter estetske elemente besedila. Z izbrisom, parafraziranjem ali napačno interpretacijo metafor besedilo izgubi svoj ključni element. Pričajoča študija obravnavata metafore v prevodih in posodobljenih prevodih treh kratkih zgodb Edgarja Allana Poeja: »Zlatega hrošča« v prevodu Borisa Rihteršiča leta 1935 in posodobljenem prevodu Jožeta Udoviča leta 1960; »Vodnjaka in nihala«, ki sta jo prevedla Rihteršič leta 1935 in Udovič leta 1972, ter »Konca Usherjeve hiše« v prevodu Zorana Jerina in Igorja Šentjurca (1952) ter Udoviča leta 1972. Poe se je uveljavil kot mojster metafor, ki jih je v besedilu uporabljal z izjemno spremnostjo in natančnostjo. Primerjava prevodov razkriva, kako so se slovenski prevajalci lotili prevajanja metafor v kratkih zgodbah enega najodličnejših pisateljev žanra gotske grozljive zgodbe, razvidne pa so tudi strategije, s katerimi so ohranili Poejev edinstven, temačen in izjemen metaforični slog.

Ključne besede: metafora, prevajalske strategije, Edgar Allan Poe, posodobljeni prevod, kratke zgodbe