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**TRANSLATION OF METAPHORS IN HERMAN MELVILLE'S
NOVEL MOBY DICK**

Master Thesis

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Introduction

The subject of metaphors has been discussed since the times of Aristotle. Yet new aspects of this phenomenon are found. During the last decades a new attitude towards metaphor was formed.

Philosophers like Searle (1979) and Davidson (1980) play down the role of metaphor, believing language to be essentially literal. In the view of Black (1962), Richards (1936), and Beardsley (1958), metaphor arises out of interactions between the conceptual structures that lie beneath the level of words. In the work of Lakoff (1980) metaphor becomes a „cognitive device that establishes perspectives that form the irreducible fabric of thought and expression“(1980:117).

The Lithuanian linguists (Pikčilingis (1975), Župerka (1983), Koženiauskienė (2001) tend to divide metaphor into two parts, i.e. “a metaphor is not a contact of phenomena of reality, it is a structure, consisting of two components: a) theme (the main subject), b) rheme (the auxiliary subject)” (Pikčilingis, 1975: 277).

Metaphor can be seen as a jump from one sphere of ideas into another. “To use a metaphor – it means to notice what similar things between the two phenomena that have nothing in common are, i.e. to notice similarity between the phenomena that are taken from completely different worlds” (Pikčilingis, 1975: 276). Koženiauskienė (2001) sees a metaphor as “the most universal trope, which has already become synonymous for poetry” (2001: 206). Foreign linguists (Black (1962), Richards (1936)) say metaphors are divided into two parts: the **tenor** and **vehicle**. According to Richards (1936) in *The Philosophy of Rhetoric* , “the tenor is the subject to which attributes are ascribed <...> the vehicle is the subject from which the attributes are borrowed”.

Traditionally, features of metaphor “individuality, unexpectedness, and eventuality” are held (Gudavičius, 2001:17). However, it is not difficult to present a counterargument for this view: in spite of individuality of a metaphor, it is perfectly perceived by those to whom the text is addressed, which means that it is common to all communicating people. In addition, it is possible to say: *John is a real tower*; but hardly could we say: *John is a real barn*. The so called modern theory of metaphor “stresses a conventional character of metaphors, refers to it as a basis of the world conceptualization and a way of exploring the world in general” (ibid., 18). Traditionally, similarity is considered to be the basis of a metaphor, although it is not always possible to distinguish it (e.g. *warm water* and *warm feelings*).

We can undoubtedly claim that people use metaphors in every day life spontaneously. In every human being's life we can always find *overcast days, sunlight, rains, thunderstorms, dark nights, springs, autumns, frosts, glorious flights and shameful landings, floods, ebbs, winds, shadows, etc.* Sometimes it is *sunshine* in his life; sometimes it is very *dark, black, cloudy, etc.* We use metaphors in our life even more frequently than we ourselves think and usually a human being is in the center of everything.

The **subject** of the present research is the phenomenon of metaphors in the novel "Moby Dick" by Herman Melville (translated by Irena Balčiūnienė) in the aspect of translation.

The **aim** is to analyze the ways of translating metaphors and to determine what structural changes they undergo in the process of translation. For this purpose 711 examples of metaphors have been selected and classified according to their translation into the Lithuanian language from the point of view of co-text (i.e. the linguistic environment of the metaphor). In addition, *6 Figures* reflecting the percentage of a certain type of metaphor translation among other translation occurrences as well as *6 Tables* in which the grammatical patterns and relative frequency are shown have been presented in our research.

The **novelty** of the research is the analysis of the metaphor translation in "Moby Dick". Moreover, the selected examples are compared to their Lithuanian variants.

The present research employs the following **methods**:

1. In the second part of the present paper the English and Lithuanian metaphors have been discussed, therefore the **contrastive method** has been used to compare the main differences of metaphors between the languages;
2. **Statistical method** provides statistical point of view of items found in the text, as well as relevant frequency in each item.
3. **Descriptive method** is employed in order to discuss the patterns of metaphor translation.

The examples presented in this work were picked out from the book by Herman Melville and its Lithuanian translation. Theoretical issues necessary for the research were taken from works by Richards (1936), Beardsley (1958), Black (1962), Pikčilingis (1975), Searle (1979), Davidson (1980), Lakoff (1980, 1999), Gudavičius (2000, 2001), Koženiauskienė (2001), Župerka (2001) and others.

The **practical value** of the present research is a thorough presentation of manifestation of metaphors in English and Lithuanian fiction literature. Moreover, the rendering of English metaphors into Lithuanian in the process of translation is also presented in the research. Therefore, this research and the data collected for it might be useful for the students

conducting their researches in comparative linguistics or translation, as well as for foreign language learners/teachers and translators.

The concrete examples were classified and compared. Six strategies for metaphor translation were proposed:

1. Metaphors (including personifications and zoomorphisms as varieties of them) translated as equivalents;
2. Metaphors (including personifications as a variety of them) translated with changes in the structure;
3. Metaphors translated as non-metaphors
4. Non-metaphors translated as metaphors;
5. Metaphors translated as similes;
6. Similes translated as metaphors.

The **objectives** of the work are as follows:

- To present a brief literary review on the concept and theories of metaphor and the varieties of it, i.e. personification and zoomorphism in the works of English and Lithuanian authors;
- To present a short overview of the theories of metaphor translation;
- To compare and classify the selected examples in the aspect of translation from the novel “*Moby Dick*” by Herman Melville;
- To provide theoretical and empirical evidence that translation of metaphors can be multidimensional.

In the accordance with the objectives, the following working **hypothesis** was formed: the frequency of occurrences of metaphor translation from English into Lithuanian is different, i.e. the English metaphors and their Lithuanian equivalents may coincide, overlap, or be complete opposites.

The structure of the research consists of two main parts: *the first one* presents the review of theory of metaphor, its translation difficulties and available theories of metaphor translation; *the second part* presents the selected examples and their classification on the basis of their translation from English into Lithuanian.

A survey of theoretical issues necessary for the analysis is presented in the next chapter.

I. CONCEPTION OF METAPHOR AND ITS TRANSLATION

1.1 Review of Theory of Metaphor

Metaphors can be called a linguistic minefield

(Sean O' Nuallain, the linguist)

Metaphor is understood as a figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity. This trope has its roots in antiquity, springing from the work of the philosopher Aristotle (300 B.C.). He described it as “the transference of word, meaning of one thing to another” (Aristotle, 1978: 18). Nowadays the linguists regard this transference miscellaneously (the shift of word from its usual context to a new one, the jump from one sphere of ideas into another, etc.). However, the essence remains the same. Metaphor is still seen as a trope, realised as the name of one thing, action, event, the retelling of one thing in other words (Marcinkevičienė, 1994:78-80).

Metaphor is investigated by a number of sciences, because it is viewed as a universal phenomena affecting any sphere of human's life. Metaphors are investigated by poetics as a particular trope, by lexicology – as a source of new meanings of words, by psycholinguistics and psychology – as an associative mechanism and the object of conception of speech, by pragmatics – as a special kind of speech, by logic and philosophy – as a way of thinking. According to McMullen and Conway (2002), the most effective categories of metaphors are such metaphors that reveal emotions and personality themselves. Due to this reason this stylistic device is used to express such emotions and life experiences as conception of life, illness, relationship, disability, etc.

In metaphor resemblance is assumed as an imaginary identity rather than directly stated as a comparison: if we refer to a man by saying *he is a pig* - it is metaphorical, whereas *he is like a pig* is a simile (Baldick, 1996: 134). Župerka (2001: 53) asserts that this kind of metaphors should be called binary as they have a close relationship with a simile, e.g. *she is an old fox*. The only difference is that in metaphors there is no basis of comparison. In addition, it is possible to classify metaphors according to their degree of unexpectedness. Thus, such metaphors that are used unexpectedly are called *genuine*. The term *trite* or *dead*, proposed by Galperin (1981: 140-142) appears when we talk about metaphors that are often used or even fixed in dictionaries. It should be added that *genuine* metaphors belong to speech metaphors, whereas *trite* metaphors are usually fixed in dictionaries and are regarded as frequently used units of language, e.g. *a foot of a mountain*, *a leg of a chair*, etc. Normally it is not difficult

to translate such metaphors, but quite often they defy literal translation, and therefore, offer choices. In addition to this, Galperin (ibid.,) singles out *sustained* or *prolonged* metaphors. They emerge when a *trite* metaphor is provided with new images as a result of which the context itself becomes more vivid.

Župerka (ibid.) introduces *extended* metaphors in which figurative meaning is developed through the whole sentence, paragraph or even text, e.g. *If such a furious trope may stand, his special lunacy stormed his general sanity, and carried it, and turned its concentrated cannon upon its own mad mark* (Herman Melville, 1986: 176). The writer develops an analogy between the topic of immediate interest and one more topic that is considered relevant and informative, thus the same imagery can run through the whole text. It should be added that this type of metaphors is characteristic only to literary style.

Frequently writers themselves create innovative and daring expressions that cause absolute unexpectedness. Such metaphors are based on similarity when two incompatible phenomena are joined together. This is called a *synaesthetic* metaphor. Synaesthesia is defined as “sense coming together,” which is just a translation of the Greek (*syn* – together, *esthesia* from *aesthesia* – sensation)*. In other words, when a certain sense is invoked by a stimulus, then another unrelated sense is activated simultaneously. For example, when a person sees a letter at the same time he/she sees a colour or hears a sound in his/her mind.

In cognitive linguistics, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain; for example, using one person's life experience to understand a different person's experience. A conceptual domain can be any coherent organization of experience. This is the so called *conceptual* metaphor. This idea, and a detailed examination of the underlying processes, was first extensively explored by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980). According to the authors, when we use terms of one domain to speak about other domain, we employ a metaphor that “highlights certain features while suppressing others and is based on similarities as well as contrasts between the two domains” (ibid., 30).

In addition to this, Lakoff (1980: 25-26) distinguishes *structural*, *ontological* and *spatial* metaphors. He describes *structural* metaphor as a stylistic device in which the features of concrete concepts are given to abstract, e.g. *he was on fire with enthusiasm* (Oxford

*Translated from *Tarptautinių žodžių žodynas*, 1985: 450.

Advanced Learner's Dictionary, 2000: 437)

What is more, virulence is often compared to flame, heat, e.g. *He tried to take the heat out of the situation* (ibid., 553).

In *ontological metaphor* actions and ideas are perceived as things, thus it becomes less difficult to express the features of these actions and ideas. In such metaphors abstract things are expressed as objects that have form, size, weight, etc.

Spatial metaphors embody a three-dimensional perception of space in various conceptions, i.e. spatial concepts like *up* and *down* may form the basis of expressing mood, feelings, lustiness, etc. In other words, *up* is referred as *positive* and *down* – as negative (Lakoff, ibid.)

Metaphor is frequently used with an intention to name a human being and provide a more exact picture of them, i.e. of his/her character features, social status, etc. Therefore, the term *anthropocentric* metaphor occurred. This term considers human beings and their existence to be the most important and central part of the universe (Cambridge International Dictionary of English, 1995: 494). *Anthropomorphism* here is described as “the usage of words describing a human's body, inner world, life to name the objects of the inanimate world”.

Gudavičius (2000: 95) points out that Lithuanians tend to give metaphoric names to each other, i.e. people might be given a name of

- A plant - *atžala* (*offset*)- progeny; *erškėtis* (*thorn*) – a brute man;
- Natural phenomena – *žvaigždė* (*star*) – a famous person;
- Mythological, religious creatures – *angelas* (*angel*);
- Things used in daily routine – *pjūklas* (*saw*) – a troublesome person.

In addition to this, Deck (1990: 47) emphasizes that language itself is quite metaphoric; we sometimes subconsciously use words in a figurative way, e.g. teachers consider the abilities of their students to study as “the seed”, whereas their role is to supply “soil” and “sunshine” for their “growth”. Sometimes students are considered to be “potbound”, meanwhile others “flourish” and reach “prosperity”. There are students that need a “hothouse”, while others can develop in a “desert”. In this particular case students are compared to plants.

It is worth mentioning that the usage of this stylistic device always has a certain purpose, i.e. metaphor plays a particular role in communication; it is not used aimlessly. Ortony (1979: 42) highlights three main communicative functions of a metaphor:

- a) This stylistic device concedes a possibility to express mode of mind, which is difficult or even not possible to express in a not figurative meaning;
- b) We can use language resources in a more effective and compendious way;

c) Metaphor indicates the richness of experience.

A wish to choose figurative meanings can be regarded as a token that the interlocutor has an intention to delineate the reality in an unusual way.

Developing the idea of the researches conducted on metaphor, the topic of them was broadly investigated by linguists, philosophers, pragmatists, psychologists, etc. The investigations of metaphor from the XIX century adjourned from poetic to everyday language, from literature – to linguistics. The changes occurred in the conception of metaphor as well, i.e. it became broader and the metaphor itself – less determined. Traditional theories of metaphors were focused on the idea that the most significant features of this trope were its individuality and unexpectedness. The more sudden comparison and less determined its basis was, the more intense impact it could make upon the reader/hearer. In addition to this, only a writer was considered as having enough prowess to provide such kind of effect, i.e. certain skills are needed in order to create an original, unprecedented trope. Generally speaking, usual metaphors though preserving a binary construction, captured nobody's attention. Their aim was to give a name to the objects that existed in reality; however, they did not have any other name. This type of objects usually gained the names of human body, e.g. *a foot of a mountain, a leg of a chair*, etc. Such *nominative* metaphors were severely criticised by the creators of figurative language. A desire of something that sounds more poetic and linguistic was expressed. Therefore, a new term – *ornamental* metaphor appeared; it was presented by Ortony (1979: 44). The role of *ornamental* metaphor was more aesthetic rather than practical if to compare it with *nominative*.

Lakoff (1999: 7-8) points out that figurative utterances in colloquial language may suggest us perception of metaphorical nature of conceptions structuring our casual activities. In order to depict this phenomenon, he explains how the conception *time is money* is reflected in modern English: *you are wasting my time; how did you spend your time; I lost a lot of time when I got sick*. This metaphor started to be used in the English language during the industrial revolution, when employers started to pay salaries on the basis of the amount of time their employees worked. In addition to this, Marcinkevičienė (1994: 77-78) emphasizes that a great number of metaphors that are used in colloquial language occurred because of the need to determine and illustrate different phenomena of the world.

The linguist Ricoeur (2000: 52) in one of the sections of his book *Interpretation Theory: Discourse and the Surplus of Meaning* presents the theory, proposed by Richards (1936). He asserts that it is not possible to consider metaphor as the case of *entitlement* as this stylistic device is initially connected with the meaning of the sentence and only then – with the

meaning of the word. Due to the fact that metaphor acquires its meaning only in a certain context, it should be regarded as the *predication*, not *entitlement*. It is worth mentioning that metaphor is related with words only because it is created in the sentence level, i.e. it cannot possibly exist on its own; this trope exists *in* interpretation and *as* interpretation. In addition to this, similarity role was perceived inappropriately. It was common to discuss the metaphors of the author only by analysing the images illustrating his/her ideas. Notwithstanding, the aim of a metaphor is to lessen the shock caused by two contradictory ideas rather than to create an image for a thought. That is to say, the gist of the metaphorical utterance is to present the connections, which cannot be easily recognized in everyday language. According to Ricoeur (2000: 54), "metaphor is a conscious mistake joining two different items what results in a new significant link". In addition to this, Deck (1990: 44) states that we tend to perceive the unfamiliar by means of the similarities it has with the objects that are familiar to us, e.g. the first locomotives were given a name of "iron horses"; the first automobiles were called "horseless carriages". Bartsch (2003: 52) points out that the function of similarity is not narrowed to the identity of internal properties of objects and actions as similarity depends upon external associations between the objects and actions; it as well depends on connections of the objects and actions with emotional standpoints, wishes and behavioural dispositions of human beings. Therefore, *cold metal* might be similar to *cold colour* by partially having an identical relation to the emotional reactions of people. Both of them have alike effect in causing emotional reaction. On the other hand, Galperin (1981: 140) provides a little bit different point of view about similarity expressed by metaphors. He states that a metaphor is regarded as a stylistic device whenever two different phenomena are at the same time brought to mind by the imposition of characteristic properties of one object on the other, which by nature is withdrawn of these properties. He emphasizes that the idea, according to which a metaphor is based on similarity of two objects, is misleading. The two objects are recognized and the fact that a common feature is made prominent is not enough so that we could consider them to be similar. If the same features are prescribed to animals and human beings, the two objects do not necessarily result in the perception of affinity. Thus, identification cannot be treated as similar to resemblance. Galperin (ibid.,) asserts that it is better to determine metaphor as the ability of realising two lexical meanings at the same time.

Summarising the ideas, we can assert that similarity is still present in metaphors, although the identified objects are from different spheres. It should also be added that metaphor has a power that allows us to catch the sight of the similarities even in case it is hardly possible to

do it in reality. These similarities are rooted in our conceptual system. Modern theory of metaphor emphasizes that this trope is the basis of conceptualisation of the world; as it was mentioned above (see page 7, *conceptual metaphor*), according to the theory of *conceptual metaphor*, the gist of metaphor is the strategy of people's contemplation.

Developing the idea of similarity it is worth mentioning that one more stylistic device – *simile* is closely connected with metaphor. It should be added that sometimes in the process of translation metaphors become *similes*. According to Larson (1984), one of the ways to render a metaphor into the target language is to change it to a simile (see chapter 1.5). Therefore, it is expedient to discuss the conception of simile to which our next section is devoted.

1.2 Conception of Simile

Baldick (1996: 206) defines simile as an explicit comparison between two different things, actions or feelings based on one shared quality, using the words “as” or “like”. He asserts that simile is more tentative and decorative than metaphor; this stylistic device is frequently used in both – prose and verse. According to Vosylytė (1956: 3), simile is a stylistic device that is used to compare a particular thing with another one so that to emphasize or specify a certain feature. Similes and metaphors both involve comparison, but simile is less complex and usually a “one-dimensional” comparison.

Galperin (1980: 167) points out that an ordinary *comparison* and a simile must not be confused as they represent two diverse processes. In case we want to compare two objects that belong to the same class of things with the aim of establishing the degree of their similarity or difference, we use comparison. On the other hand, if we want to compare two objects belonging to entirely different classes of things, we have to use a *simile*. Comparison takes into consideration all the properties of the two compared objects, emphasizing the one that is compared; meanwhile simile excludes all the properties of the objects, stressing the one that is compared, e.g. *the boy is as clever as his father* is an ordinary comparison, because *boy* and *father* are both human beings, i.e. they belong to the same class of objects.

Ramonaitė (1972: 16-25) distinguished *simple* (*paprastasis*), *extended* (*išplėstinis*), and *phraseological* (*frazėologinis*) similes. She states that simple similes are comprised by a word combination, phrase, sentence or several sentences containing one complete idea.

Ramonaitė (1972: 16-25) classifies similes as follows:

a) similes, which constituent parts are joined by the conjunctions *kaip* (*like*), *tartum* (*as if*, *quasi*), *tarsi* (*sort of*), *lyg* (*as*), *nelyginant*, *it* (*as*), *nei* (*nor*), etc. “...ramybės tarsi alyva

pasklinda vilnimis iš rytų, atlėgsta jūros rūstis, vėtra nuščiūva, dingsta kartu su Jona, ir lieka tykiai ribantys vandenys” (Irena Balčiūnienė, 1987: 63), “*sirpindamas auksinę it persikas savo šlaunį saulėtame denyje*” (Irena Balčiūnienė, 1987: 235);

- b) similes expressed by instrumental case;
- c) correlative similes;
- d) similes with an adverb “*prieš*”(against);
- e) similes with the verbs *primena* (remind of);
- f) similes with adjectives *panašus* (similar), *lygus* (equal);
- g) similes with an adjective *tikras* (real);
- h) similes appended by modal verbs *rodos* (it seems), *atrodo* (it looks like), *sakytum* (as if), *stačiai* (straight), etc.
- i) negative similes.

Extended similes consist of several sentences. They can include the whole episode. The main role of this type of similes is to reveal some features of one phenomenon.

Phraseological similes occur from folklore or everyday language. The objects of this type of similes can be as follows: plants, animals, natural phenomena, etc. *Phraseological* similes involve everything what can be closely connected with everyday life (Ramonaitė 1972: 16-25).

Župerka (2001: 58-60) distinguishes two types of simile – *artistic (stylistic)* simile (English equivalent is *simile*) and *objective*, English equivalent of which is *comparison*. The *artistic* simile is described as an expressive way to specify certain characteristics of an object when comparing it to another object that contains one common feature. The role of a simile is important among other expressive means of language as it forms the basis for the metaphor. The *objective* simile contains an expressive usually figurative meaning and is used either to create a more vivid image of the object or to evaluate the object emotionally. This type of simile directly compares two objects from the qualitative or quantitative point of view. The more the compared objects have in common, the more objective simile it is.

According to Župerka (ibid.,), in the Lithuanian language three components of a simile can be singled out: a) the compared object (theme), b) the object we compare with (image or rheme), and c) the basis of comparison. All these three constituent parts are present in simile. The main expression of simile is a binary form with comparative conjunctions *kaip* (like), *lyg* (as), *it* (as), *tartum* (quasi, as if), *negu* (than), *nei* (nor).

Similes in the English language can be formed by using conjunctions *like, as, such as, as if, as...as*, etc. e.g. “*now, while these ideas were passing through me like lightning, this harpooner never noticed me at all*”(Herman Melville, 1986: 114).

To conclude, similes like metaphors are based on resemblance. Very often similes can be transformed into metaphors or vice versa. However, this conversion is not always possible as the role of the context as well as the environment in which the stylistic devices are used are very important.

It should be added that very important features of a metaphor are *zoomorphisms* and *personifications*. These varieties of a metaphor “thrive” in fiction. Thus, the following two chapters of our research are devoted to them.

1.3 Conception of Zoomorphism

Gudavičius (2000: 92) rightly points out that the metaphors describing people are often used in literary style as well as in everyday language. It should be added that frequently *zoomorphisms* perform the function of describing people. Zoomorphisms are the *words* describing human being's inner features, deeds that are taken from the animal world. This variety of a metaphor is characteristic to a lot of languages; only its perception differs, as zoomorphism in this case becomes a representative of certain cultural peculiarities. The countries that are culturally related usually have similar zoomorphisms; meanwhile in different cultures realization of this stylistic device differs greatly. As a result, zoomorphisms may fall into two groups:

- A name of an animal is used to define the same feature, e.g. *a mouse* and *pelė* - a timid and quiet person;
- A name of an animal in different languages may have different zoomorphic meanings, e.g. *ožys* – an obdurate person and *a goat* – a sexually active man.

Great differences can be noticed when comparing distant cultures, e.g. in ancient India a name of *a bee* was given to a tempter; meanwhile in our culture this insect represents thoroughness and accurateness. In addition, in the Far East like India one can pay a compliment to a woman by calling her *a cow*, in Japan - *a snake*, in Egypt – *a goose*. Therefore, it is very important to orient with what culture one deals.

In the Lithuanian language zoomorphisms usually refer to negative evaluation of people, e.g. *asilas, kiaulė, karvė, gaidys, šarka*. Notwithstanding, there are cases that highlight positive features, e.g. *katinėlis, bitutė, voveraitė, balandėlis*, etc. (Gudavičius, 2000: 93). Generally

speaking, a negative viewpoint towards the animal world is prevailing in the Lithuanian culture.

A great variety of zoomorphisms that include metaphors and similes is presented by Rosinienė (1990). She states that a zoomorphism is “a universal phenomenon”, because the names of various animals in many languages are used for defining the objects of animate as well as inanimate world and this includes a human being’s character, appearance and behaviour. This can be illustrated by the following examples: a person who is clever and able to get what he/she wants is compared to a *fox* – *he is a crafty, old fox* (the examples were taken from Oxford Advanced Learner’s Dictionary, 2000). In zoomorphic metaphors various morphological aspects can be noticed. They can perform the role of a noun (*pig, serpent*), adjective (*doggish, tigerish*), adverb (*sheepishly*), or verb (*to horse*). It should be noted that zoomorphic metaphors can function as a part of compound (*dog-faced*) or a word group, usually called an idiom (*lame duck, eager beaver*). (Rosinienė, 1990:5-7).

The usage of names of animals can be met in metaphors and similes. Rosinienė (ibid.,) groups them into two parts:

- Metaphors and similes by the help of which inner qualities of persons (i.e. feelings, actions, abilities) can be revealed;
- Metaphors and similes that reveal external features of persons (appearance, built, health, etc).

Rosinienė (ibid.) states that metaphor and simile can be easily transformed into one another, therefore she is not categorical about the line between these two stylistic devices.

Now then we will discuss inner qualities revealed by metaphors and similes.

The Lithuanian language is very rich in describing inner qualities by the help of zoomorphic metaphors and similes.

In our culture it is common to express anger by the names of insects (e.g. *a bee, an ant, a wasp*), birds (*a turkey*) and wild animals (*a wolf, a boar, a hedgehog*). *Ko čia pasiutai kaip koks kalakutas?**; *Nė nemėgink jos užkabinti – gelia, nelaboji, kaip vapsva*. Great virulence in a person can be revealed through *cock, beast, hawk*, etc. *Baik su juo ginčytis, o tai, žiūrėk, puls tuoj kaip žvėris*.

Timidity and taciturnity are prescribed to *a mouse, sheep, hare*. *Manai, ji tau patars? Taigi*

*Examples were taken from the book of Rosinienė, G. (1990) Kodėl “raudonas kaip vėžys?” Lietuvių kalbos zoomorfizmai. (Vilnius).

tyli kaip avelė; tai bailumas žmogaus – kaip zuikio – ir savo šešėlio išsigąstų.

Ožka presents contrariness, e.g. *užsispyrusi kaip ožka; ta ožka visvien savaip padarys.*

Volubility and gossiping are usually shown by using *bitch*, *snake*, *magpie*. *Snake* and *bitch* contain negative aspect of volubility. It is used to deliberately offend someone; meanwhile *magpie* is related more to gossiping, e.g. *Ko tu klausai tos šarkos – kad ji tau teisybę sakytų!* There are cases in which zoomorphisms reveal positive features, e.g. tenderness, affection (*tokie zuikučiai tie tavo berniukai*), but most frequently this variety of a metaphor embodies negative features, e.g. *nustok verkusi, kale tu.*

Foolishness is expressed by *hen*, *crow*, *donkey*, *ram*, e.g. *na tu ir varna – vėl pražiopsojai; Paskutinis avinas – ir ko aš jo paklausiau?*

To sum up, zoomorphisms usually serve to express negative features of persons like immorality, dishonesty, hypocrisy, etc. Very rarely they illustrate a positive viewpoint towards people.

After having made a brief review of inner qualities of human beings, it is expedient to consider the ways in which the external features of persons are expressed by the help of zoomorphisms. Frequently a person is described as *a monkey*, *an owl*, *a goat*, *a squirrel*, *a cat*, etc. The usage of zoomorphism here depends upon the feature the author wants to stress: the color of hair, a haircut, facial features, complexion, built, health, movement, etc.

This can be illustrated by the following examples:

Tas arklianas kad eina, net žemė dunda. Pasišiaušęs, papuręs kaip apuokas. Toks briedis, ką jam reiškia užsimest pūrelį žirnių. Toks žiogas, o kimba prieš kaip pasiutęs, etc.

The descriptions of people embodied in the examples are far from being positive. Hardly could anyone be pleased by called like this. They are considered to be offensive. Only a few zoomorphisms illustrate positive features, e.g. *a swan – balta kaip gulbė*. Besides, white color does not necessarily stand for something positive, e.g. *balta kaip žąsis, net blakstienos baltos**.

It is obvious that such zoomorphisms can perform descriptive and evaluative function. Therefore, we can meet them quite often in everyday language.

The examples presented above show how rich and flexible the Lithuanian language is. Our language has a number of compounds, which do not have their equivalents in the English language. Such groups of words cause difficulties in translation process. The compounds usually have the element, which gives expressiveness to the word. Therefore, a complicated task falls to translators, i.e. to preserve the expressive element in the target language. In this

case, a *descriptive method* or a more common word (however, its stylistic coloring is lost) are used.

In English as well as in the Lithuanian language zoomorphisms embody different features of a person. It has negative meanings like *a bitch, a filthy rat, a jackal, a headless bear*, etc. The examples are as follows (Oxford Advanced Learner's Dictionary, 2000): *that silly bitch has forgotten; you rat! How can you lie to your own wife? Stop you playing the bear!*

Sometimes zoomorphisms preserve neutral or sympathetic attitude towards someone (*a little mouse, a lost lamb*, etc.) e.g. *you poor lost lamb*.

In addition, there are zoomorphisms that present positive features, like *a canary, a squirrel*, e.g. *she sings like a canary; he is so nimble like a squirrel*.

The above mentioned examples are fixed in Oxford Advanced Learner's Dictionary, 2000, therefore, we can assert that these meanings of animals belong to standard English.

1.4 Conception of Personification

Personification is defined as the ascription of characteristics of a human being to an animal, an object, or an idea. The term came from the Latin word *persona*: *character, person**. Linguists like Perrine (1974) and Galperin (1981) assert that it can be treated as a kind of metaphor in which the comparison is implied and the figurative term of comparison is always a human being. In our research we as well regard personification as a variety of metaphor.

However, contradictory views towards this issue can be encountered, e.g. Wasserman (1950) singles out *personification the trope* and *personification the figure*, which actually separates a whole group of personifications better classified as metaphors. On the other hand, Johnson (1905) implies that all personification has a stenographic quality – i.e. it notates without developing - occasionally, it can be sustained and extended without "shocking" the mind." In addition to this, he asserts, personifying metaphor builds limits to the scope of its operations. The mind not only founders on the scale, it is also restricted by questions of plausibility and tact.

Ruskin (1987) proposed the term *the pathetic fallacy* in order to name this phenomenon. Another linguist, Stenning (1997) states that it is possible to construct a typology of personifying practices based on the way in which the figure/trope has mediated between the typical and the specific.

According to Barauskaitė (1979: 36), "metaphoric transfer is *personification*". She claims

*Translated from *Tarptautinių žodžių žodynas*, 1985: 376.

that the basis of this transfer is juxtaposition of human versus not human nature, i.e. finding of similar features between human being and nature, e.g. *furious wind* (*piktas vėjas*), *malicious waves* (*įsiutusios bangos*). In this case features of human being (*furious*, i.e. *wicked, irritated*) and a phenomenon (i.e. *big, intensive*) are juxtaposed. The title of a feature of a human being is transferred to the phenomenon. In addition to this, a reverse process can be encountered, i.e. when the titles of the features of the things are transferred in order to give a title to the features of persons, e.g. a *cold answer* (*šaltas atsakymas*), *cool relationship* (*atvėšę santykiai*), *cold reception* (*šaltas priėmimas*), etc. Primary meaning of the word *cold* (*šaltas*) is *weather of a low temperature*, meanwhile in *cold reception* the word *cold* is applied to describe relationship among human beings, i.e. it acquires a meaning of *indifferent, unemotional*. Barauskaitė (ibid.) states that the examples discussed above belong to the so-called *linguistic personification*. One more type – *occasional* - can be distinguished, e.g. “*My conscience hangs in me!*” he groans, “*straight upward, so it burns; but the chambers of my soul are all in crookedness.*” (Herman Melville, 1986: 125) – “*sąžinė kybo manyje, - vaitoja jis, - dega statmenai jos liepsna, bet sielos būstinė susikreivojusi*” (Irena Balčiūnienė, 1987: 61).

Župerka (1980: 30) singles out two types of *personification* (Lithuanian equivalent – *įsameninimas*) – *personification* and *prosopopeia*. He states that the latter term is considered to be a higher grade of personification, when non-human things acquire not only thoughts, feelings and actions, but language as well. In addition to this, Župerka (ibid.,) emphasizes that the conception of personification is perceived widely, i.e. as any means of expression that gives non-human things human qualities. He explains that there are cases in which it appeals to the transfer of the meaning of the word, metaphor or metonymy, in other cases - especially in fairy tales – when not only meanings of separate words are transferred, but personification forms the artistic way of the whole writing, i.e. non-human things, animals live and act like intelligent creatures. In addition to this, Gorky (1952: 143) claims that a human being tends to give his/her human features to everything he/she sees; it is common for people to impart non-human things their own intelligence, deeds, actions, etc.

To conclude, different ways of defining personification in fiction have been advanced for many years. There were cases in which the definitions were restricted for purposes of clarity but they tended to ignore problems arising in certain cases. Others were inclusive and tended to create ambiguities in distinctions.

Everyone should agree that the most essential tool of communication is language. Therefore, its main function is to convey the meaning. In most cases the way the meaning is conveyed

and interpreted or decoded depends upon the concrete speaker and listener. Both of them play equal roles in this process. Thus, it is expedient to review the theory of translation of metaphors to which our next chapter of the work is devoted.

1.5 Review of Theory of Metaphor Translation

The evolution of language has started since the creation of human race. During the process of history it has changed from grammatical, syntactical, and lexical point of view. The language has acquired many stylistic devices, which help to convey the information in a variety of ways: more detailed, figurative, and exact way. On one hand, the frequency of the usage of some stylistic devices often depends on the historical period, i.e. the popularity of one or another genre that requires an appropriate stylistic device, the particular style fashion of writing. On the other hand, the author's personality has also a great impact on the means of expressions. However, some stylistic devices, e.g. metaphors require a more precise investigation. Translation is the basis of communication between parties of different language regions. Frequently, both cultural problems and comprehension difficulties are associated with translating metaphors. A lot of English metaphors do not have their equivalents in Lithuanian and thus are not easily understood. Therefore, translation of metaphors is very complicated, as the translator has to preserve the form, convey the meaning of metaphor and make it perceptible for the reader. However, it is hardly possible to fulfil all these tasks at the same time.

Whilst the central problem of translation is the overall choice of translation method for a text, the most important particular problem is the translation of metaphor. All polysemous words and most English phrasal verbs are potentially metaphorical. The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise. The first purpose is cognitive, the second - aesthetic. Metaphor always involves illusion; like a lie where you are pretending to be someone you are not, a metaphor is a kind of deception, often used to conceal an intention.

In our native language, we are capable of understanding the meanings of metaphorical utterances effortlessly. In most cases, we do not even have to consciously process the underlying metaphors; the surface seems to be translated into meaning almost instantly. However, there occur certain difficulties in understanding metaphors in a foreign language,

i.e. if a metaphor does not have an equivalent in our native language, the perception of author's message requires some effort. This makes translation of metaphors very complicated, as the translator has to convey the meaning of the metaphor and make it acceptable to the reader or hearer. Moreover, we should not ignore the fact that a successful translation process not only requires a good language command, but also intuition, knowledge and creativity. The question what determines interrelations of these factor arises. Proposals of rendering metaphor into a target language in terms of rules originated in the works of Larson (1984), Crofts (1988), Alvarez (1993). They all agree on the following procedures for translating metaphor:

- (i) Keeping the same metaphorical utterance, i.e. translating it literally (as long as it sounds natural to target audience);
- (ii) reverting it into a simile;
- (iii) Substituting it by an equivalent metaphor in the target language;
- (iv) Keeping the same metaphorical utterance, and adding an explanation making the ground of similarity clear; and
- (v) Translating it by a paraphrase.

Two major criticisms could be addressed to such a view: (i) the scheme does not say anything about how the choice from among the above mentioned procedures is made; and (ii) the translation of metaphor cannot be "decided by a set of abstract rules, but must depend on the structure and function of the particular metaphor within the context concerned" (Snell-Hornby, 1988:58).

There are several ways of conveying metaphors into a target language, the most popular of them being literal and literal-idiomatic. According to Newmark, (1995:94) literal translation is "where the forms of the original are retained as much as possible, even if those forms are not the most natural forms to preserve the original meaning". Literal translation is sometimes called word-for-word translation (as opposed to thought-for-thought translation). A more accurate, but less well known, label for this approach is formal equivalence translation, because literal translation focuses on forms of language, it sometimes misses some of the meaning of those forms, since meaning is found not only in the forms of individual words, but also relationships among words, phrases, idiomatic uses of words, and influences of speaker – hearer, cultural, and historical contexts. Words often have a meaning in different

contexts, but literal translation does not account for these differences. So literal is not the most accurate form of translation.

The term literal – idiomatic translation, also proposed by Newmark (*ibid.*, 96) reflects a desire to preserve the forms of the source language as closely as possible while creating a text, which will be understandable and readable to the target audience. This is not a standard term within translation theory and may be a theoretical oxymoron, since it is often not possible to be both literal and accurate; an idiomatic translation focuses accuracy of meaning and function.

Whenever a sentence that is grammatically correct, but does not seem to make sense, is met, its apparently nonsensical element should be tested for a possible metaphorical meaning, even if the writing is faulty, since it is unlikely that anyone, in an otherwise sensible text, is suddenly going to write a deliberate nonsense.

Usually, only the more common words have connotations but, at a pinch, any word can be a metaphor, and its sense has to be teased out by matching its primary meaning against its linguistic, situational and cultural contexts.

Whatever difficulty is faced in the process of translation, procedures must aim at the essence of the message and faithfulness to the meaning of the source language text being aimed transferred to the target language text. Undoubtedly, the quality of translation depends upon the quality of the translator, i.e. on his/her cultural background, skills, training, experience and even mood. Newmark (1995) distinguishes some essential characteristics that good translators should have:

- Reading comprehension ability in a foreign language;
- Knowledge of the subject;
- Sensitivity to language (both to native and foreign);
- Competence to write in the target language dexterously, clearly, economically and resourcefully.

A permanent aim of a translator is to find solutions to dilemmas, which are encountered quite often when attempting to translate metaphors. The dilemmas include translating problems such as linguistic or cultural “untranslatability”, capability to manage losses and gains, solutions to lexical ambiguity, etc. through various mechanisms such as compensation, loans, explanatory notes, adaptation, equivalence, paraphrasing, analogies, etc.

Regarding the use of translation procedures and strategies, it is a must for translators to constantly make choices, in each paragraph, sentence or translation unit in order to decide

which of them is the most useful for the transfer of the ideas in the target text. It means adapting the most suitable strategies and techniques to the requirements of the text rather than adapting one technique and using it in all cases.

Buitkienė (1993: 36) asserts that communication may fail if the communicators ignore the rules of coding and decoding. Hence, the aspect of coding and decoding is of a great importance here. Translation is also considered to be means of communication between parties from different language regions, i.e. interaction between the sender and the receiver, in which the translator's role becomes the most important as he/she is intermediary between the two parts, the task of whom is to decode the message and present it to the listener or reader. According to Bell (1991: 6), "translation is the replacement of a representation of a text in one language by a representation of equivalent text in a second language". He emphasizes that languages differ in a great number of aspects. They have different forms, regulating the grammatical stretches of language; the meanings of these forms are not the same. In the process of translation something can be lost as a result of which the translator might be accused of having reproduced only a part of the original message and in this case 'betrayed' the intentions of the author. (Bell, *ibid.*)

Ambrasas-Sasnava (1984) points out that in some cases there appear certain lexical units in the target text, which are not included in the source text. This phenomenon is called linguistic surplus or excess of meaning. It springs up when the translators wants to stress a certain thing that does not have absolute equivalents in the target language. In addition, a reverse process, i.e. linguistic loss is encountered in case a word or a word phrase is omitted (Ambrasas-Sasnava, 1984 :9-10).

According to Marcinkevičienė (1996), the translator encounters great difficulties in the process of translation as he/she is influenced by peculiarities of a source language text and by the standards of target language text yet it is very complicated to define the *standard* of target language. She presents two conceptions about what *standard* is. The first conception stresses that *standard* means the correct usage of the units of target language when the translator checks up a possible version by asking: "Do we say like this?" The second conception is much wider. It includes a subtle translation of peculiar features, trends and the so-called "spirit of language". The essence of this standard is that the translator has to know the source language to such extent as to be able to read, whereas his/her knowledge in the target language must be that wide as to be ready to create in it. Marcinkevičienė (*ibid.*) asserts that the more the translator recedes from the source text, the more he/she approaches to the norms of the target language in the process of translation. When translating metaphors, the aim of

the translator is to find the most suitable equivalents in the target language so that the ideas of the author would be conveyed (Marcinkevičienė, 1996:67-69).

Masaitienė (1996) emphasizes the problem of equivalence. She states that the equivalence of translation is the relationship between the source text and the target text when the contents, form, style and function of the source text remain unchanged in the translation. In addition to this, she presents five types of equivalence created by Koller (2004): denotative, connotative, text-normative, pragmatic and formal. These types are met at different language levels. Denotative and connotative equivalences are usually found at a phrase level, meanwhile normative and pragmatic types - only in a paragraph or even in the text as a whole. The translator cannot manage without formal equivalence when rendering fiction and trying to find the best analogues of the target language for the source language text (Masaitienė, 1996:80).

Baker (1999) has as well investigated equivalence types. He singles out equivalence at a word level and above a word level. Morphemes and words together with their lexical meanings belong to the first level, whereas the second level involves collocations, idioms and fixed expressions (Baker 1999:11).

Metaphors have been investigated by the authors Pikčilingis (1975), Galperin (1981), Ambrašas-Sasna (1984), Larson (1984), Bell (1991), Baker (1999), Marcinkevičienė (1994, 1996, 2000) and others, however, they have not gone deeper into the translation of them. Frequently the translator has to perform an uneasy task – to convey the exact meaning of the metaphor that the creator embodied in it. Therefore, both cultural problems as well as comprehension difficulties are associated with translating this stylistic device.

Dagut (1976: 32) claims that “there is no simplistic general rule of translation of metaphor, but the translatability of any given source language metaphor depends upon:

- a) the particular cultural experience and semantic associations exploited by it, and
- b) the extent to which these can, or cannot, be reproduced non-anomalously in the target language, depending on the degree of “overlapping” in each particular case”.

Maalej (2004) highlights the idea that the translation of metaphors depends a lot upon the type of the text in which it is met, e.g. in informative texts metaphors tend to be of high translatability and can be ignored in the process of translation, whereas in expressive texts where their task is to carry a heavy burden of information, metaphors are of low translatability as they convey contextual, semantic and pragmatic information. In this type of text metaphors have to be “revived”.

Broeck (1981: 84) argues that “the translatability of metaphor is inversely proportional to the amount of information (specifically cultural) manifested by the metaphor and the degree to which this information is structured in a text”.

To conclude, translators must understand the original text, for which they must have wide general knowledge, handle the vocabulary of the topic in the source language as well as in the target language and last, but not the least, write their own language well. Translators must undergo permanent training. Their productive capacity, however, should not always be measured or weighed in terms of pages, words or hours done, but rather taking into account the quality of the output or finished work.

In order to solve translation problems, a translator must make use of his/her intelligence, creativity, intuition, ingenuity, resourcefulness and much more. Hardly could anyone argue that the translation of metaphors is not an area that causes never-ending “headaches” for translators. We will discuss the peculiarities of metaphor translation of the concrete book (*Moby Dick*) in the following chapter.

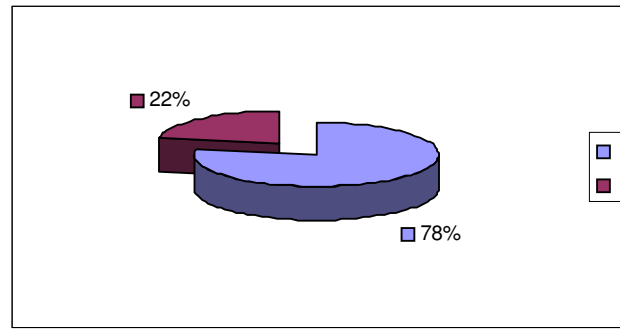
II. Translation of Metaphors in Herman Melville's Novel "Moby Dick"

Our aim of the research is to analyze the ways of translating metaphors and to investigate what structural changes they undergo in the process of translation. In order to implement it, 711 examples of metaphors were selected and classified what allowed us to specify the peculiarities of translation of metaphors. The examples necessary for the research were taken from the books *Moby Dick* (1986), written by an American writer Herman Melville; and its Lithuanian version *Mobi Dikas* (1987) translated by Irena Balčiūnienė. In each chapter certain groups of the selected examples are presented. They have been grouped according to the grammatical patterns that were distinguished on the basis of the source language (there was a group of examples – non-metaphors translated as metaphors in which the grammatical patterns were distinguished on the basis of the target language). In addition, we present 6 *Figures*, which illustrate the proportion of a particular type of translation when comparing it with all other translation occurrences (i.e. all other types of translation total 100%, meanwhile a percentage of a particular type of translation is contrasted with it) so that to visualise it. However, in cases where the percentage was lower than one, (i.e. metaphors translated as non-metaphors, similes translated as metaphors and translation of zoomorphisms) we could not have possibly made it visual and explicit at the same time. Therefore, such cases were omitted. 6 *Tables* have been presented in order to have a full picture of the patterns as well as relative frequency (they show the percentage among the patterns of the selected examples *only* in the discussed group). The data was accumulated by the program *Excel*, which helps to perform calculations, analyze information and manage lists in spreadsheets (the figures were rounded up in order to avoid possible confusion). Now then we will move on to discuss the first group, which is called *Metaphors Translated as Equivalents*.

2.1 Metaphors Translated as Equivalents

The first group of metaphors presents the metaphors that were translated into Lithuanian as equivalent metaphors. Most of English metaphors have their equivalents in Lithuanian and therefore can be translated when retaining the original construction. They all preserved their expressiveness as well as grammatical structure. 160 examples of this type of translation have been found. It accounted for 22% of all metaphor translation occurrences. The proportion of metaphor-to equivalent metaphor translation is presented in *Figure 1* below:

Figure 1. The proportion of metaphor-to equivalent metaphor translation



We can distinguish six grammatical patterns of translation in the following part of the work:

Noun + Preposition + Noun → Noun + Noun

1. I saw the opening **maw of hell** with endless pains and sorrows there (ibid., 47)

Išvydau **pragaro nasrus**, kur laukė kančios be paguodos (ibid., 58)

2. And half concealed in this queer tenement, I at length found one who by his aspect seemed to have authority; and who, it being noon, and the ship's work suspended, was now enjoying respite from **the burden of command** (ibid., 73)

Ir štai šitos keistos buveinės gilumoje pagaliau išžiūrėjau žmogų, kuriam, sprendžiant pagal išvaizdą, priklausė valdžia laive ir kuris, kadangi buvo vidudienis, ilsėjosi, nusimetęs **viešpatystės našta** (ibid., 83)

3. **Son of darkness**, I must do my duty by thee (ibid., 91)

Tamsybių sūnau, turiu įvykdyti savo priedermę (ibid., 100)

4. There are **the fruits of promotion** now, there's the vanity of glory, there is the insanity of life! (ibid., 144)

Štai jums **karjeros vaisiai**, štai jums šlovės tuštybė, štai kur glūdi gyvenimo beprotiškumas! (ibid., 151)

5. I suppose then, that going plump on a flying whale with your sail set in a foggy squall is the **height of discretion?** (ibid., 215)

Bet tada šuolis su išskleista bure per miglą ir škvalą tiesiai ant plaukiančio banginio kupros turėtų būti banginiavimo **išminties viršūnė?** (ibid., 216)

6. It might be that the source of all those **source of delusions** will be found among the oldest Hindoo, Egyptian, and Grecian sculptures (ibid., 247)

Gali būti, kad šitų **paklydimų šaltinis** buvo senovės indų, graikų ir egiptiečių skulptoriai (ibid., 246)

7. At last I slid off into a light doze, and had pretty merely made a good offing towards the **land of Nod**, when I heard a heavy footfall in the passage, and saw a glimmer of light come into the room from under the door (ibid., 29)

Pagaliau nugrimzdau į lengvą snūdulį ir jau buvau beišplaukęs į **sapnų karalystę**, tik staiga koridoriuje pasigirdo sunkūs žingsniai ir pro durų plyšį apačioje sublėsavo šviesa ((ibid., 41)

As it is illustrated by the examples presented above, metaphors can be translated from the English into the Lithuanian language without any structural changes in the *Noun + Preposition + Noun* grammatical pattern, e.g. *the fruits of promotion* – *karjeros vaisiai*, *height of discretion* – *išminties viršūnė*, *the burden of command* – *viešpatystės našta*, etc. It should be added that in this grammatical pattern the conversion of the *Noun + Preposition + Noun* into *Noun + Noun* is not regarded as a change, because, according to Piesarskas (1992: 558), the original construction loses preposition after having been rendered into the Lithuanian language, when “of” represents parts of entirety (e.g. *the root of the house* – *namo stogas*, *a cup of tea* – *puodukas arbatos*), a subject of action (e.g. *lover of poetry* – *poezijos mylėtojas*), apposition (e.g. *a city of Riga* – *Rygos miestas*), etc. Thus, we regard the above discussed grammatical pattern unchanged.

Verb + Preposition + Noun → Verb + Preposition + Noun

8. Now when a country dandy like this **takes into head** to make a distinguish reputation, and joins the great whale-fishery, you should see the comical things he does upon reaching the seaport (ibid., 40)

Ir štai, kai toksai kaimo frantas **įsikala į galvą**, kad būtinai reikia padaryti karjerą, ir nusprendžia išplaukti banginių medžioklės laivu, - pamatytumėt, kaip jis išsidirbinėja atsidūręs uoste! (ibid., 51)

9. And let me in this place movingly admonish you, ye shipowners of Nantucket beware of enlisting in your vigilant fisheries any lad with lean brow and hollow eye that **give to meditateness** and who offer to ship with the Phaeton instead of Bodwitch in his head (ibid., 151)

Venkit samdyti į savo verslo laivus blyškius jaunuolius su aukštomis kaktomis ir įdubusiomis akimis, jaunuolius, kurie **nugrimzta į apmąstymus**, kurie išvyksta kelionėn su Fedonu, o ne Baudičium galvoje! (ibid., 158)

The *Verb + Preposition + Noun* grammatical pattern was rendered into the target language without undergoing any structural changes. This can be clearly seen from the above shown

examples, e.g. *give to meditaviveness* - *nugrimzta į apmąstymus*, *takes into head* – *įsikala į galvą*, etc.

Verb + Noun → Verb + Noun

10. “*Thou Bildad! roared Peleg, starting up and clattering about the cabin (ibid., 80)*

- *Ak tu, Baldadai! - sustūgo Pelegas ir pašokęs ėmė trankiai bėgioti po kajutę (ibid., 90)*

11. *So that not the tiger can so stagger courage as the white-shrouded bear or shark (ibid., 180)*

Štai kodėl tigras negali taip pakirsti narsos kaip baltai apsogobstę lokys ar ryklis (ibid., 184)

12. *Not Colredge first threw spell; but God’s great unflattering laureate, Nature (ibid., 180)*

Ne Kolridžas pirmasis paskleidė kerus, tą padarė didis, nemeilikaujantis Dievo laureatas, vardu Gamta (ibid., 184)

13. *First: The mariner, when drawing nigh the coasts of foreign land, if by night he hear the roar of breakers, starts to vigilance, and feels just enough of trepidation to sharpen faculties, but under precisely similar circumstances, let him be called from his hammock to view his ship sailing through a midnight sea of milky whiteness – as if from encircling headlands shoals of combed white bears were swimming round him, then he feels a silent, superstitious dread (ibid., 184)*

Pirma. Jeigu jūreivį ūmai pažadina naktį bangomūšio kaukimas prie nepažįstamo kranto, jo baimės pojūtis yra kaip tik toks, kokio reikia, kad paaštrėtų sugebėjimai; bet jeigu visai panašiomis aplinkybėmis, užgirdęs švilpuką, jis atsikelia iš gulto ir išvysta laivą vidury nakties plaukiant per pieno baltumo jūrą, tarsi pro tuntus baltųjų lokių – štai tada jį nuveria nebylus prietaringas siaubas (ibid., 188)

14. *But when Steelkit made known his determination still to lead them to the last, they in some way, by some subtle chemistry of villainy, mixed their before secret treacheries together; and when their leader fell into a doze, they verbally opened souls to each other in three sentences (ibid., 240)*

Tačiau kai Stylkitas pareiškė ketinąs iki galo būti vadas, jie kažkokiu subtiliu niekšiškumo chemijos būdu sujungė lig tol atskirai brandintą išdavystės paslaptį ir, vos tik jų vadas užsnūdo, dviem žodžiais atvėrė sielas vienas kitam (ibid., 239)

This group represents the selected examples that were translated into the target language when retaining the same grammatical pattern *Verb + Noun*, e.g. *opened souls* - *atvėrė sielas*, *stagger courage* – *pakirsti narsos*, etc.

Adjective + Noun → Adjective + Noun

15. I know that on the passage home, he was a little out of his mind for a spell; but it was **the shooting pains** in his bleeding stump that brought that about, as any one might see (ibid., 83)

Žinau, jog grįždamas iš paskutinio reiso vienu tarpu buvo tarsi netekęs proto, tačiau kiekvienam aišku, kad taip atsitiko dėl **veriančio skausmo**, kai iš jo kojos teliko kraujuojantis strampas (ibid., 92)

16. This circumstance, coupled with his ambiguous, half-hinting, half-revealing, shrouded sort of talk, now begat in me all kinds of **vague apprehensions**, and all connected with the “Pequod”; and Captain Ahab; and the leg he had lost and the Cape Horn fit; and the silver calabash; and what Captain Peleg had said of him, when I left the ship the day previous; and the prediction of the squaw Tistig; and the voyage we had bound ourselves to sail; and a hundred other **shadowy things...** (ibid., 95)

Ši aplinkybė, sykiu su dviprasmiška, paslaptina, pilna užuominų jo šneka sukėlė mano sieloje **blausią nuojautą**, nežinia kaip susijusią su “Pekodu”, kapitonu Ahabu, jo prarasta koja, priepuoliu ties Horno kyšuliu, sidabrine gertuve, su tuo, ką pasakė man anadien paliekant laivą kapitonas Pelegas, su skvo Tistig pranašyste, su mūsų laukiančia banginių medžiokle ir su šimtais kitų **miglotų dalykų** (ibid., 104)

17. Chief among those who did this fetching and carrying was Captain Bildad’s sister, a lean old lady of a most determined **indefatigable spirit**, but withal very kindhearted (ibid., 96)

Svarbi šio gabenimo ir krovimo tvarkytoja buvo kapitono Baldado sesuo, liesa senstelėjusi dama, didžiai ryžtingos ir **nepalaužiamos dvasios**, bet labai švelniaširdė (ibid., 105)

18. Perhaps there might have been shoals of them in the far horizon, but lulled into such an opium-like listlessness of vacant, unconscious reverie is this absent-minded youth by the blending cadence of waves with thoughts, that at least he loses his identity; takes the mystic ocean of his feet for the visible image of that **bottomless soul**, pervading mankind and nature...(ibid., 152)

Gal jų tuntai praplaukia ties tolimuoju regačiu, tačiau, užliūliuotas bangų ir minčių sutartinės, tasai įsisvajojęs jaunuolis nugrimzta į tokią opiumišką, bevaisių, nevalingų godų užmarštį, kad net savęs nebeįjunta; paslaptinas vandenynas po kojomis pavirsta **bedugne siela**, tapačia žmonijai ir gamtai... (ibid., 158)

This group of examples proves that the same *Adjective + Noun* grammatical pattern can be retained in the target text as well, e.g. *shadowy things* – *miglotų dalykų*, *indefatigable spirit* – *nepalaužiamos dvasios*, etc.

Noun + Verb + (Preposition) + (Noun) → Noun + Verb + (Preposition) + (Noun)

19. I, Ismael, was one of the crew; my shouts had gone up with the rest; my **oath had been welded with** theirs; and stronger I shouted, and more did I hammer and clinch my oath, because of the dread in my soul (ibid., 169)

Ir aš, Izmaelis, buvau šitos įgulos narys, ir mano šūksniai skriejo į dangų bendram chore, ir mano **priesaika jungėsi su** kitų priesaikomis, ir šaukiau aš garsiau už kitus ir priesaikavau įnirtingiau ir atkakliau, nes mano siela buvo pastirus iš baimės (ibid., 175)

20. Now, with the subordinate phantoms, what wonder remained, soon waned away, for in a whaler, **wonders wane** (ibid., 218)

Tčiau dabar, pasirodžius šmėkliškiems yrėjams, nuostabos likučiai išsisklaidė; banginiavimo laivuose **nuostaba išblanksta** (ibid., 219)

21. But this is a harmless little foible in the English whale-hunters, which **Nantucketer does not take to heart...** (ibid., 226); probably because he knows that he has a few foibles himself (ibid., 226)

Bet tai viso labo menka anglų banginiautojų kliautis, kurios **Nantaketo jūreivis neima į širdį**, tikriausiai todėl, kad neblogai žino ir kai kurias savo siplnybes (ibid., 226)

22. However, **thoughts were carried towards home** so that for the present dark Ahab slipped my mind (ibid., 83)

Šiaip ar taip, **mintys nuskriejo link namų** ir tamsusis Ahabo paveikslas laikinai išėjo man iš galvos (ibid., 93)

23. "Blast ye, Captain Bildad, if I had followed thy advice in these matters, I would afore now had **a conscience to lug** about that would be heavy enough to founder the largest ship that ever sailed round Cape Horn" (ibid., 80)

- Tegu tave šimtas velnių nujoja, kapitone Baldadai; jei aš būčiau klausęs tavo patarimų, tai dabar **sąžinę slėgtų** toks balastas, kuris į dugną nugramzdintų patį didžiausią laivą, koks yra kada nors plaukęs apie Horno kyšulį (ibid., 90)

24. Oh, my pipe! Hard must it go with me if thy **charm be gone** (ibid., 124)

O, mano pypke! Matyt, prasti reikalai, jei net tavo **žavesys išsisklaidė...** (ibid., 132)

25. **The thoughts were bent on cruises**, the profit to be counted down in dollars from the mint (ibid., 177)

Tčiau **mintys sukosi apie sėkmę**, skaičiuojamą skambiais doleriais (ibid., 182)

26. Only **the silence was pierced by whispers**, now harsh with command, now soft with entreaty (ibid., 211)

Tik kartais *tylą sudrumsdavo kuždesys*, čia čaižus įsakinėjant, čia švelnus prašant (ibid., 212)

The above presented group of examples illustrates that the *Noun + Verb + (Preposition) + (Noun)* grammatical pattern can be rendered into Lithuanian without any structural changes, e.g. *The thoughts were bent on cruises* - *mintys sukosi apie sėkmę*, *the silence was pierced by whispers* - *tylą sudrumsdavo kuždesys*, etc.

Pronoun + Verb + Noun → Pronoun + Verb + Noun

27. Yet all sailors of all sorts are more or less capricious and unreliable - they live in the varying outer weather, and **they inhale the fickleness** and when retained for any object remote and blank in the pursuit, however, promissory of life and passion in the end, it is above all things requisite that temporary interests and employments should intervene and hold them healthily suspended for the final dash (ibid., 201)

Tačiau viso pasaulio jūreivija – gan nepastovūs ir nepatikimi žmonės; juos veikia oro permainingos, **jie kvėpuoja kintamumu**; ir verčiant juos siekti tolimo ir neaiškaus tikslo – nors didžiausi džiaugsmas vainikuotą pabaigą – būtina įterpti visokių kasdieninių darbų bei užsiėmimų, galinčių išlaikyti juos žvalius ir pasirengusius lemiamoms grumtynėms (ibid., 203)

28. This warp seemed necessity; and here, thought I, with my own hand **I weave the destiny** into these unalterable threads (ibid., 203)

Tie metmenys, mažiau, tai būtinybė, ir savo paties ranka **aš audžiu likimą** tarp nejudrių jos siūlų (ibid., 205)

The last group represents the *Pronoun + Verb + Noun* grammatical pattern. The selected examples prove that this pattern can be rendered into the Lithuanian language without any changes, e.g. *they inhale the fickleness* – *jie kvėpuoja kintamumu*, *I weave the destiny* – *aš audžiu likimą*, etc.

In order to have a full picture of the translation of metaphors that were translated as equivalents, see the relative frequency that is presented in Table 1:

Table 1. The grammatical patterns and relative frequency of metaphors translated as equivalents

GRAMMATICAL PATTERNS	RELATIVE FREQUENCY	COVERAGE
<i>Noun + Preposition + Noun</i>	51	33%
<i>Verb + Preposition + Noun</i>	38	23%
<i>Verb + Noun</i>	25	15%
<i>Adjective + Noun</i>	23	15%
<i>Noun + Verb + (Preposition) + (Noun)</i>	13	8%

<i>Pronoun+ Verb + Noun</i>	10	6%
<i>TOTAL</i>	160	100%

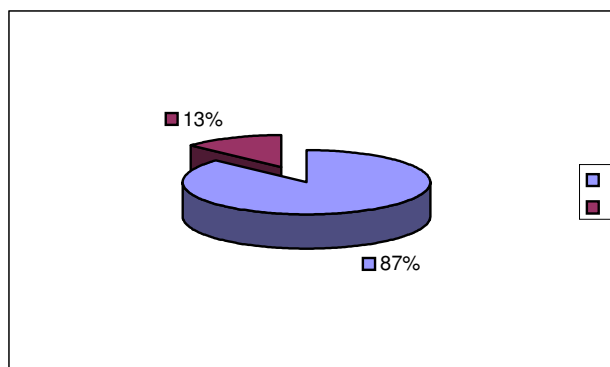
In this table the relative frequency of using different grammatical patterns of translation is presented. It is obvious that the most popular pattern was *Noun + Preposition + Noun*, which accounted for 33%, meanwhile the pattern *Pronoun + Verb + Noun* turned to be the least popular as its relative frequency was only 6%. The relative frequency of the patterns *Verb + Noun* and *Adjective + Noun* was the same - 15%. The English examples of metaphors of the above mentioned group were translated into target language while retaining the original construction (e.g. *a conscience to lug – sąžinė slėgtų*, *wonders wane – nuostaba išblanksta*, *the thoughts were bent on cruises – mintys sukosi apie kelionę*, etc.) This group of examples is a solid argument that metaphors can retain their expressiveness of the source language as well as not to experience any changes in the structure. Therefore, the style of the target language becomes more vivid and metaphors sound so natural in it.

As it was mentioned in chapter 1.4 a very important feature of metaphor is personification. Therefore, let us consider the following chapter.

2.2 Translation of Personification (without changes in the structure)

At this point of analysis we will discuss a very important variety of a metaphor - personification. There were 92 examples of this stylistic device translated without structural changes found in “Moby Dick”. It accounted for 13% of all metaphor translation occurrences. In simple words, personification is when we ascribe human qualities (i.e. actions, emotions, habits) to non-human things (see chapter 1.4). It should be added that fiction is a perfect “soil” for personification. *Figure 2* shows the proportion of translation of personification without structural changes among other types of metaphor translation.

Figure 2. The proportion of translation of personification without structural changes



Five grammatical patterns were distinguished:

Adjective + Noun → Adjective + Noun

29. *For, thought Starbuck, I am here in this **critical ocean** to kill whales for my living, and not to be killed by them for theirs (ibid., 112)*

*Juk aš esu šitame **nuožmiam vandenyn**e, samprotavo Starbakas, kad dobčiau banginius savo pragyvenimui, o ne tam, kad jie dobtų mane savo labui (ibid., 121)*

30. *Very shy, always going solitary; unexpectedly rising to the surface in **the most sullen waters**, his straight and single lofty jet rising like a tall misanthropic spear upon a **barren plain**; gifted with such wondrous power and velocity in swimming, as to defy all present pursuit from man, this leviathan seems the banished and unconquerable Cain of his race, bearing for his mark that style upon his back (ibid., 132)*

*Jis labai baikštus, keliauja visada vienas, netikėtai išnerdamas į paviršių **nesvetingiausiuose vandenyse**, jo tiesus vienačiurkšlis fontanas iškyla į viršų nelyginant ilga mizantropiška ietis virš **bevaisių tyrų**; būdamas apdovanotas tokia nepaprasta galia ir greičiu, jis nesibijo jokių šiulaikinio žmogaus gaudynių; tarp savo giminaičių šis Leviatanas yra, sakytum, išvytas, bet neįveiktas tremtinys Kainas ir savo kuproje nelyginant žemę nešasi aštriagalį durklą (ibid., 140)*

31. *He's the most gamesome and ligh-hearted of all the whale, making **gay foam** and white water generally than any other of tem (ibid., 134)*

*Iš visų banginių tai pats žaismingiausias ir nerūpestingiausias, visada gaubiamas **linksmų purslų** ir baltų putų (ibid., 141)*

As it is illustrated by the examples presented above, personifications can be translated from the English into the Lithuanian language without any structural changes in the *Adjective + Noun* grammatical pattern, e.g. *barren plain* was translated as *bevaisių tyrų*, *gay foam* – *linksmų putų*, etc.

Noun + Verb → Noun + Verb

32. *Lank Bildad, as pilot, headed the first watch, and ever and anon, as the old craft dived into the green seas, and sent the shivering frost all over her, and **the winds howled**, and the cordage rang, his steady notes were heard (ibid., 103)*

*Perkarėlis Baldadas, kaip ločmanas, stovėjo pirmąją vachtą, ir kiekvieną sykį, kai senasis laivas giliai panirdavo į žalias jūros gelmes, kai virpulys perbėgdavo apledėjusiu jo korpusu, o **vėjai sustūgdavo** ir stiebavirvės suskambėdavo, denyje išsigirdavo ramus jo balsas (ibid., 112)*

33. *The sun dived from noon, - goes down; my soul mounts up* (ibid., 160)
Saulė neria iš dienovidžio aukštybių – ritasi žemyn, o mano siela kopia aukštybėsna ir nuo nesibaigiančios kalvos jinai įvargo (ibid., 166)

34. *The wind increased to a howl; the waves dashed their bucklers together; the squall roared, forked, and crackled around us like a white fire upon the prairie, in which, unconsumed, we were burning; immortal in these jaws of death* (ibid., 213)

Įsismarkavęs vėjas jau staugte staugė, bangos daužėsi skydais, škvalas kriokė, braižė zigzagus, su trenksmu biro aplink mus tarsi prerijomis bėganti balta ugnis, kurioje mes degėm nesudegdami, nemirtingi mirties nasruose (ibid., 214)

The *Noun + Verb* grammatical pattern was rendered into the target language without undergoing any changes. This can be clearly seen from the above shown examples, e.g. *the sun dived* was translated as *saulė neria*, *the squall roared* - *škvalas kriokė*, etc.

Noun + Preposition + Noun → Noun + Noun

35. *But once Tashtego's senior, an old Gay-Head Indian among the crew, superstitiously asserted that not till he was full forty years old did Ahab become that way branded, and then it came upon him, not in the fury of fray, but in an element strife at sea* (ibid., 119)

Bet sykį pisamžis Teštigos žemietis, indėnas iš Gei Hedо, ėmė prietaringai tvirtinti, esą, tik sulaukęs keturiasdešimties metų Ahabas įgijo šį įdagą, ir įgijo ne kovos įsiūtyje, o jūroje, stichijų grumtynėse (ibid., 127)

36. *Consider, once more, the cannibalism of the sea; all whose creatures prey upon each other, carrying on eternal war since the world began* (ibid., 259)

Pagalvokit apie jūrų kraugerystę, kai visi imbuviai medžioja viens kitą ir nuo pirmos pasaulio sukūrimo dienos kariauja amžiną karą (ibid., 257)

This group represents the selected examples that were translated into the target language when retaining the same grammatical pattern *Noun + Preposition + Noun*, e.g. *the cannibalism of the sea* was translated as *jūrų kraugerystę*, *the fury of fray* - *kovos įsiūtyje*, etc. The conversion of the grammatical pattern from *Noun + Preposition + Noun* to *Noun + Noun* here is not regarded as modification (see p. 26 where the same pattern of translation is discussed).

Verb + (Preposition) + Noun → Verb + (Preposition) + Noun

37. *In the Norse times, the thrones of the sea-loving Danish kings were fabricated, says tradition, of the tusks of the narwhale* (ibid., 124)

Senovės vikingų laikais jūrą mylinčių danų sostai, kaip **sako padavimas**, buvo daromi iš narvalų ilčių (ibid., 132)

38. All this, while Teshtigo, Daggoo, and Queequeg had looked on with even more interest and surprise than the rest, and at the mention of the wrinkled brow and crooked jaw they had started as if each was **touched by recollection** (ibid., 155)
Teštiga, Degu ir Kviėgas klausėsi Ahabo labiau susidomėję ir nustebę negu kiti, o dabar, išgirdę apie raukšlėtą kaktą ir perkreiptą žandikaulį, krūptelėjo, tarytum juos staiga **užklupo prisiminimai** (ibid., 161)

This group of examples proves that the same Verb + (Preposition) + Noun grammatical pattern can be retained in the target text as well, e.g. *says tradition* was translated as *sako padavimas*, *touched by recollection* - *užklupo prisiminimai*, etc.

Adjective + Noun + Verb → Adjective + Noun + Verb

39. Nevertheless, as upon the good conduct of the harpooners the success of a whaling voyage largely depends, and since in the American Fishery he is not only an important officer in the boat, but under certain circumstances (night watches on a whaling ground) the command of the ship's deck is also his; therefore **the grand maxim demands** that he should nominally live apart from the men before the mast, and be in some way distinguished as their professional superior; though always, by them, familiarly regarded as their social equal (ibid., 139)

Tačiau reikia nepamiršti, kad banginių medžioklės sėkmė daugiausia priklauso nuo žeberklininkų mitrumo, o amerikiečių banginiautojų laivuose žeberklininkas yra ne tiktai pagrindinis veikiantysis asmuo velbote, bet tam tikromis aplinkybėmis (kai naktį budi medžioklės plotuose) kartu ir vadas laivo denyje; todėl **didžioji doktrina reikalauja**, kad jis gyventų ne kubrike su visais, o atskirai ir būtų laikomas nelyginant vyresniuoju, nors jūreiviai, pamiršę pagarbą, visada elgiasi su juo kaip su lygiu (ibid., 147)

40. Ha, Starbuck, but the deed is done; **ratifying Sun waits** to sit upon it; drink ye harpooners (ibid., 159)

Va, Starbakai, kelio atgal nebėra, **besileidžianti saulė sutvirtina** šią sąjungą; gerkit žeberklininkai (ibid., 165)

41. Even when his **wearied nature demanded** repose he would not seek that repose in his hammock (ibid., 222)

Net kai jo **pailsusi prigimtis šaukdavosi** poilsio, ne gulte ieškojo jis atokvėpio (ibid., 222)

The above presented group of examples illustrates that the grammatical pattern *Adjective + Noun + Verb* can be rendered into Lithuanian without any changes in the structure, e.g. *the grand maxim demands* was translated as *didžioji doktrina reikalauja*, *wearied nature demanded* - *pailsusi prigimtis šaukdavosi*, etc.

To have a full picture of the grammatical patterns and relative frequency of personification, translated without changes in the structure, consider *Table 2*, which is presented below:

Table 2. The grammatical patterns and relative frequency of personification, translated without changes in the structure

GRAMMATICAL PATTERNS	RELATIVE FREQUENCY	COVERAGE
<i>Adjective + Noun</i>	32	35%
<i>Noun + Verb</i>	28	30%
<i>Noun + Preposition + Noun</i>	14	15%
<i>Verb + (Preposition) + Noun</i>	9	10%
<i>Adjective + Noun + Verb</i>	9	10%
TOTAL	92	100%

The pattern *Adjective + Noun*, accounting for 35% was at the top of the frequency list, meanwhile the patterns *Verb + (Preposition) + Noun* and *Adjective + Noun + Verb* gained only 10% and were placed at the bottom of the frequency list.

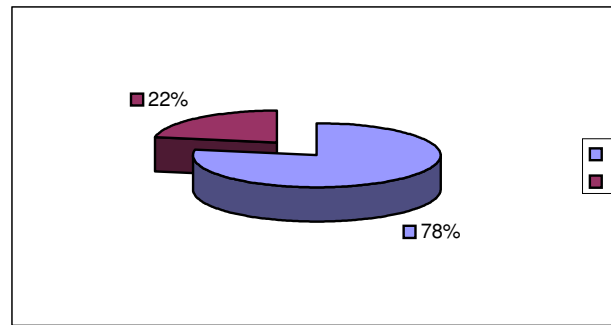
To sum up, the above presented examples prove that the grammatical patterns remained unchanged, e.g. *the squall roared* - *škvalas kriokė*, *the Sun dived* – *saulė neria*, etc.

After having analysed the cases when the metaphors and a variety of them – personifications - were translated as equivalents, it is expedient to discuss the group of these stylistic devices that was translated with structural changes.

2.3 Metaphors Translated with Structural Changes

We found 163 examples of metaphors that were translated with changes in the structure. It accounted for 22% of all metaphor translation cases. *Figure 3* shows the proportion of metaphor translation with changes in its grammatical structure among all metaphor translation occurrences:

Figure 3. The proportion of metaphor translation with structural changes



The examples of metaphors presented below were translated as metaphors, but the grammatical construction was not the same. Although there were cases in which the elements coincided, most of the examples were rendered differently, but they were metaphorical in their nature.

Five grammatical patterns of metaphor translation with changes in the structure were distinguished. They are as follows:

(Pronoun/Noun) + Verb + Preposition + Noun

42. *I saw the opening maw of hell, with endless pains and sorrows there; which none, but they that feel can tell – oh, I was plunging to despair* (ibid., 47)

Išvydęs pragaro nasrus, kur laukė kančios be paguodos, tikrai patyrę tai supras, - į neviltį aš puoliau juodą (ibid., 58)

43. *But I have swum through libraries and sailed through oceans; I have had to do with whales with these visible hands; I am in earnest and I will try* (ibid., 129)

Bet juk aš bibliotekas išnardžiau ir vandenynus perplaukiau, pats asmeniškai turėjau reikalų su banginiais, aš kalbu rimtai, ir išdrįsiu (ibid., 136)

44. *“Captain Ahab, said Starbuck, who, with Stubb and Flask, had thus far been eyeing his superior with increasing surprise, but at least seemed struck with a thought which somewhat explained all the wonder* (ibid., 155)

Vis labiau glumdamas, kartu su Stabu ir Flasku jis žiūrėjo į savo vadą, bet šit jam mintis kniostelėjo, kuri lyg ir paaiškino kas čia darosi (ibid., 162)

45. *But one transparent blue morning, when a stillness spread over the sea, however unattended with any stagnant calm, when the long - burnished sun glade on the waters seemed a golden finger laid across them, enjoying some secrecy; when the slippered waves whispered together as they softly ran on; in this profound hush of the visible sphere a strange specter was seen by Daggoo from the main-mast head* (ibid., 260)

Bet vieną skaidrą mėlyną rytmetį, kai **virš jūros ištvino tyla**, nekaustoma, tačiau mirties stingulio, kai ilgas poliruotas saulės takas ant vandens atrodė nelyginant aukso pirštas, priglaustas prie bangų, kad neišduotų paslapties, kai žiežirbuojančios bangos, kažką šnabždėdamos vilnijo į tolį toje bedugnėje, iki pat regračio tyrančioje rimtyje, Degu, stovintis grotstiebio viršūnėje, išvydo keistą regėjimą (ibid., 257)

46. I was called from reflections by the sight of a freckled woman with yellow hair and a yellow gown, standing in the porch of the inn, under a dull red lamps winging there, that looked much like an injured eye, and carrying on a brisk scolding with a man in a purple woollen shirt (ibid., 69)

Mane iš apmastymų pažadino rudaplaukė strazdanota rudais drabužiais moteris, sustojusi ant užėigos slenksčio po blausiai raudonu kyburiuojančiu žibintu, primenančiu sužeistą akį, ir pradėjusi plūsti kažin kokį vyriškį raudonais vilnoniais marškiniais (ibid., 79)

As it can be noticed from the examples above, in this particular group the pattern (Pronoun/Noun)+ Verb + Preposition + Noun was modified, e.g. *I was called from reflections* was translated as *mane iš apmastymų pažadino* (Personal Pronoun + Preposition + Noun + Verb), *a stillness spread over the sea - virš jūros ištvino tyla* (Preposition + Noun + Verb + Noun), etc.

Adjective + (Preposition) + Noun

47. Among sea-commanders, the old graybeards will oftenest leave their berths to visit the night-cloaked deck (ibid., 121)

Žiliabarzdžiai kapitonai dažniau nei kiti palieka savo gultus, norėdami aplankyti **denį, apgobtą nakties** (ibid., 130)

48. Yet for all those accumulated associations, with whatever is sweet, and honorable, and sublime, there yet lurks an elusive something in the innermost idea of this hue, which strikes more of panic to the soul than that redness which affrights in blood (ibid., 179)

Vis dėlto kad ir kiek prisikaupia asociacijų su tuo, kas gera, didinga, tauru, pačioje baltumo **idėjos gelmėje** slypi kažkas neapibrėžiama, kas baugina labiau negu raudona kraujo spalva (ibid., 184)

49. So Tamerlane's soldiers often argued with tears in their eyes, whether the invaluable life of his ought to be carried into the thickest of the fight... (ibid., 217)

Taip Tamerlano kariai neretai su ašaromis akyse ginčydavosi, ar turi būti nešama neįkainojama vado gyvybė į pačią **kautynių tirštumą...** (ibid., 218)

50. Spurn the idol Bell, and the hideous dragon; turn from the wrath to come; mind thine eye, I say; oh, goodness gracious, steer clear of the fiery pit (ibid., 91)

Su panieka atstumk stabą Baalą ir šlykštųjį slibiną, bėk nuo ateinančios rūstybės, budėk, ir aš sakau, o, Dieve, suk šturvalą tolyn nuo **pragarmės ugnies** (ibid., 100)

51. *That immaculate manliness we feel within ourselves, so far within us, that it remains intact though all the outer character seem gone; bleeds with keenest anguish at the undraped spectacle of a **valor-ruined man*** (ibid., 113)

Nepriekaištingo vyriškumo idealas gyvena mūsų sielose, pačioje jų gelmėje, todėl išorinių privalumų praradimas nepaliečia jo; ir tasai idealas plūsta kančios krauju, regėdamas žmogų, kurio **vyriškumas palaužtas** (ibid., 122)

52. *A **hot man!*** (ibid., 123)

Ugnis tas seniokas! (ibid., 131)

The above shown group represents the *Adjective + (Preposition) + Noun* grammatical pattern, which did not retain its previous structure, e.g. *the fiery pit* was translated as *pragarmės ugnies* (Noun + Noun), *the innermost idea* – *idėjos gelmėje* (Noun + Noun), *the thickest of the fight* – *kautynių tirštumą* (Noun + Noun), etc.

Noun + Adjective + Preposition + Noun

53. *Utter confusion exists among the historians of this animal (sperm whale), says Surgeon Beale, A.D. 1839. Unfitness to pursue our research in the unfathomable waters; impenetrable veil covering our knowledge of the cetacea; **a field strewn with thorns**; all these incomplete indications but serve to torture us naturalists* (ibid., 127)

Šiuo klausimu specialistai visiškai nesutaria, - tvirtina laivo gydytojas Bylas 1839 metais. Neįmanoma atlikti bandymų tokiose beribėse gelmėse; nepermatoma skraistė dengia banginių tyrinėjimo paslaptis; **erškėčiuotas kelias**; visas šis pusinis žinojimas tik kelia kančių natūralistui (ibid., 135)

54. *Alone, in such remotest waters, that though you sailed a thousand miles, and passed a thousand shores, you would not come to any chiseled hearthstone, or auth hospitable beneath that part of the sun; in such latitudes and longitudes, pursuing too such a calling as he does, the whaleman is wrapped by influences all tending to make **the fancy pregnant with a birth*** (ibid., 171)

Vieniši beribėse jūrmarėse, kur nukeliauė tūkstančius mylių, praplaukė pro tūkstančius pakrančių, taip ir neaptinka raižytinės židinio plokštės ar kito svetingo ženklo šitoje saulės pusėje, tose ilgumose ir platumose, kur jiems tenka verstis nelengvu verslu, banginiautojai patiria tokių įspūdžių, kad ne vienas **vaisius užsimezga jų vaizduotėje** (ibid., 176)

The *Noun + Adjective + Preposition + Noun* grammatical pattern was rendered into the target language with particular changes. This can be clearly seen from the above shown

examples, e.g. *a field strewn with thorns* was translated as *erškėčiuotas kelias* (Adjective + Noun), *the fancy pregnant with a birth* - *vaisius užsimezga jų vaizduotėje* (Noun + Verb + Possessive pronoun + Noun), etc.

Verb + Noun + Preposition + Noun

55. *That inscrutable thing is chiefly what I hate; and be the white whale agent, or be the white whale principle, I will anyway **wreak hate upon the whale*** (ibid., 157)

*To nesuvokiamo įtūžio aš ir nekenčiu visų labiausiai; ir nesvarbu, ar Baltasis Banginis tik blogio įrankis, ar blogio šaltinis, vis tiek aš savo **neapykantą išliesiu ant jo*** (ibid., 163)

56. *And those sublimer towers, the White Mountains of New Hampshire, whence, in peculiar moods, **comes ghostliness over the soul** at the bare mention of that name, while the thought of Virginia's Blue Ridge is full of a soft, dewy, distant dreaminess* (ibid., 183)

*O tie dar iškilesni bokštai, Nju Hempšyro Baltieji kalnai, kodėl juos paminėjus **širdį užplūsta šmėkliškumas**, tuo metu, kai mintys apie Virdžinijos kalnagūbrį pilnos švelnaus, rasoto, neapčiuopiamo svajingumo* (ibid., 187)

57. *"In our way, thither," he says, "about four o'clock in the morning, when we were about one hundred and fifty leagues from the Main of America, our ship felt a terrible shock, which **put the men in consternation** and they could hardly tell where they were or what to think; but every one began to prepare for death* (ibid., 198)

*"Plaukiant tenai, - rašo jis, - apie ketvirtą valandą ryto, kai buvome už šimto penkiasdešimties mylių nuo Amerikos žemyno, visą mūsų laivą sukrėtė baisus smūgis, nuo kurio **žmonės sukaustė siaubas** ir jie nebežinojo, nei ką galvoti, nei ką daryti, ir visi ėmė laukti mirties* (ibid., 201)

This group of examples proves that the same *Verb + Noun + Preposition + Noun* grammatical pattern can be modified into different patterns in the target text, e.g. *wreak hate upon the whale* was rendered as *neapykantą išliesiu ant jo* (Noun + Verb + Preposition + Possessive Pronoun), *comes ghostliness over the soul* - *širdį užplūsta šmėkliškumas* (Noun + Verb + Noun), etc.

Adjective + Noun + Verb

58. *So Tamerlane's soldiers often argued with tears in their eyes, whether his **invaluable life ought to be carried** into the thickest of the fight* (ibid., 217)

*Taip Tamerlano kariai neretai su ašaromis akyse ginčydavosi, ar **turi būti nešama neįkainojama vado gyvybė** į pačią kautynių tirštumą* (ibid., 218)

59. *This is the sort of weather when **brave hearts snap**, and keeled hulls split at sea; our captain has his birth-mark; look yonder, boys, there's another in the sky – lurid like, ye see, all else pitch black* (ibid., 167)

*Tokiu oru **plyšta narsios širdys** ir dūžta jūrose narūs laivai; mūsų kapitonas turi apgamą, bet pažvelkit, vaikinai, į dangų: anava ir tenai toks boluoja – žaibas, o aplink – juodutėlė tamsa* (ibid., 173)

The above presented group of examples illustrates how the *Adjective + Noun + Verb* grammatical pattern was rendered into Lithuanian with structural changes, e.g. *invaluable life ought to be carried* was translated as *turi būti nešama neįkainojama vado gyvybė* (*Verb + Adjective + Noun*), *brave hearts snap* - *plyšta narsios širdys* (*Verb + Adjective + Noun*).

Table 2 illustrates grammatical patterns and relative frequency of metaphor translation characteristic to the group of examples of metaphors translated with changes in the structure:

Table 3. The grammatical patterns and relative frequency of metaphors translated with changes in the structure

GRAMMATICAL PATTERNS	RELATIVE FREQUENCY	COVERAGE
<i>(Pronoun/Noun)+ Verb + Preposition + Noun</i>	42	26%
<i>Adjective + (Preposition) + Noun</i>	36	22%
<i>Noun + Adjective + Preposition + Noun</i>	31	19%
<i>Verb + Noun + Preposition + Noun</i>	31	19%
<i>Adjective + Noun + Verb</i>	23	14%
TOTAL	163	100%

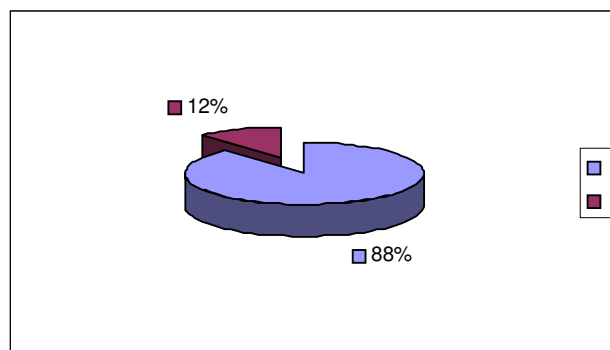
We can assert that the grammatical pattern *(Pronoun/Noun)+ Verb + Preposition + Noun* was at the top of the frequency list, accounting for 26%. The relative frequency of the following two patterns *Noun + Adjective + Preposition + Noun* and *Verb + Noun + Preposition + Noun* was the same - 19%. The least popular pattern turned to be *Adjective + Noun + Verb* as only 14% was prescribed to it.

This group of examples was the evidence that the translator used different construction of grammatical patterns in the target language so that to make the metaphors sound natural in the Lithuanian language (e.g. *put men in consternation* is translated as *žmonės sukaustė siaubas*, *a field strewn with thorns* – *erškėčiuotas kelias*, etc.). The translator herself had to decide which grammatical construction would suit best in the context as well as sound most wonted for the target audience.

2.4 Translation of Personification (with changes in the structure)

In addition, we provide examples of personification (a type of a metaphor) that were translated with changes in the structure. There were 83 examples of this stylistic device found in “Moby Dick”. It accounted for 12% of all metaphor translation occurrences. To have a full picture of personification translated with changes in the structure among other types of translation, consider *Figure 4* presented below:

Figure 4. The proportion of personification translated with changes in the structure



The following five grammatical patterns were distinguished:

Noun + Verb

60. Dry heat upon my brow? Oh, time was, when *the sunrise spurred* and *the sunset soothed* (ibid., 160)

Sausu karščiu kakta liepsnoja; o buvo metas, kada *brėkštanti aušra pakviesdavo* kilniems darbams, o *vakarė sutema ramybę atnešdavo* (ibid., 166)

61. Spurn the idol Bell, and the hideous dragon; turn from *the wrath to come*; mind thine eye, I say; oh, goodness gracious, steer clear of the fiery pit (ibid., 91)

Su panieka atstumk stabą Baalą ir šlykštųjį slibiną, bėk nuo *ateinančios rūstybės*, budėk, ir aš sakau, o, Dieve, suk šturvalą tolyn nuo pragarmės ugnies (ibid., 100)

As it can be noticed from the examples above, in this particular group the pattern *Noun + Verb* was modified, e.g. *the sunset soothed* was translated as *vakarė sutema ramybę atnešdavo* (Adjective + Noun + Noun + Verb, *the wrath to come* - *ateinančios rūstybės* (Adjective + Noun), etc.

Noun + Verb + Noun

62. *The port would give succor*; in the port is safety, comfort, hearthstone, supper, warm blankets, friend, all that's kind to our mortalities (ibid., 105)

Priglaustų jį uostas; jame saugu, jauku, ten židinyš, vakarienė, šiltas apklptas, draugai – visa, kas taip malonu mums, netvariesiems (ibid., 114)

63. *But, though the world scouts at us whale hunters, yet **the world does pay adoration** for almost all the tapers, lamps, and candles that burn round the globe, burn, as before so many shines, to our glory (ibid., 107)*

*Nors pasaulis niekina mus, banginių medžiotojus, bet tuo pat metu **jis lenkiasi** mums; juk visi šviestuvai, lempos ir žvakės, žibančios žemės rutulyje, tarytum lempelės prie šventųjų paveikslų dega mūsų šlovei (ibid., 116)*

This group represents the *Noun + Verb + Noun* grammatical pattern, which did not retain its previous structure, e.g. *the port would give succor* was translated as *priglaustų jį uostas* (*Verb + Personal Pronoun + Noun*), *the world does pay adoration* - *jis lenkiasi* (*Pronoun + Verb*), etc.

Adjective + Noun + Verb

64. *Glimpses do ye seem to see of that mortally intolerable truth; that all deep, earnest thinking is but the intrepid effort of the soul to keep the open independence of her sea; while **the wildest winds conspire** to cast her on the treacherous, slavish shore (ibid., 105)*

*Jeį nuregi pragiedrulus mirtinos, nepakeliamos tiesos, kad visada gilus ir rimtas mąstymas tėra bebaimis mūsų sielos bandymas išlaikyti atvirą nepriklausomybės jūrą, o **pasiučiausi vėjai susimokę** stengiasi išmesti ją į vergišką, išdavikišką krantą (ibid., 114)*

65. *Starbuck paled, and turned, and shivered; once more, finally, **the replenished pewter went** among the frantic crew; when waving his free hand to them, they all dispersed; and Ahab retired within his cabin (ibid., 159)*

*Starbakas išblyško ir krūptelėjęs nusigrėžė; ir vėl, paskutinį sykį, išėjusioje minioje ratu **nukeliavo pilnas q̇sotis**; tada Ahabas mostelėjo laisvają ranką, visi išsiskirstė, o jis nulipo į kajutę (ibid., 165)*

The grammatical pattern *Adjective + Noun + Verb* was rendered into the target language with particular changes. This can be clearly seen from the above shown examples, e.g. *the wildest winds conspire* was translated as *pasiučiausi vėjai susimokę* (*Adjective + Noun + Adjective*), *the replenished pewter went* - *nukeliavo pilnas q̇sotis* (*Verb + Adjective + Noun*), etc.

Verb + Adjective + Noun

66. *And if at times these things bent the welded iron of his soul, much more **did domestic memories** of his young Cape wife and child, tend to bend him still more from the original ruggedness of his nature, and open him still further to those latent influences which, in some honest-hearted men, restrained the gush of dare-devil daring, so often evinced by others in the more perilous vicissitudes of the fishery (ibid., 111)*

Tie prietarai kartkartėm įlenkdavo užgrūdintą jo sielos plieną, bet daug dažniau **tą darė prisiminimai apie namus**, jauną žmoną ir kūdikį, vis toliau kreipdami nuo pirmapradžio prigimtės kietumo ir apnuogindami jo širdį tiems nematomiems poveikiams, kurie tarpais sulaiko doraširdžio žmogaus beprotiškos drąsos išpuolius, tokius dažnus kitiems jūreiviams pražūtinguose žvejo likimo vingiuose (ibid., 120)

67. These temporary apprehensions, so vague, but so awful, derived a wondrous potency from the contrasting serenity of the weather, in which, beneath all its blue blandness, some thought, there **lurked a devilish charm**, as for days and days we voyaged along, through seas so wearily, lonesomely mild, that all space, in repugnance to our vengeful errand, seemed vacating itself of life before our urn-like prow (ibid., 221)

Tie trumpalaikiai nuogąstavimai, tokie migloti, bet grėsmingi, įgaudavo stebuklingos jėgos kontrastuodami su ypatingu oro giedrumu, už kurio mėlynės, kaip mums dingojosi, **šėtoniški kerai tykojo**, o mes diena iš dienos plaukėm vis tolyn, per švelnias tyruojančias vandenių dykynes, tokias tykias, jog rodėsi, kad erdvės skiriasi ir visa, kas gyva, bėga nuo gedulingo mūsų laivo (ibid., 221)

This group of examples proves that the same Verb + Adjective + Noun grammatical pattern can be modified into different patterns in the target text, e.g. *lurked a devilish charm* was translated as *šėtoniški kerai tykojo* (Adjective + Noun + Verb), *did domestic memories* - *tą darė prisiminimai apie namus* (Demonstrative Pronoun + Verb + Noun + Preposition + Noun), etc.

Noun + Preposition + Noun

68. Nor is it, altogether, the remembrance of her cathedral toppling earthquakes; nor the stampedes of the frantic seas; nor the **tearlessness of skies** that never rain - it is not these things alone, which make tearless Lima, the strangest, saddest city thou can see (ibid., 183)

Ir visai ne katedras griaujančių žemės drebėjimų prisiminimas arba nesulaikomi siautulingos jūros antpuoliai, arba niekada **neverkiantys dangūs** - ne vien dėl šitų priežasčių neverkianti Lima yra pats keisčiausias ir liūdniausias pasaulio miestas (ibid., 188)

69. Consider **the subtleness of the sea**; how its most dreaded creatures glide under water, unapparent for the most part, and treacherously hidden beneath the loveliest tints of azure (ibid., 259)

Pagalvokit, kokia **klastinga jūra**: pačios kraupiausios būtybės praplaukia beveik nematomos po vandeniu, išdavikiškai slėpdamosi po širdžiai tokia miela žydryne (ibid., 257)

The above presented group of examples illustrates how the grammatical pattern Noun + Preposition + Noun was rendered into Lithuanian with structural changes, e.g. *tearlessness*

of skies was translated as *neverkiantys dangūs* (Adjective + Noun), the subtleness of the sea - *klastinga jūra* (Adjective + Noun), etc.

To have a full picture of the grammatical patterns and relative frequency of personification translated with changes in the structure, consider *Table 4*, which is presented below:

Table 4 The grammatical patterns and relative frequency of personification translated with changes in the structure

GRAMMATICAL PATTERNS	RELATIVE FREQUENCY	COVERAGE
<i>Noun + Verb</i>	22	27%
<i>Noun + Verb + Noun</i>	19	23%
<i>Adjective + Noun + Verb</i>	18	22%
<i>Verb + Adjective + Noun</i>	17	20%
<i>Noun + Preposition + Noun</i>	7	8%
TOTAL	83	100%

The pattern *Noun + Verb* accounting for 27% was at the top of the frequency list, meanwhile the pattern *Noun + Preposition + Noun* turned out to be the least prevailing as it accounted for only 8 per cent.

The usage of this type of metaphor is very frequent in fiction literature as a result of which the text becomes more exciting and colourful.

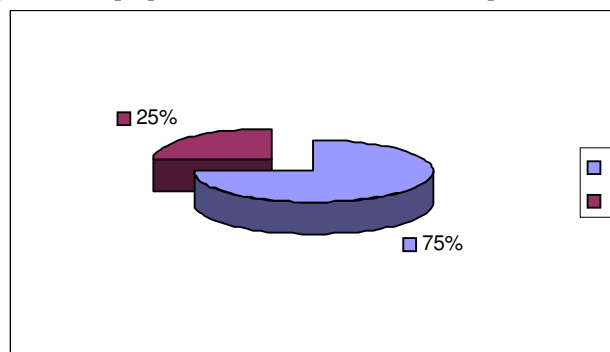
As it is clear from the examples above, the original construction was modified: *the sunset soothed* was translated as *vakarė sutema ramybę atnešdavo*; *the wrath to come* – *ateinančios rūstybės*, etc.

In the process of analysing the selected examples we noticed that non-metaphors can be rendered as metaphors into the target language. Thus, let us consider the below presented group.

2.5 Non-Metaphors Translated as Metaphors

In this chapter we will discuss the type of metaphors, which actually gained their metaphorical nature only after having been rendered into the Lithuanian language. Metaphors are frequently used in everyday language, therefore very often ordinary phrases and word combinations are translated as metaphors. In addition, the same meaning intended by the author in original was retained; only the means of rendering it were different. 176 examples of non-metaphors translated as metaphors were found. It accounted for 25% of all metaphor translation occurrences. In order to have a full picture of this type of metaphor translation, see the proportion of translation of non-metaphor to metaphor in *Figure 5*:

Figure 5. The proportion of translation of non-metaphor to metaphor



The selected examples were categorized according to seven grammatical patterns (basing on the target text). The following patterns and the examples illustrating them are:

Verb + Noun

70. *I knew not how this consciousness at last glided away from me; but waking in the morning, I shudderingly remembered it all, and for days and weeks and months afterwards I lost myself in confounding attempts to explain the mystery* (ibid., 120)

*Nežinau, kaip šitas pojūtis galų gale išnyko, tačiau rytą nubudęs su šiurpu vėl prisiminiau jį, o po to dar daug dienų, savaitių ir mėnesių skausmingai bandžiau **išnarplioti paslaptį**...* (ibid., 46)

71. *In a few moments the savoury steam came forth again, but with a different flavour, and in good time a chowder was placed before us* (ibid., 70)

*Iš naujo ėmė plūsti gardūs kvapsniai, tik jau kito prieskonio, ir netrukus prieš mus **išdygo sriubienė*** (ibid., 80)

72. "Well, Captain Bildad", interrupted Peleg, "what d'ye say, what lay shall we give this young man?" (ibid., 80)

- Kapitone Baldada, - kaipmat **nusičiupo žodžių** Pelegas. – geriau pasakyk, kokią dalį turėtume skirti šitam jaunikaičiui? (ibid., 89)

The above presented group of examples illustrates how different word combinations were modified into the *Verb + Noun* grammatical pattern and, in addition, gained their metaphorical utterance, e.g. to explain the mystery was translated as **išnarplioti paslaptį**; a chowder was placed - **išdygo sriubienė**, etc.

(Preposition) + Noun + Noun

73. *I was a little alarmed by his energy, perhaps also a little touched at the hearty grief in his concluding exclamation, but said as calmly as I could...* (ibid., 75)

*Mane kiek įbaugino jo **kalbos karštis** ir šiek tiek sujaudino nuoširdus gailestis, nuskambėjęs pabaigos šūksnyje, tačiau aš susivaldžiau ir kuo ramiau pasakiau...* (ibid., 85)

74. The white whale swam before him as the monomaniac incarnation of all those malicious agencies which some deep men feel eating in them, till they are left living on with half a heart and half a lung (ibid., 175)

Baltasis Banginis plaukė jo **sielos akyse** kaip beribio blogio kliedesingas įsikūnijimas, kartais taip pagraužiantis giliaminčių žmonių sielas, kad jų širdys vos beplaka, o plaučiai vos bekvėpuoja (ibid., 179)

75. Here, then, was this grey-headed, ungodly old man, chasing with curses a Job's whale round the world, at the head of a crew, too, chiefly made up of mongrel renegades, and castaways... (ibid., 177)

Štai koks buvo tasai nužilęs bedievis vyras, **su keiksmiais burnoje** besivaikantis Jobo banginį, pasitelkęs įgulą iš įvairaus plauko atskalūnų...(ibid., 182)

76. How all this came to be – what the White Whale was to them, or how to their unconscious understandings, also, in some dim, unsuspected way, he might have seemed the gliding great demon of the seas of life, - all this to explain would be to dive deeper than Ismael can go (ibid., 178)

Kas iš tiesų jiems buvo Baltasis Banginis ir kaip **pasqmonės užunarvėse** jis išplaukė didingu demonu ir nušliuožė per gyvenimo jūrą, - norint visa tai paaiškinti, reiktų panerti giliau negu Izmaelis pajėgia (ibid., 182)

77. A cascade played in the bows; a ceaseless whirling eddy in her wake; and, at the slightest motion from within, even but of a little finger, the vibrating, cracking craft canted over her spasmodic gunwale into the sea (ibid., 266)

Purslų vėduoklė tryško nuo pirmagalio, nenutrūkstamai kliokiantis verpetas kunkuliavo už paskuigalio; nuo menkiausio krustelėjimo velboto viduje, kad ir mažuoju pirštu, jis būtų pasisukęs mėšlungiškai virpančiu bortu į priekį ir apsivertęs (ibid., 266)

78. When the porter is sleepy, the anvil-headed whale would be best (ibid., 256)

Jei durininkas – **miegų maišas**, tada visų geriausia naudotis kūjagalviu banginiu (ibid., 254)

This group of examples proves that various word combinations can conclude in the (Preposition) + Noun + Noun grammatical pattern, e.g. unconscious understandings was translated as **pasqmonės užunarvėse**, the porter is sleepy - **miegų maišas**, etc.

Noun + Verb + Noun

79. Some years ago – never mind how long precisely - having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world (ibid., 35)

Prieš keliolika metų – tikslus jų skaičius tenevargina jums galvos, - kai **kapšelyje ėmė švilpauti vėjai**, o sausumoje nebeliko nieko, kas mane domintų, pamaniau sau, jog šiek tiek paplaukiosiu laivu ir apžiūrėsiu vandenuotąją pasaulio dalį (ibid., 24)

80. The storm was booming without in solemn swells; I began to be sensible of strange feelings (ibid., 146)

Pūgos kaukšmas už sienos čia didingai ėjo garsyn, čia tilo, ir keisti **jausmai ėmė brėkšti širdyje...** (ibid., 66)

81. And yet I also felt awe of him; but that sort of awe, which I cannot describe, was not exactly awe, I do not know what it was (ibid., 177)

Ir podraug **širdyje ėmė keroti baimė**, kurios nusakyti neįstengčiau, kadangi tai buvo ne visiškai baimė, o kažkas kita, tik nežinau, kas (ibid., 93)

82. Anyway there's something on his mind, as sure as there must be on something on a deck, when it cracks (ibid., 123)

Šiaip ar taip, **kažkas slegia širdį** – tikra tiesa, kaip tiesa, kad kažkas slegia dieną, jeigu jis traška (ibid., 131)

In this case the grammatical pattern *Noun + Verb + Noun* occurred in the target text, e.g. having little or no money in my purse was translated as **kapšelyje ėmė švilpauti vėjai**, I began to be sensible of strange feelings - **jausmai ėmė brėkšti širdyje**, etc.

Verb + (Adjective) +Noun

83. Spite of this frigid night in the boisterous Atlantic, spite of my wet feet and wetter jacket, there was yet, it then seemed to me, many a pleasant heaven in store; and meads and glades so eternally vernal, that the grass shot up by the spring, untrodden, unwilted, remains at midsummer (ibid., 103)

Na ir kas, kad virš įdūkuso Atlanto **kybo žiaudri naktis**, na ir kas, kad mano kojos permirkusios, o apsiaustas dar labiau, juk ateityje – bent tuosyk man šitaip dingojos – mūsų laukia daugybė saulėtų uostų, laukia pievos ir miškų progumos, tokios visžalės, kad pavasarį pakilusi žolė tebestovi nesutrypta nenuvytusi it vidurvasaryje (ibid., 112)

84. Small reason was there to doubt, then, that ever since that almost fatal encounter, Ahab had cherished a wild vindictiveness against the whale, all the more fell for that in his frantic morbidness he at least came to identify with him, not only all his bodily woes, but all his intellectual and spiritual exasperations (ibid., 175)

Beveik galima neabejoti, jog kaip tik nuo to lemtingo susidūrimo Ahabo širdy **sukerojo pašėlęs geismas** atkeršyti banginiui, nes dėl tūžmingo ligištumo jis galop sutapatino Mobi

Diką ne tik su fizinėmis savo negandomis, bet ir su visomis dvasios bei proto kančiomis (ibid., 179)

85. *And in the open air of the deck he would seek to recover his strength (ibid., 191)*

*Tada vėl į gryną denio orą eidavo **pasisemti atgaivos** (ibid., 194)*

Then tossing both arms, with measureless imprecations he shouted out: “I’ll chase him round Good Hope <...> before I give him up (ibid., 156)

*Ir Ahabas, iškėlęs rankas į viršų, ėmė **lieti begalinius prakeiksmus**: “Ieškosiu jo ir už Gerosios Vilties Kyšulio <...> ir niekas neprivers manęs liautis (ibid., 162)*

In the particular group of examples non-metaphors were translated as metaphors that were grouped according to the *Verb + (Adjective) + Noun* grammatical pattern, e.g. to recover his strength was rendered as *pasisemti atgaivos*, frigid night in the boisterous Atlantic - *kybo žiaudri naktis*, etc.

Verb + Preposition + Noun

86. *“He’ll do”, said Bildad, eyeing me, and then went on spelling away at his book (ibid., 78)*

*-Tiks, - atsakė Baldadas, nužiūrėjęs mane, ir vėl **kibo į Bibliją** (ibid., 88)*

87. *In one word, Queequeg, said I, rather digressively; hell is an idea first born on an undigested apple-dumping; and since then perpetuated through the hereditary dyspepsias nurtured by Ramadan (ibid., 88)*

*Žodžiu, Kvikegai, kalbėjau aš, kiek **nukrypęs nuo temos**, pragaro vaizdinys pirmą sykį iškilo žmogui, persivalgiusiam obuolių, o paskui jį įamžino jau paveldėtas virškinimo sutrikimas, nuolat sukeliamas tavojo ramadano (ibid., 97)*

88. *Come aboard, come aboard, never mind about the papers (ibid., 90)*

*Lipkit, lipkit greičiau į lavą ir **spjaukit į dokumentus**... (ibid., 99)*

The above presented group of examples illustrates how different word combinations were modified into the *Verb + Preposition + Noun* grammatical pattern e.g. went on spelling away at his book was translated as *kibo į Bibliją*, said I, rather digressively - *nukrypęs nuo temos*, etc.

Adjective + Noun

89. *And so saying, he moved along the windlass, here and there using his leg very freely, while imperturbable Bildad kept leading off with his psalmody (ibid., 102)*

*Ir šitaip lakstė jis aplink suktuvą, gąsdindamas visais velniais, dažną ir koja paspirdamas, o **nesudrumsčiamasis Baldadas** ūkavo psalmes (ibid., 111)*

90. Starting at the unforeseen concluding exclamation of the so suddenly scornful old man, Stubb was speechless a moment; then he said excitedly...(ibid., 122)
 Priblokštas tokios netikėtos pabaigos ir ūmai **plykstelėjusios paniekos**, Stabas valandėlę pastovėjo it amo netekęs, bet paskui susijaudinęs tarė... (ibid., 130)

91. Come, come, Captain Bildad; stop palavering, - away (ibid., 104)
 Gana, kapitone Baldadai, ir taip visų **pilnos ausys** (ibid., 113)

92. That odd sort of way-ward mood comes in the very midst of his earnestness, so that what just before might have seemed a thing most momentous, now seems but a part of general joke (ibid., 215)

Toks ypatingas dvasios nusiteikimas užklumpa stipriausių ir niūriausių išgyvenimų įkarštyje, ir dalykai, kurie prieš akimirką atrodė **sklidini prasmės**, dabar atrodo vien menkas Visatos pokštas (ibid., 216)

93. Boat and crew sat motionless on the sea (ibid., 209)

Suakmenėjęs velbotas ir suakmenėjusi įgula ėmė suptis ant bangų (ibid., 210)

In the above presented examples different word combinations were rendered as *Adjective + Noun* grammatical pattern, e.g. so suddenly scornful old man was translated as **plykstelėjusios paniekos**, a thing most momentous - **sklidini prasmės**, etc.

(Adjective) + Noun + Adjective

94. In what unstirring paralysis, and hopeless trance, yet is antique Adam who died sixty round centuries ago (ibid., 50)

Kokio **nejudraus paralyžiaus surakintas**, kokio **beviltiško transo apimtas** guli dabar senasis Adomas, nuėjęs į dausas prieš šešis tūkstančius metų (ibid., 54)

95. In this enchanted mood thy spirit ebbs away to whence it came; becomes diffused in through time and space (ibid., 152)

Mieguistų kerų apgožta, dvasia nuskrieja atgal, prie savo ištakų; ji ištirpsta laike ir erdvėje (ibid., 158)

96. There is nothing like the perils of whaling to breed this free and easy sort of genial, desperado philosophy; and with it I now regarded the whole voyage of the “Pequod”, and the great White Whale its object (ibid., 215)

Nėra palankesnės dirvos šitai žaismingai ir lengvasrovei nevilties filosofijai, kaip mirtini banginiavimo pavojai; kaip tik šitos **nuotaikos pagautas** žengiau aš dabar į “Pekodo” žygį ir į jo tikslą – Baltąjį Banginį (ibid., 216)

In the above presented group of examples non-metaphors were rendered as metaphors into the target language, when using the *(Adjective) + Noun + Adjective* grammatical pattern, e.g.

in this enchanted mood was translated as *mieguistų kerų apgožta*, in what unstirring paralysis - *nejudraus paralyžiaus surakintas*, etc.

In Table 5 the relative frequency of translation of non-metaphor to metaphor is shown:

Table 5. The grammatical patterns and relative frequency of non- metaphors translated as metaphors

GRAMMATICAL PATTERNS	RELATIVE FREQUENCY	COVERAGE
<i>Verb + Noun</i>	48	27%
<i>(Preposition) + Noun + Noun</i>	30	17%
<i>Noun + Verb + Noun</i>	26	15%
<i>Verb+ (Adjective) + Noun</i>	23	13%
<i>Verb + Preposition + Noun</i>	19	11%
<i>Adjective + Noun</i>	16	9%
<i>(Adjective)+ Noun + Adjective</i>	14	8%
TOTAL	176	100%

We can see that the most prevailing pattern here was ***Verb + Noun***, which accounted for 27%. If to compare the relative frequency of the patterns ***Adjective + Noun*** and ***(Adjective) + Noun + Adjective***, we will see that they accounted only for 9 and 8 per cent respectively and were at the bottom of the frequency list.

The keynote of our research is the idea that any text accompanied by a metaphor becomes more colourful, expressive and more attractive to read. Therefore, it is praiseworthy of the translator that she managed to use a metaphor in the translated text, meanwhile there was no metaphorical utterance in the source text, i.e. the translator retained the meaning intended by the author in original text and added a stylistic device by the help of which the language of the target text became more vivid (e.g. he shouted out – *lieti prakeiksmas*, porter is sleepy – *durininkas* - *miegu maišas*, energy – *kalbos karštis*, crew sat motionless – *suakmenėjusi įgula*).

In addition to this, a reverse process – when metaphors were translated as non-metaphors was encountered. Now then, we will move on to the following chapter.

2.6 Metaphors Translated as Non-Metaphors

In this section we will discuss the group of metaphors that lost their metaphoric nature in the process of translation. They were translated as ordinary inexpressive phrases that can be met in colloquial language. The sentences in the source text were stylistically rich and vivid; meanwhile in the target text we find pale and common renderings. This is the smallest group, consisting of only 5 examples. Actually it does not account for even 1% among all metaphor translation cases, so it is hardly possible to illustrate the proportion of this type of translation.

The changes were illustrated by the examples presented below. The metaphors here were classified according to 3 patterns.

Noun + (Verb) + Preposition + Noun

97. *Alone, in such remotest waters, that though you sailed a thousand miles, and passed a thousand shores, you would not come to any chiseled hearthstone, or auth hospitable beneath that part of the sun; in such latitudes and longitudes, pursuing too such a calling as he does, **the whaleman is wrapped by influences** all tending to make the fancy pregnant with a birth (ibid., 171)*

Vieniši beribėse jūrmarėse, kur nukeliauė tūkstančius mylių, praplaukė pro tūkstančius pakrančių, taip ir neaptinka raižytinės židinio plokštės ar kito svetingo ženkle šitoje saulės pusėje, tose ilgumose ir platumose, kur jiems tenka verstis nelengvu verslu, banginiautojai patiria tokių įspūdžių, kad ne vienas vaisius užsimezga jų vaizduotėje (ibid., 176)

98. *When the last echo of his sultan's step has died away, and **Starbuck rouses from quietude**, takes a few turn along the planks, and, after a grave peep into the binnacle, **says with touch of pleasantness**, "Dinner, Mr. Stubb, and descends the scuttle (ibid., 142)*

Kai apmiršta paskutinis sultono žingsnių aidas ir Starbakas, pirmasis emyras, gali numanyti, jog kapitonas atsisėdo prie stalo, tada ir Starbakas, atsigodęs iš stingulio, kelis kartus pereina per denį, oriai žvilgteli į naktouzą ir gan meiliai ištaręs: "Pietūs, ponas Stabai", nusileidžia trapu į kajutę (ibid., 149)

In the above presented examples the grammatical pattern *Noun + (Verb) + Preposition + Noun* was modified, e.g. *the whaleman is wrapped by influences* was translated as banginiautojai patiria tokių įspūdžių, *Starbuck rouses from quietude* - Starbakas, atsigodęs iš stingulio. In addition, the grammatical pattern *Verb + Preposition + Noun + Preposition + Noun* (*says with touch of pleasantness*) was as well modified. This example was translated as meiliai ištaręs.

Adjective + Noun

99. *The **dancing water** made by the chase was now becoming more and more vivible, owing to the increasing darkness of the dun cloud-shadows flung upon the sea (ibid., 212)*

Uruliuojantis vanduo, kuriame plaukė medžiojamieji, darėsi vis labiau matomas fone besitelkiančių pilkšvai rudų šešėlių, nuo debesų krentančių ant vandens (ibid., 213)

Noun + Verb

100. *A **cascade played** in the bows; a ceaseless whirling eddy in her wake; and, at the slightest motion from within, even but of a little finger, the vibrating, cracking craft canted over her spasmodic gunwale into the sea (ibid., 266)*

Purslų vėduoklė tryško nuo pirmagalio, nenutrūkstamai kliokiantis verpetas kunkuliavo už paskuigalio; nuo menkiausio krustelėjimo velboto viduje, kad ir mažuoju pirštu, jis būtų pasisukęs mėšlungiškai virpančiu bortu į priekį ir apsivertęs (ibid., 266)

These two examples actually belong to personification, however in our research a case of personification translated as non-metaphor was not distinguished, therefore we put the latter examples to the chapter in which metaphors translated as non-metaphors were discussed.

Although the sentences lost their figurative element, the essence remained unchanged and the translator managed to perfectly reveal the meaning.

As it is obvious that the number of cases when a metaphor was rendered as a non – metaphor into the target language was very small, we cannot draw categorical conclusions. Although the metaphorical utterance was lost in the process of translation and the rendered examples were not that impressive, the translator still managed to successfully convey the meaning of the author as picturesque speech was employed instead (e.g. *atsigodęs iš stingulio, urliuojantis vanduo*), which can rarely be met in everyday language. We will not go deeper into the meanings of the words as it is a matter of semantics; meanwhile our aim of the research is to discuss metaphor translation from the structural point of view.

In addition to this, zoomorphism is also a very significant feature of metaphor, thus, it is expedient to discuss this type of the discussed stylistic device to which the following chapter is devoted.

2.7 Translation of Zoomorphisms

In this part of the work we will give a special consideration to zoomorphisms. This variety of a metaphor is described as a representation of someone or something in the form of an animal (see chapter 1.3). 6 examples of zoomorphisms were found in “Moby Dick”. It is self-evident that the number of them is too small to illustrate it; therefore we will not show the proportion of this type of metaphor translation among other types.

The semantic content of zoomorphism is implemented by metaphors and similes preserving its figurative meaning. We will not go deeper into the analysis of the meanings, as it is a matter of semantics; we will only provide a brief survey of the meaning of each zoomorphism in order to see whether it coincides in both - English and Lithuanian languages, or not.

The idea of Gudavičius (2000) that metaphors describing people are very frequent can be noticed when studying the following examples:

101. *Didn't he call me a dog?* (ibid., 123)

Juk jis išvadino mane šuniu! (ibid., 131)

A *dog* in both - English and Lithuanian languages has negative meanings. In Oxford Advanced Learner's Dictionary, 2000 (henceforth – OALD) the meaning *a male person, especially one who has done something unpleasant or wicked* is fixed. In addition, in the Lithuanian language we tend to use *kalė* (when expressing offence to a woman) rather than *šuo*, when trying to insult a man. The female usage of meaning of this zoomorphism is more frequent in the Lithuanian language in comparison with the male meaning. A dog in both languages expresses internal features of a person.

102. *He called me ten times a donkey, and piled a lot of jackasses on top of that!* (ibid., 123)

Po paraliais! - dešimtsyk apšaukė asilų, o ant viršaus užvertė dar krūvą mulų ir avinų! (ibid., 131)

In both cultures it is common to call a witless and cloddish person *a donkey*. This zoomorphism is a representative of stupidity, foolishness in both languages. This can be easily noticed in the above mentioned example. In addition, the translator used two zoomorphisms *mulų* ir *avinų* in order to intensify the impression; meanwhile in the source text only *jackass* was used. Besides, in the English language this word does not represent a name of an animal, i.e. in OALD only the meaning of *a foolish person* is fixed. It is common for Lithuanians to call a stupid person *avinas*, meanwhile in English the word *ram* does not have this meaning. In both languages a *mule* represents stubbornness and perversity, in addition, in the Lithuanian language *mulas* may also have a meaning of a well-built man (in this case it represents an external feature of a person). So these two meanings overlap.

103. *“Why, thou monkey”, said a harpooner to one of these lads, “we’ve cruising now hard upon three years, and thou hast not raised a whale yet* (ibid., 152)

- Ei tu, beždžione, - pasakė sykį žeberklininkas vienam tokiam bernėkui. - Jau treji metai, kai medžiojame banginius, o tu dar nė vieno neaptikai (ibid., 158)

In the English language the zoomorphism *monkey* has a positive meaning rather than a negative. OALD suggests the following definition: *a lively, playful and sometimes annoying child*; meanwhile in Lithuanian we call *beždžionė* a person who is trying to imitate somebody; this meaning has a more negative meaning.

104. *That anaconda of an old man swore ‘em in to hunt him!* (ibid., 169)
Tas smauglys privertė visus prisiekti, kad eis su juo išvien! (ibid., 174)

A word *anaconda* is explained as *a large snake of tropical America that crushes other animals to death before eating them* (OALD). It is unwonted to call a person that name

neither in English nor in Lithuanian languages, therefore we can presuppose that the word gained its zoomorphic aspect only in a particular context.

Summarising the ideas, it is worth mentioning that zoomorphisms usually express negative features of persons. Rosinienė (1990) states that zoomorphic metaphors can function as nouns, adjectives, adverbs, verbs, etc. However, in all the selected examples they performed the role of noun. They helped to reveal both – external and internal features of persons.

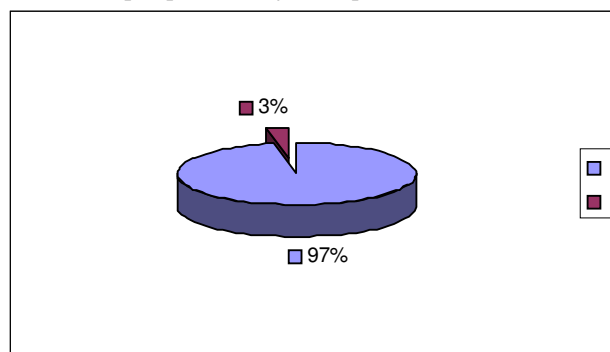
When discussing the types of metaphor translation, very often the point of translation of metaphors into similes is encountered (see p. 19). Therefore, in the next two chapters we will discuss the translation of this stylistic device.

2.8 Metaphors Translated as Similes

Sometimes in the process of translation metaphors become similes. This trend was noticed while studying the selected examples; therefore this chapter would be devoted to these cases. The group of examples where a metaphor was translated as a simile formed 21 example. It accounted for 3% of all metaphor translation occurrences. This proportion is reflected in

Figure 6:

Figure 6. The proportion of metaphors translated as similes



A very important thing to remember when talking about similes is that this stylistic device may be easily confused with comparison. In order to avoid this, we are to bear in mind that a comparison helps to compare two objects that belong to one group of things, in this way showing the degree of similarity of their difference; meanwhile simile, unlike the latter stylistic device, compares two things that belong to different classes of things. According to Ramonaitė (1972), “simple” similes can be distinguished and classified (see chapter 1.2). The main expression of simile found when analysing the selected examples was a binary form with conjunctions *kaip*, *nelyginant*, *tarsi*, *it*.

The selected cases, exemplifying the metaphors translated as similes are presented below. There were four patterns distinguished:

Similes translated with a conjunction “nelyginant”

105. *With anxious grapnels I had sounded my pocket, and only brought up a few pieces of silver, - So wherever you go, Ismael, said I to myself <...> be sure to inquire the price, and don't be too particular (ibid., 28)*

Godžiais pirštais nelyginant kabliais perbraukiau per kišenių dugną ir ištraukiau tik kelias sidabrines monetas.”Taigi, Izmaeli, kad ir kur sumanytumei pasukti, - tariau pats sau <...> nepamiršk pirma pasiteirauti kainos ir nebūk per daug išrankus (ibid., 30)

In this particular example a grammatical pattern *Preposition + Adjective + Noun* (with *anxious grapnels*) was translated as a simile with a conjunction “nelyginant”.

Similes translated with a conjunction “tarsi”

106. *And now behold Jonah taken up as an anchor and dropped into the sea; when instantly an oily calmness floats out from the east, and the sea is still, as Jonah carries down the gale with him, leaving smoothly water behind (ibid., 60)*

Antai pažvelkit – Joną kelia tarsi inkarą ir sviedžia bangumon, ir kaipmat ramybė tarsi alyva pasklinda vilnimis iš rytų, atlėgsta jūros rūstis, vėtra nuščiūva, dingsta kartu su Jona, ir lieka tykia ribantys vandenys (ibid., 63)

“Aye, the Pequod - that ship there,” he said, drawing back his whole arm, and then rapidly shoving it straight out from him, with the fixed bayonet of his pointed finger darted full at the object (ibid., 92)

- Aha, “Pekodą”, anava tą laivą, - tarė jis atitraukdamas ranką, o apkui staigiai mostelėjo ją į priekį, ir atkištas smilius tarsi durtuvas įsmigo į tikslą (ibid., 101)

In the above presented examples the pattern *Adjective + Noun + Verb* (e.g. *an oily calmness floats*) as well as the pattern *Noun + Verb* (*finger darted*) were translated as similes with conjunctions “tarsi”.

Similes translated with a conjunction “kaip”

107. *And what with the standing spectacle of the black terrific Ahab, and the periodical tumultuous visitations of these three savages, Dough-Boy's whole life was one continuing lip-quiver (ibid., 145)*

Amžinai priverstas matyti juodą rūstų Ahabą ir tolydžio kęsti siautulingus trijų laukinių užpuolimus, jis ne gyveno, o drebėjo kaip epušės lapas (ibid., 152)

108. *In the Greek mythologies, Great Jove himself being made incarnate in a snow-white bull; and though to the noble Iroquois, the midwinter sacrifice of the sacred White Dog was by far the holiest festival of their theology, that spotless, faithful creature being held the*

purest envoy they could send to the Great Sprit with the annual tidings of their own fidelity (ibid., 179)

*Graikų mitologijoje pats Dzeusas pasiversdavo **baltu kaip sniegas jaučiu**; nors kilniems irokėnams švento Balto šuns atnašavimas vudužiemį, anot jų teologijos, buvo pati iškilmingiausia šventė, o tas be dėmelės, ištikimas padaras laikomas tyriausiu pasiuntiniu pas Didžiąją Dvasią, kuriai jie kasmet siųsdavo patikinimą dėl savo ištikimybės (ibid., 183)*

*109. He knew, for example, that however **magnetic his ascendancy** was over Starbuck, yet that ascendancy did not cover the complete spiritual man any more than mere corporeal superiority involves intellectual mastership; for to the purely spiritual, the intellectual but stand in a sort of corporeal relation (ibid., 201)*

*Ahabas, pavyzdžiui, žinojo, kad nors jo valdžia Starbakui tam tikrais atvejais **stipri kaip magnetas**, tačiau sielos toji valdžia nebuvo visiškai palenkusi, tai buvo vien fizinė viršenybė, kuriai kartais pasiduoda protas, o dvasia stovi atskirai (ibid., 203)*

In this group the following patterns Adjective + Noun (continuing lip-quiver), Adjective + Noun (a snow-white bull) and Adjective + Possessive Pronoun + Noun (magnetic his ascendancy) were translated as similes with a conjunction “kaip”.

Similes translated with a conjunction “it”

*110. You must know that in a settled and civilized ocean like our Atlantic some skippers think little of pumping their whole way across it; though of a still, **sleepy night**, should the officer of the deck happen to forget his duty in that respect, the probability would be that he and his shipmates would never again remember it, on account of all hands gently subsiding to the bottom (ibid., 231)*

*Žinokite, kad tokiam saugiam ir civilizuotam vandenyne kaip mūsų Atlantas kai kurie kapitonai nesuka sau galvos, jei vanduo pumpuojamas net visos kelionės metu, bet pasitaiko ir taip: jeigu tykią naktį, kai **miegas it medus** lipdo blakstienas, budintis kapitono padėjėjas pamiršta siurbli, tai jau nei jis, nei jo laivabendriai niekada jų nė neprisimena, nes visa įgula švelniai nugrimzta į dugną (ibid., 231)*

*111. Like Mark Antony, for days and days along his green-turfed, flowery Nile, he indolently floats, openly toying with his red-cheeked Cleopatra, ripening his **apricot thigh** upon the sunny deck (ibid., 236)*

*Dienos bėga, o jis kaip Markas Antonijus tingiai plaukia žaliu, gelėtu Nilu, atvirai linksmindamasis su raudonskruoste Kleopatra, sirpindamas **auksinę it persikas** savo šlaunį saulėtame denyje (ibid., 235)*

*112. He loaded it, and rammed home at the loading with his thumb-end; but hardly had he ignited his match across the rough **sand-paper of his hand** of his hand, when Tashtego, his harpooner, whose eyes had been setting to windward like two fixed stars, suddenly dropped like light from his erect attitude to his seat, crying out in a very quick phrensy of hurry, “Down, down all, and give way! - there they are (ibid., 210)*

*Prisikimšo tabako, nykščiū suspaudė, bet vos spėjo brėžtelti degtuką į **šiurkštų it švitras** savo delną, žeberklininkas Teštiga, kurio akys nelyginant dvi nejudrios žvaigždės žvelgė pavėjui, žaibiškai klestelėjo ant suolo ir skubiai sušuko: - Už irklų, už irklų! Pirmyn! Antai jie (ibid., 211)*

*113. The figure that now stood by its bows was tall and swart, with one white tooth evilly protruding from its **steel lips** (ibid., 205)*

*Pirmagalyje dabar stovėjo aukšta tamsaus gymio žmogysta, o jos vienintelis baltas dantis kraupiai styrojo tarp **pilkų it plienas** lūpų (ibid., 207)*

In the above discussed group the grammatical patterns *Adjective + Noun* (sleepy night, apricot thigh, steel lips) and *Noun + Preposition + Possessive Pronoun + Noun* (sand-paper of his hand) were translated as similes with a conjunction “it”.

To have a full picture of the most frequent expression of simile, consider the relative frequency, presented in Table 6:

Table 6. The conjunctions and relative frequency of simile

CONJUNCTIONS	RELATIVE FREQUENCY	COVERAGE
Similes translated with a conjunction “ <i>kaip</i> ”	10	47%
Similes translated with a conjunction “ <i>it</i> ”	7	33%
Similes translated with a conjunction “ <i>tarsi</i> ”	2	10%
Similes translated with a conjunction “ <i>nelyginant</i> ”	2	10%
TOTAL	21	100%

As it can be seen from the examples, the most frequently met component of a simile in Lithuanian rendering was with a conjunction *kaip*. This group of examples accounted for 47%. Other means of expressing this stylistic device did not occur so often in the Lithuanian text. The conjunctions *tarsi* and *nelyginant* were placed at the bottom of the list as they accounted for only 10% of all the occurrences of metaphor translation into simile.

It should be added that a reverse process, i.e., when similes are translated as metaphors can be met. Therefore our last part of the research is devoted to this case.

2.9 Similes Translated as Metaphors

The below presented examples show how similes became metaphors after having been rendered into the Lithuanian language. There were only five examples of this type of translation found in the discussed book. As a result, we will not illustrate this proportion, because it was less than one per cent. All similes were with a conjunction “like”. The examples are as follows:

114. Now, while these ideas were passing through me like lightning, this harpooner never noticed me at all (ibid., 114)

Tačiau tuo metu, kai visos šios mintys žaibu skriejo mano galvoje, žeberklininkas vis dar nebuvo manęs pastebėjęs (ibid., 42.)

115. But I felt it; and it did not disincline me towards him; though I felt impatience at what seemed like mystery in him, so imperfectly as he was known to me then (ibid., 83)

Tačiau tas jausmas gyveno manyje, tačiau nestūmė nuo Ahabo, nors mane dirgino kažkoks jį gaubiantis paslaptینگumas, kad ir kaip mažai tuomet apie jį žinojau (ibid., 93)

116. His heaven-insulting purpose, God may wedge aside; I would up heart, were it not like lead; but my whole clock's running down; my heart the all-controlling weight, I have no key to lift again (ibid., 161)

Gal Viešpats nublokš šią šventvagišką užmačią; pakilčiau aš dvasia, jei ji nebūtų pilna švino; atsileido mano vidinio laikrodžio spyruoklė, nustumko širdies tvarstis ir nėra rakto jam vėl pakelti (ibid., 167)

117. Thus we were weaving and weaving away when I started at a sound so strange, long drawn, and musically wild and unearthly, that the ball of free will dropped from my hand, and I stood gazing up at the clouds whence that voice drooped like a wing (ibid., 204)

Šitaip mes audėm, audėm, bet staiga net krūptelėjau, išgirdęs keistą garsą, tęsiamą, nežemišką, laukinį ir dainingą, laisvos valios kamuolėlis iškrito man iš rankų, o aš įbedžiau akis į debesis, iš kur nukrito tasai sparnuotas balsas... (ibid., 206)

118. “Halloa!” returned Starbuck, turning round not a single inch as he spoke; still earnestly but whisperingly urging his crew; his face set like a flint from Stubb's (ibid., 207)
-Klausau! – atsiliepė Starbakas, nė per colį nepakreipęs akmeninio veido ir vis taip pat tyliai, bet primygtinai ragindamas savo įgulą (ibid., 209)

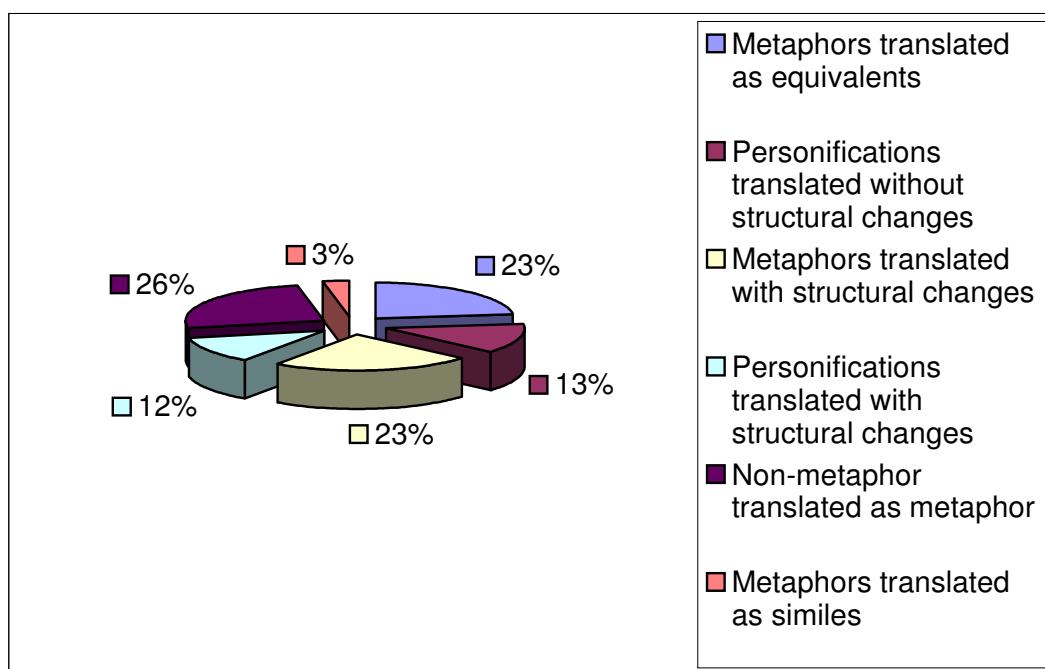
There were cases, in which the equivalents of the target language preserved the same elements of the original sentences, e.g. *lightening* – *žaibas*, *mystery* – *paslaptینگumas*, *lead* – *švinas*. In other cases they were translated in a different way, e.g. *like a wing* was translated

as *sparnuotas balsas*, the noun *wing* was changed into an adjective *sparnuotas*; the simile *like a flint* was translated as *akmeninio veido*, the noun *flint* became adjective *akmeninis*.

Similes are very close to metaphors. They are considered to be the basis for metaphor formation. The above presented analysis shows that these two stylistic devices have specific relationship, i.e. one can be transformed into another. In addition to this, it is worth mentioning that this conversion is not always possible as the role of the context as well as the environment in which the stylistic devices are used are very important.

Summarising the ideas we can assert that the translation of metaphors preserved stylistic coloring in 614 examples, which accounted for 86% and 97 examples, which accounted for 14% of all metaphor translation occurrences, lost their expressiveness. The below presented *Figure A* shows the ways of the translation of metaphors from English into Lithuanian*.

Figure A. The ways of the translation of metaphors



* The cases of translation of zoomorphisms, metaphors to non-metaphors and similes – to metaphors were omitted in the above presented *Figure A*, because they formed less than 1 per cent.

There were 14 different grammatical patterns found when analyzing the ways the English metaphors were translated into the Lithuanian language and the structural changes they underwent. To have a full picture, consider *Table B* below:

Table B. The grammatical patterns and relative frequency of all metaphor translation occurrences

GRAMMATICAL PATTERNS	RELATIVE FREQUENCY	COVERAGE
<i>Adjective + Noun</i>	147	21%
<i>Noun + Verb</i>	92	13%
<i>Noun + Preposition + Noun</i>	91	13%
<i>Noun + Verb + Preposition + Noun</i>	64	9%
<i>Verb + Preposition + Noun</i>	58	8%
<i>Verb + Noun</i>	57	8%
<i>Verb + Adjective + Noun</i>	43	6%
<i>Pronoun/Noun + Verb + Preposition + Noun</i>	36	5%
<i>Adjective + Noun + Verb</i>	28	4%
<i>Noun + Adjective + Preposition + Noun</i>	23	3%
<i>Verb + Noun + Preposition + Noun</i>	22	3%
<i>(Preposition) + Noun + Noun</i>	21	3%
<i>(Adjective) + Noun + Adjective</i>	15	2%
<i>Pronoun + Verb + Noun</i>	14	2%
TOTAL	711	100%

We can conclude that the most popular grammatical pattern throughout all metaphor translation cases was *Adjective + Noun*, e.g. *this critical ocean - nuožmiame vandenynė, the shooting pains - veriančio skausmo*, etc. This pattern accounted for 21%. The following two patterns *Noun + Verb* (e.g. *wonders wane - nuostaba išblanksta, a conscience to lug - sąžinė slėgti*, etc.) and *Noun + Preposition + Noun* (e.g. *maw of hell - pragaro nasrus, the fruits of promotion - karjeros vaisiai*, etc.) were in the second position, according to their frequency. They accounted for 13%. The pattern *Noun + Verb + Preposition + Noun* (e.g. *Nantucketer does not take to heart - Nantaketo jūreivis neima į širdį, thoughts were carried towards home - mintys nuskriejo link namų*, etc.) was in the third place as it accounted for 9%. The following two patterns *Verb + Preposition + Noun* (e.g. *this takes into head - įsikala į galvą, give to meditateness - nugrimzta į apmąstymus*, etc.) and *Verb + Noun* (*threw spell - paskleidė kerus, opened souls - atvėrė sielas*, etc.) gained 8%. 6% was prescribed to the pattern *Verb + Adjective + Noun* (*did domestic memories – tą darė prisiminimai apie namus, lurked a devilish charm - šėtoniški kerai tykojo*, etc.). The pattern *Pronoun/Noun + Verb +*

Preposition + Noun (e.g. *I was plunging to despair* - *į neviltį aš puoliau*, *I have swum through libraries* - *bibliotekas išnardžiau*, etc.) gained 5% among all metaphor translation occurrences. The pattern *Adjective + Noun + Verb* (e.g. *invaluable life ought to be carried* - *turi būti nešama neįkainojama vado gyvybė*, *brave hearts snap* - *plyšta narsios širdys*, etc.) gained 4%. 3% was prescribed to the following three patterns: *Noun + Adjective + Preposition + Noun* (e.g. *a field strewn with thorns* - *erškėčiuotas kelias*, *the fancy pregnant with a birth* - *vaisius užsimezga jų vaizduotėje*, etc.), *Verb + Noun + Preposition + Noun* (e.g. *wreak hate upon the whale* - *neapykantą išliesiu ant jo*, *comes ghostliness over the soul* - *širdį užplūsta šmėkliškumas*, etc.) and *(Preposition) + Noun + Noun* (e.g. *pasąmonės užunarvėse* - to their unconscious understandings, *su keiksmiais burnoje* - with curses, etc.). The patterns *(Adjective) + Noun + Adjective* (e.g. *nejudraus paralyžiaus surakintas, beviltiško transo apimtas* - in what unstimulating paralysis, and hopeless trance) and *Pronoun + Verb + Noun* (e.g. *they inhale the fickleness* - *jie kvėpuoja kintamumu*, *I weave the destiny* - *aš audžiu likimą*, etc.) were at the bottom of the frequency list.

CONCLUSIONS

The aim of the research was to analyze the ways of translating metaphors and to determine the structural changes they undergo in the process of translation. For this purpose 711 examples were selected and classified according to their translation into Lithuanian what allowed us to specify the peculiarities of metaphor translation. The examples were taken from the books “Moby Dick” (1986) written by Herman Melville and its Lithuanian version “Mobi Dikas” (1987), translated by Irena Balčiūnienė.

Having made a literary review of Lithuanian and foreign authors as well as analyzed the selected examples we can draw the following conclusions:

1. The contemporary literature on metaphor in linguistics is immense and growing fast. There seems to be no consensus on any fundamental issues in the field. People disagree rather wildly on what sort of phenomenon metaphor is; there are no generally accepted definitions of "metaphor", even for specialized purposes; nor any generally shared extensional demarcation of the area. One person's prime example of metaphor is for the next person not a metaphor at all. The main obstacle to the project of developing an exact theory of metaphor interpretation is the lack of a useful and comprehensive taxonomy, in terms of which reasonable goals for research could be set. A preliminary problem, it seems, for a system that generates representations of metaphorical meaning is to recognize expressions *as* metaphorical, or at least as plausible candidates for metaphorical interpretation. Metaphors are not as simple as one might have thought at all. There should be further concerns and thoughts over this issue.

2. Metaphors can be rendered from English into the Lithuanian in six different ways. 22% of metaphors had absolute equivalents in the Lithuanian language, i.e. metaphors were translated literally; and they sounded natural in target language. The translation did not experience any losses (e.g. *they inhale the fickleness* – *jie kvėpuoja kintamumu*, *I weave the destiny* – *aš audžiu likimą*, etc.). The examples were classified according to 6 grammatical patterns from the point of view of co-text: *Noun + Preposition + Noun*, *Verb + Preposition + Noun*, *Verb + Noun*, *Adjective + Noun*, *Noun + Verb + (Preposition) + (Noun)* and *Pronoun + Verb + Noun*. The most prevailing pattern was *Noun + Preposition + Noun*, which accounted for 33%, meanwhile the pattern *Pronoun + Verb + Noun* turned to be the least popular as its relative frequency was only 6%.

In addition, personification is a very important feature of metaphor. 92 examples of personification translated without structural changes were found in the discussed book. It

accounted for 13% of all metaphor translation occurrences. Five grammatical patterns were distinguished: *Adjective + Noun*, *Noun + Verb*, *Noun + Preposition + Noun*, *Verb + (Preposition) + Noun*, *Adjective + Noun + Verb*. The pattern *Adjective + Noun*, accounting for 35% was at the top of the frequency list, meanwhile the patterns *Verb + (Preposition) + Noun* and *Adjective + Noun + Verb* gained only 10% and were placed at the bottom of the frequency list. In addition to this, 6 zoomorphic metaphors were found in “Moby Dick”. They all retained their original construction, i.e. were rendered as nouns into the target language, e.g. *anaconda – smauglys*, *dog – šuo*, etc.

3. There were such cases of translation in which some structural elements coincided; meanwhile the rest of them underwent certain changes in the process of translation, but metaphorical utterance was still retained. This group accounted for 22% of all metaphor translation occurrences. The metaphors that belong to this group preserved stylistic character both in source and target languages, so from the stylistic point of view the translation was accurate and thorough; meanwhile the structure in the target text was different (e.g. *brave hearts snap* - *plyšta narsios širdys*, *comes ghostliness over the soul* - *širdį užplūsta šmėkliškumas*, etc.). The examples here were grouped according to five separate groups, i.e. *(Pronoun/Noun) + Verb + Preposition + Noun*, *Adjective + (Preposition) + Noun*, *Noun + Adjective + Preposition + Noun*, *Verb + Noun + Preposition + Noun*, *Adjective + Noun + Verb*. The pattern *(Pronoun/Noun) + Verb + Preposition + Noun* was at the top of the frequency list, accounting for 26%; meanwhile the least popular translation pattern was *Adjective + Noun + Verb* as only 14% was prescribed to it. This group of examples was the evidence that the translator used different construction of grammatical patterns in the target language so that to make the metaphors sound natural in the Lithuanian language. In addition, there were 83 examples of personification found that were translated with changes in the structure. It accounted for 12% of all metaphor translation occurrences. The following five grammatical patterns were distinguished: *Noun + Verb*, *Noun + Verb + Noun*, *Adjective + Noun + Verb*, *Verb + Adjective + Noun*, *Noun + Preposition + Noun*. The pattern *Noun + Verb* accounting for 27% was at the top of the frequency list, meanwhile the pattern *Noun + Preposition + Noun* turned out to be the least prevailing as it accounted for only 8%.

4. When discussing the translation of metaphors, there were cases in which they were translated as non-metaphors, i.e. ordinary word combinations that can be met in everyday language. They lost their stylistic status after having been rendered into the target language. The translated examples did not reveal the figurative meaning; they were not so vivid and expressive as their equivalents in the source language. This was the smallest group,

consisting of only five examples; therefore we cannot make categorical conclusions. The concrete examples were classified according to 3 patterns, i.e. *Noun + (Verb) + Preposition + Noun*, *Adjective + Noun*, *Noun + Verb*. Although the metaphorical utterance was lost in the process of translation and the rendered examples were not that impressive, the translator still managed to successfully convey the meaning of the author as picturesque speech was employed (e.g. *atsigodęs iš stingulio, uruliuojantis vanduo*), which can rarely be met in everyday language.

5. A reverse process was encountered – it was when English non – metaphors were translated as metaphors in the Lithuanian language. They accounted for 25% of all metaphor translation occurrences. The examples were organized according to 7 groups from the point of view of the target text, i.e. *Verb + Noun*, *(Preposition)+ Noun + Noun*, *Noun + Verb + Noun*, *Verb + (Adjective) + Noun*, *Verb + Preposition + Noun*, *Adjective + Noun*, *(Adjective) + Noun + Adjective*. The most prevailing pattern was *Verb + Noun*, which accounted for 27%; meanwhile the pattern *(Adjective)+Noun + Adjective* accounted for 8% and therefore was placed in the end of the list. The translator retained the meaning intended by the author in original text and added a stylistic device by the help of which the language of the target text became more vivid (e.g. he shouted out – *lieti prakeiksmus*, porter is sleepy – *durininkas - miegų maišas*, etc.

6. In the course of translation some metaphors became similes, e.g. *an oily calmness floats - ramybė tarsi alyva*, *a snow-white bull - baltu kaip sniegas jaučiu*, etc. This group consisted of 21 example and accounted for 3% of all metaphor translation occurrences. Though metaphors were translated as a different stylistic device, i.e. simile, the expressiveness of the source language was still preserved, the original meaning retained and the language of translation was vivid. The examples were grouped into four different conjunctions i.e. *kaip*, *it*, *tarsi*, *nelyginant*. The most popular conjunction was *kaip* as it accounted for 47%. The conjunction *nelyginant* accounted only 10% and therefore was placed in the end of the list.

7. A reverse process – when similes were translated as metaphors was noticed when analyzing the selected examples. This is a very small group, as only 5 examples were found in the discussed book, as a result of which its percentage was less than 1. All similes were with a conjunction “like”, e.g. *like lightning - žaibu skriejo*, *like lead - pilna švino*, etc.

8. Summing up, the frequency of occurrences of metaphor translation from English into Lithuanian is different, i.e. English metaphors and their Lithuanian equivalents may coincide, overlap or be complete opposites. Therefore we can assert that the hypothesis was confirmed.

9. To conclude, the usage of metaphors is an area that raises endless troubles to translators; this is the sphere in which the process of translation causes infinite pains to translators as to translate a metaphor means to correctly guess the mind of the author of it. In addition, the translation of this stylistic device always involves subjectivity, i.e. a chosen variant of translation depends upon the translator's knowledge, creativity, intuition.

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METAFORŲ VERTIMAS HERMANO MELVILIO ROMANE „MOBI DIKAS”

SANTRAUKA

Šio tyrimo objektas yra metafora. Metafora yra suvokiama kaip vaizdingas perkeltinė reikšmę turintis pasakymas, pagrįstas panašių savybių turinčių daiktų ar reiškinių gretinimu.

Ši stiliaus figūra dažniausiai vartojama grožinėje literatūroje; metaforų kūrimo tikslas – padaryti skaitytojui gilesnį įspūdį, „nuspalvinti”, pagyvinti tekstą. Šio **darbo tikslas** – tirti, kaip metaforos buvo išverstos iš anglų į lietuvių kalbą Hermano Melvilio romane „Mobi Dikas” (1987) bei kaip jos pakito (ar nepakito) struktūriniu požiūriu. Meninė kalba suprantama nenienareikšmiškai, subjektyviai, todėl metaforos vartojimas joje itin tinka.

Metaforos sąvokas bei jos vertimo sunkumus yra analizavę lietuvių autoriai Pikčilingis (1975), Masaitienė (1996), Marcinkevičienė (1994, 1995, 2000), Gudavičius (2000, 2001), Župerka (1980, 2000), Ramonaitė (1972). Iš užsienio autorių minėtini Lakofas ir Džonsonas (1980, 1999), Njumarkas (1980, 1995), Koller (2004), Maalej (2004), Crofts (1988) ir kiti.

Šiame tyrime buvo išrinkti, suklasifikuoti bei palyginti 711 metaforų pavyzdžiai. Jame buvo naudojamos lyginamuoju, aprašomuoju bei statistiniu metodais.

Grožinėje literatūroje apstu metaforų, kurias išversti į kitą kalbą nėra lengva. Svarbią funkciją čia atlieka tarpkultūriniai skirtumai, skirtingas požiūris į tą patį reiškinį ar objektą. Vertėjui tenka užduotis ne tik visų pirma išvelgti, o tuomet – perteikti autoriaus mintį, bet ir stengtis, kad išversta metafora lietuviškame tekste skambėtų natūraliai, t.y. išvengti dirbtinumo.