

FROM IRON HORSE TO RAUTA-AIROT
– A SEMIOTIC VIEW ON THE DOMESTICATION OF
METAPHORS IN LITERARY TRANSLATION

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1. INTRODUCTION

1.1. TRANSLATING METAPHORS

The issue of metaphor translation has been a volatile topic in translation studies during the past decades. A metaphor can carry multiple simultaneous culture specific meanings, some of which may be extremely difficult to relay between the source and target cultures. Indeed, Newmark (1988: 104) goes as far as calling metaphor translation “the most important particular problem” in translation.

What are the methods available for a translator for transferring metaphoric content between cultures? What tools can the translator use to evaluate how much a text should be changed to carry meanings across the language barrier? How can the translator assess, for example, whether to replace the original metaphors of the source text with their closest counterparts in the target culture to ensure that the target audience can understand them, or to translate them based on their denotative meaning to keep the original forms of the metaphors intact, even if their metaphoric meanings are lost in the translation?

Obviously, in some cases the answers are simple; for example, when reading an English translation of Alexandre Dumas' novel *The Count of*

Monte Cristo,¹ an educated reader expects to feel the atmosphere of 19th century France – an effect created partially by French allusions and metaphors. If these are removed or domesticated, the text loses touch with its milieu and the reader loses the feeling of the setting.

However, even in these cases the translator cannot simply maintain every culture specific reference, as this may in some cases lead to loss of information. For example, to understand a specific character's role in a text, it may be essential that the reader understands the connotative value of a metaphor used in the source culture at the time of the publishing of the text. At other times, a metaphor's cultural implications may be vastly different in the target culture, in which case retaining the metaphor would confuse the reader and lead her to interpretations unmeant in the original text. For example, in one culture a lion could be used as a metaphor of courage and strength, while in another culture it might be seen to represent cruelty and death.

Furthermore, metaphors are seldom used as isolated units within a literary text, but are more commonly used as elements deeply ingrained as parts of the text as a whole. For example, in a typical pulp fiction short story, the antagonist of the story can often be easily identified by the twirling of his moustache or the quivering of his beard, both of which have come to represent evil for evil's sake in the genre. How should the villain be

¹ Original title *Le Comte de Monte Cristo*, written in 1844 and originally published as a series in 1845-1846.

represented in a translation for a culture in which beards and moustaches are viewed as signs of respectability and wisdom and in which the genre conventions of pulp fiction are unknown? Should the translator keep the moustache or beard even though they would not only lose their meanings in the text but would actually provide unintended new meanings, or should she modify the villain by replacing the moustache with a culturally appropriate sign of evil?

Consider another example. In a poem, a tiger may be used as an antagonist, portraying the cruelty of the wilderness in the original culture, while in the target culture tigers might be considered symbols of nobility. Should the translator change the tiger into something that would better fit the role of the antagonist, or respect the original choice and keep it even though the decision to retain the antagonist unchanged actually does change the antagonist?

Instead of summary instructions on translating culture specific metaphors, the translator needs tools for evaluating individual culture specific text elements within a text, as well as their relation to the text and the outside culture.

While semiotics would seem to present a multitude of compatible theories and ideas for use in translation studies, surprisingly few of the ideas have actually been used or even discussed in detail, and even fewer of the tools have been employed by translation scholars; Goriée's (2004) views on applying Peirce's semiotics as translation aids, Derrida's views on translation

studies (for example in Venuti 2004), and Chesterman's ideas on using Greimas' modalities to the translation process itself (2002: 145) are among the few exceptions available at the moment. As Chesterman notes (1997: 162), "semiotics, too, might usefully enter the curriculum at this point, as a discipline offering a general conceptual framework in which matters translatorial can be pondered." Naturally, as semiotics does not present a single unified theory, but instead provides numerous interwoven and sometimes exclusionary theories and methods, it might rather be said that semiotics offers a vast wealth of frameworks and tools for the use of translation studies.

In this thesis, I will experiment with several semiotic theories which I feel can provide help for translators struggling with issues related to metaphor translation. These semiotic theories by Lotman (1990a, 1990b), Tarasti (2000, 2004a, 2004b) and Greimas (1980, 1982) will be used in conjunction with a literary analysis method provided by Umberto Eco (2004) and the metaphor theory of Lakoff and Johnson (1986, 2003) to create a text analysis method for translating culture specific metaphors.

I will test the analysis method by analyzing a heavy metal lyrics translation by the Finnish metal band *Viikate*. The example text is selected based on the high density of culture specific metaphors in the source text and the extreme domestication of the metaphors in the target text.

I will use the analysis method to both analyze whether the meanings of the source texts have been translated and domesticated successfully, and to test the validity of the analysis method itself. Even though the theory section of the thesis can be read as prescriptive, I do not intend to propose the semiotic analysis method detailed in this thesis as an exclusive – or even necessarily preferable – tool. Instead, my aim is to experiment with the analysis method to see how semiotic tools and existential semiotics can be used in translation studies. Thus the application section of the thesis is intended as a descriptive analysis of both the method and the selected translation.

My use of terms such as ‘optimal translation’, ‘good translation’ and ‘failed translation’ can be considered somewhat risky as they reek of prescriptiveness and immediately draw an implication about subjective value judgments instead of objective facts. Nevertheless, both successful and failed translations exist, and there are various tools for evaluating the quality of a translation. As the goal of the thesis is to provide tools for high quality translation of metaphors, the use of qualitative terminology cannot – and should not – be avoided. Within the scope of this thesis, I will use Eco’s definition (see *Section 2.2* below) of the aims of translation as the basis of judging translation quality.

1.2. ON MEANING

The term *meaning* will be used throughout this text to refer either to the meaning of a text or singular meanings within a text – as intended by the author or interpreted by the reader. What a specific text, passage within a text or phrase *means* for the author or the reader – or whether these meanings even exist – is rarely self-explanatory even within a specific field of studies. For example, in the scope of post-structural semiotics, Barthes (1990: 3-20) presents in *S/Z* a model according to which the meaning of a text can be distilled through a careful analysis of the interaction of five simultaneous code levels within a text.

On the other hand, according to Derrida, the original meaning of any text differs by default from what the author intended, and each reading of the text differs always from the already changed meanings contained by the text (Derrida 1978: 294-296, Kamuf 1991: 59-77). Derrida (1978: 294-296, 1981: 16-17, 104) maintains that as the meaning of a text changes during each reading, each text has as many meanings as it has readings; even a single reader's interpretation of the text changes on rereading.

If we go further – even if we stay on the field of semiotics – the differences escalate even further, as each semiotic literary theory provides its own view on the formation of the meaning of a text. For example, Eco disagrees vehemently with Derrida's view; according to Eco (2006: 4), "There is a dangerous critical heresy, typical of our time, according to which we can

do anything we like with a work of literature, reading into it whatever our most uncontrollable impulses dictate to us. This is not true.”

While Eco agrees that literary texts encourage the readers to interpret them freely, the price of this freedom is that the reader must have “a profound respect for what I have called elsewhere the intention of the text” (2006: 5). In other words, In Eco’s view, the reader is free to interpret a literary text – and the meanings contained by it – within the boundaries of her competence as long as she does not try to *create* meanings for the text.

Lotman’s cultural semiotics (1990b: 123-126, 203-204) see texts both as foundations of cultural codes and subsets – cultural sublanguages – as well as the products of these sublanguages (explained in *Section 2.3* below). According to Lotman’s theories, the meanings of – and inside – a text would be created and by the culture, which it itself partly creates. The interpreted meanings would be created culture specifically during the collective interpretation process.

As the theories used to explain the meanings of texts, authors and interpretations vary widely, and as the topic of *meaning* is central to this thesis, I have chosen to use Eco’s definition of the *intention of text* as a basis of *meaning* of – and within – a translatable text; according to Eco, the outcome of a joint work of both the reader and the producer of the text (2004: 5; see *Section 2.2* below). I will also acknowledge Lotman’s idea of meanings as culture specific constructions and constructing materials (see *Section 2.3* below).

1.3. ON TRANSLATION

The problem of *meaning* is enhanced when taken into the context of translation; languages commonly have gaps even on the denotational level,² and the connotative structures of words and concepts tend to vary greatly between – or even within – cultures (Fawcett 1997: 19-26).

Due to these mismatches of meaning, translation is never merely rewriting a source text in a target language. Instead, the translator needs to make constant choices and prioritizing in deciding what aspects and features of the source text can be transferred to the target text. As noted by Leppihalme (1994: 83) “There is usually a need to establish a hierarchy of features/messages in the text, reflecting the hierarchy of the values the translator wishes to preserve in the target text, which in turn is based on a translationally relevant text analysis...These are then included in the translation by working from the top down, ie. starting with those that have been deemed the most important.” This prioritizing requires for translators to select a global translation strategy for each translation based on the function of the translation and the capabilities and needs of its audience. As Gutt notes (1990: 146), a translator has to decide what she can communicate to a particular audience taking into account its background knowledge.

² For example, attempting to translate the Finnish word *korpi* (a certain forestclad bog type with a specific set of flora) to English would produce either *marsh*, *forest*, *wilderness* or *backwoods*, none of which matches *korpi* even on the denotational level.

For example, if Dumas' *The Count of Monte Cristo* is translated for an adult audience, retaining the atmosphere of 19th century France through period specific allusions and metaphors can be considered much more important than when translating the book as a children's edition – for a children's version, a functionalist translator could potentially reconstruct some of the French atmosphere with just a few French idioms and untranslated words or phrases – such as words like *monsieur* or greetings such as *bon jour*.

As a second example, the function of a translation of a purely technical product description (for example in a patent application) differs self-evidently from the function of a propagandistic pamphlet; the former must be translated through an extremely source text oriented approach and heavy emphasis must be placed on linguistic equivalence, while the latter should be translated through a target text oriented approach according to the cultural norms of the target culture.

As Derrida (in Venuti 2004: 331) points out somewhat critically, the concept of an ideal – or relevant – translation is seen as translators conveying unchanged *signifieds*³ of the source text into the target text with no regard to the original *signifiers*, while in reality most translators try to convey the *signifieds* through translated *signifiers*. In other words, ideal translation is

³ Ferdinand de Saussure divides all signs into two components: their material *signifier* and their conceptual *signified*. *Signifiers* such as spoken or written words are used to evoke the *signified* of any concept in the receiving minds. For example, the *signifier* word "cat" will evoke the mental concept – the *signified* – of what "cat" represents to the hearer.

seen to be based on *signifieds*, while in reality most translation is based on *signifiers*.

Though Derrida is critical of this view of an ideal – or relevant – translation as it diverges from reality and mystifies the translation process, this thesis will aim to provide a method aimed at exactly that: to provide translation – and translation analysis – with tools and methods through which the *signifieds* of the text and its parts are analyzed carefully and maintained as faithfully as possible by changing the *signifiers* even radically.

Nord (1991: 28-29) introduces the idea of *loyalty* as the translator's main virtue. What this means in practice is that a translator should perform the translation tasks in as loyal a way as possible in regards to her clients, which include the readers of the translations as well as the original authors. According to Nord, "the target text should be composed in such a way that it fulfils its functions in the target situations that are compatible with the sender's intentions" (1997: 92). The method presented in this thesis leans on Nord's definition with one change: the translator's loyalty toward the original author is changed to the translator's loyalty to *the intention of the original text* (explained in *Section 2.2*).

As a final introductory disclaimer, as with any tools or methods, those introduced in this thesis are not intended as universal. Instead, they are meant to be used with specific functionalistic (see for example Schäffner 1998: 13-27) translation strategies which emphasize the translation of the connotative and allusive contents of a text.

2. SEMIOTIC TRANSLATION THEORY – A PROPOSAL

2.1. BACKGROUND

As Eco (2004: 63-73) points out, since full equivalence⁴ – if such a thing even exists – between the source and target texts is impossible to attain due to cultural differences and individual interpretation, the translator cannot aim to provide a text that would convey the same exact meanings in the target culture as the source text in the original culture. This is true at the most basic level; even individual text elements⁵ can contain connotations that differ between the source and target cultures. Since all of the meanings contained by even a singular text element cannot be conveyed from the source to the target culture, the translator needs to prioritize and select the elements that will be carried across in the translation.

As all translation is based on the translator's individual interpretation of the source text and as different languages and cultures assign different connotations to signs presented in the source text, translation automatically

⁴ Without venturing deeper into the still ongoing debate on what is equivalence and whether it exists, I will simply use Eco's view (2004: 9, 30) on equivalence in translation to mean synonymous readings of both the substance of content and the style of expression of the source and target texts in their respective cultures.

⁵ Within the scope of this thesis, a 'text element' means a single unit of meaningful information within a text. The unit may be for example a specific word, phrase, metaphor or reference. A specific text element may consist of other text elements; for example, a longer metaphor may consist of multiple phrases or words.

changes the text. As Gorlée puts it (2004: 103), translation is always “in fact a complex process of diachronic and/or diaspatial reimagining, rethinking, remodelling, and recontextualization.” In all cases, the translator has to adapt the source text to the target culture, to carry its meanings into new culture specific contexts that will inevitably change some of the meanings. Understanding these meanings is no easy task (see Eco 1985); even the simplest literary text contains numerous culture specific connotations and intertextual reference networks (Salo-oja 2004: 18-21), and the understanding of the text can vary widely based on the cultural background of the reader.

It does not necessarily suffice that the translator is familiar with the source culture, as in addition to the language itself, she needs to understand the subcultures, the cultural semiospheres in which the text is created (Lotman 1990b; see *Section 2.3* below). Even when the translator understands a meaning contained in the text, its translation will present culture dependent problems. As Lotman points out (1990a: 90), for example a certain age group in a certain culture may interpret a specific type of a scar as a smallpox vaccination mark, while for another age group within the same culture it may be only a scar, and yet hundreds of millions of other people may interpret it as a caste mark.

This is especially relevant in material in which connotations and metaphors are used to carry meanings. How can a translator translate a culture specific concept without either losing meanings by keeping references

that are unfamiliar to the new audience or have different connotations in the target culture, or by replacing the reference with one from the target culture – thus creating new meanings for the reference within the text. In these cases, it may be simply impossible for the translator to convey all original meanings to the target language without changing or removing at least some of them.

All of these problems are distilled into three questions: how to analyze the meanings contained by a text, how to prioritize what meanings to carry across the language barrier in the translation process, and how to assure that the meanings have been carried to the target text?

2.2. PROPOSITION LEVELS

According to Eco, “the concept of faithfulness depends on the belief that translation is a form of interpretation and that (even while considering the cultural habits of the presumed readers) translators must aim at rendering, not necessarily the intention of the author...but the *intention of the text*- the intention of the text being the outcome of an interpretative effort on the part of the reader, the critic or the translator” (2004: 5, emphasis original). Presented in this way, the intention of the text is clearly a problematic concept, depending heavily on the translator’s competence to understand the cultural setting in which the text was created, as well as culture specific metaphors, metonyms and allusions that can – through their connotative implications – implicitly steer the meanings of the text. As noted by Leppihalme (1997: 20), socio-cultural competence in both the source and target language cultures can be considered essential parts of a translator’s competence. Even so, the

translator's interpretation of the intention of the text can be easily steered by subjective interpretations, and even a competent reader can miss subtle references.

If the intention of the text is to be taken as a starting point for the translation process, how can the translator be able to pick the elements through which the meaning of the text is construed, and translate them properly?

As an answer, to enable the translator to interpret the intention of a text and to find the elements relevant to the text, and to be able to prioritize between them and the other text elements, Eco (2004: 71-73) introduces the idea of dismantling a text and its individual elements into smaller building blocks that together create the text. Eco describes these building blocks as propositions which encapsulate the central ideas of a text or its part. Propositions cover the text holistically; they can include narrative as well as stylistic and connotative questions.

In essence, according to Eco, a text can be dismantled into several macro-propositions, each of which describes the central issues of a text or its part. Macro-propositions are the summarized core of the text; they are what the author tries to convey to the reader through the text (or a specific part of it). Together, the macro-propositions of a text create the intention of the text. Macro-propositions can cover various textual levels: a macro-proposition can introduce a crucial concept in a chapter of a text or even summarize the whole text into one sentence (Eco calls these wider macro-propositions

hyper-macro-propositions; 2004: 72). For example, a chapter in Dumas' *The Count of Monte Cristo* could be distilled into the macro-proposition "the protagonist escapes from the prison by swimming ashore", while the whole novel might be summarized into such macro-propositions as "an adventure novel about a young man's unjust fate and his revenge on his wrongdoers", "a critique of 19th century France's legal, financial and military systems and their moral corruption" or just "an adventure novel set in 19th century France."

The macro-propositions, in turn, are composed of micro-propositions, which can be described as individual "text points", sentences or sentence sequences that convey specific meanings to the reader and together contain the detailed contents of a text. The micro-propositions carry the specific elements from which the macro-propositions are constructed; they convey the contents of the text as well as the specifics of the milieu and the connotative contents of the text. For example, in the case of *The Count of Monte Cristo*, the micro-propositions for the macro-proposition "the protagonist escapes from the prison by swimming ashore" would include descriptions of how the protagonist takes the place of the dead priest to escape, and the metaphoric image of the protagonist's messianic "death" and "rebirth". Similarly, the macro-proposition "an adventure novel about a young man's unjust fate and his revenge on his wrongdoers" would contain micro-propositions describing the unjust fate of the hero, as well as his methods of revenge.

As a single text segment can contain multiple simultaneous meanings, it may be a part of multiple overlapping micro-propositions. As some of the micro-propositions may contain culture specific references or metaphors, it may be impossible to translate the text segment into the target language without changing at least some of the micro-propositions. At other times, translating text literally may – though the translation would be correct denotatively – lead to direct loss of the intention of the text through failing to convey the original propositions of the text.

For example, a novel starting with the sentence *the autumn forest was gloomy and forbidding* would convey multiple micro-propositions ranging from setting the milieu of the text (or at least the specific part of the text) in a forest to describing the atmosphere. Together with other micro-propositions, the chapter could perhaps be summarized into the macro-proposition “The protagonist walks through an oppressive forest searching for her lost love”.

If, for example, in the examples above *the autumn forest* was used by the original author to evoke images of loneliness and uncertainty, the literal translation into Finnish, *syksyinen metsä*, would for many Finns evoke images of ripening berries and pleasant walks in the forest, thus losing the original micro-propositions evoking feelings of gloom. However, domesticating the translation to – for example – *synkkä ja pimeä korpi* would provoke connotations closer to the original version, but would change the original denotation; while *a forest* (or *metsä* in Finnish) could contain any kinds of trees, *korpi* suggests mainly pines and fir trees. As another example,

if a British children's poem has a reference to Grendel from *Beowulf* to evoke images of strife and misfortune, should a translator – knowing that most of the children who will read the translated poem will not understand the allusion – translate it literally, domesticate it according to target culture's local mythology (e.g. in Finnish into *mörkö* or *hiisi*), or drop the reference and replace it with another?

Of course, in some of these cases, the translator can try to transfer competence in the original culture and meanings to an audience not versed in it by explaining the meanings provided by the cultural subset through annotation within or outside the text (e.g. in brackets or inside a footnote) or, but the strategy has huge limitations. As Eco puts it (2004: 50), "it happens occasionally that, in order to avoid a possible loss, one says more than the original" and "perhaps to say more means to say less, because the translator fails to keep an important and meaningful reticence or ambiguity." By explaining, the translator risks removing something essential from the text (Eco 2004: 51). Sometimes it is just better to lose content than to preserve it by explanations: "There are cases in which the loss is so unavoidable that the translator (and the author too) resign themselves to accepting a cut" (Eco 2004: 43).

According to Eco, the translator's main duty is to ensure that the macro-propositions are translated, and at times this may lead to even radical changes in the some of the micro-propositions (Eco 2004: 71-73). As macro-propositions are conveyed to the reader through micro-propositions, the

translator has to decide which micro-propositions are essential for conveying the macro-propositions. These micro-propositions can be considered relevant micro-propositions, while the rest of the micro-propositions can be considered non-relevant. Thus, in order to convey the macro-propositions from the source text to the target text, the translator needs to ensure that the relevant micro-propositions are conveyed. Furthermore, if two micro-propositions overlap, in case both propositions could not be translated, the translator's main duty would be to convey the micro-proposition relevant to the target text and accept the loss or change of the non-relevant micro-proposition (2004: 73-79). In some cases, this may include the full domesticating – or cultural adaptation as Fawcett (1997: 7, 39-41) among others calls it – of culture specific metaphors and references within the text.

As Eco says, sometimes “only by being *literally unfaithful* can a translator succeed in being truly faithful to the source text” (2004: 5, emphasis original).

2.3. CULTURAL SUBLEVELS

Basing the translation process on the translation of specific propositions within a text heightens the problems arising from the translator's cultural competence or lack of it. The translator is naturally only able to understand – and therefore translate – those macro- and micro-propositions that she can understand. If a translator is not familiar with a specific cultural phenomenon, she may easily misunderstand or even not notice a macro- or micro-proposition within the text. To complicate the matter even further, many

meanings within a text are not only culture specific, but are specific to a certain subset within a culture. As Fawcett notes (1997: 6), the superstructure of connotation attached to even a single word or concept tends to vary not only between languages, but within the scope of a specific language. Thus, the translator needs not only to be competent within the scope of a specific culture, but within the scopes of different connotative views inside a culture.

Juri Lotman has defined these cultural levels as semiospheres (Lotman 1990b: 123-125, 131-136). A semiosphere – a cultural “circle” or “lens” – is one of the defining concepts of cultural semiotics. According to Lotman, a semiosphere consists of all the norms, conventions, rules and texts⁶ of a culture or a subset of a culture. A semiosphere contains all texts and works produced in the culture – or cultural subset – as well as a culturally constructed grammar,⁷ regulating the creation of new texts within the semiosphere and defining how a person belonging to the semiosphere can interpret texts belonging to it.

Examples of semiospheres could be opera, classical music, science fiction literature or a stereotype of the British culture. Each of these contains its own set of rules and conventions through which anyone competent in the semiosphere can read and understand the texts. Naturally, anyone can follow

⁶ In the context of culture semiotics, a “text” can be any cultural product ranging from actual written texts such as newspaper articles or novels to songs, movies or theater performances.

⁷ In the context of culture semiotics, a “grammar” is any set of rules defining the reading and creation of culture specific texts.

a piece of classical music or read a science fiction novel, but without a competence in the specific semiosphere, much of the contents of the text may be lost. When reading a text, the reader can through her cultural competence understand the semiosphere – or semiospheres – to which the text belongs, and decipher the meanings in the text as they should be understood within the cultural contexts provided by the semiosphere.

According to culture semiotics, each and every text in any culture is at least double coded, i.e. written according to the rules of at least two grammars (Lotman 1990a: 293-294, 1990b: 151-152). The first coding is that of the natural language, through which the text is performed or written. The second coding is created by the semiosphere specific cultural code, the “secondary language”, which has its own grammar and spoken language. From the translator’s point of view, this double coding is extremely important. Though texts are based on a “primary language” such as English or Finnish, a semiosphere creates another linguistic level – a cultural language the translator cannot ignore, and which she needs to understand fluently in order to be able to translate texts belonging to the semiosphere.

However, texts rarely belong to only a single semiosphere, and they can be coded through multiple semiospheres. As an example, China Miéville’s fantasy novel *Perdido Street Station* (2001) contains heavy political commentary masked inside a structure of a modern fantasy genre called ‘weird fantasy’. Thus, the text can be read through the semiospheres of *political fiction* and *weird fantasy*.

In Miéville's fantasy world, criminals are punished by "reforging" them with animal or machine parts. For a reader well versed in reading *weird fantasy* but unversed in reading *political fiction*, the treatment of criminals within the text can be seen and interpreted as a fantasy element the main point of which is to emphasize the text as belonging to the *weird fantasy* genre instead of the *traditional fantasy* genre. Likewise, for a reader well versed in reading political fiction but unversed in the differences between the *traditional* and *weird* fantasy genres, the treatment of the criminals can be seen as a political commentary against how criminals are ostracized and thrust outside humanity in our society (Morgan 2001) – as well as being a word play on "reforming" criminals. However, the reader would not be able to see how the treatment of the criminals places the text within the genre and rules of *weird fantasy* instead of *traditional fantasy*.

The ideal translator should be able to understand all meanings contained within the source text. In the example above, that would mean that in addition to the target and source cultures, the ideal translator would have to be competent in at least three additional semiospheres: *political fiction*, *weird fantasy* and *traditional fantasy*. In addition, she would have to be able to translate the meanings the text provides through two of these semiospheres as well as being able to understand how the text uses meanings to set it into one semiosphere instead of another. Understanding the semiospheres of *weird fantasy* and *political fiction* enables the reader to interpret the meanings contained in the text, while understanding the differences between *weird fantasy* and *traditional fantasy* affects what the

reader expects from the structure and contents of the text (based on Lotman 1990b).

As the interpretation of text elements in both source and target texts is affected by the translator's cultural competence in both the source and target cultures as well as in the sub-cultural semiospheres within both cultures, the number of meanings contained in a single text element can be immense – which makes it hard or impossible to transfer all cultural subset specific meanings when translating the text.

2.4. METAPHORS

In many cases, the propositions – whether micro- or macro-propositions – are created through metaphoric interpretation. Sometimes these interpretations are culture independent, but on many occasions they are culture specific, creating additional problems for the translator.

At the most basic level, metaphors can be described as something being expressed in the terms of another thing so that the first one takes on connotations – and sometimes denotations – typically associated with the second one. In the classic example, *the professor is a snake*, the professor is being described as a snake. In this case, the professor is given connotations typically attributed to snakes, including being poisonous, menacing, intelligent, and altogether evil. In another classic example, *all lawyers are sharks*, lawyers are given connotations seen as typical of sharks, such as blood-thirstiness, cruelty and the ability to smell blood.

Metaphors have been studied widely for the last few decades, with contradictory study results on the formation and relevance of metaphors as linguistic or cognitive devices (e.g. Lakoff and Johnson 1980, Nikanne 1992, and Glucksberg 2001). The metaphor theory in this thesis is based on the cognitive metaphor model presented by Lakoff and Johnson (1980, 2003) in 1980.

Lakoff and Johnson's model introduces metaphors as cognitive devices through which human beings are able to understand abstract concepts through concrete ones. According to Onikki (1992: 36), the central criterion of a metaphor is that it combines two separate areas of conceptualization by uniting two incompatible semantic structures to a single complex concept.

In Lakoff and Johnson's metaphor theory, metaphors are in a central role in our understanding of the world – metaphors are not used to *describe* the world but to *define* it. As Lakoff and Johnson argue, “conventional metaphor is pervasive in human language and the human conceptual system and [...] a primary vehicle for understanding” (Lakoff and Johnson 2003: 218).

Even though Lakoff and Johnson's metaphor theory has been widely criticized (e.g. Nikanne 1992 and Glucksberg 2001) for being based on “naïve empiricism” (Nikanne 1992: 74, freely translated) and has been claimed to fail in being unable to “problematize human conceptualization mechanisms or the concept of experience enough to be psychologically credible” (Nikanne 1992: 75, freely translated), the critics have been unable

to disprove arguments made by Lakoff and Johnson, or to present valid alternatives to the theory.

According to Lakoff and Johnson, a large amount of basic metaphoric structures are created on a culture independent basis. This is due to metaphors being created mainly through culture independent basic bodily experiences. For example, according to Lakoff and Johnson, the basis for metaphoric structures such as HEALTH IS UP⁸ or LESS IS DOWN, is in how human beings experience 'up' or 'down'. Examples of the former include metaphors such as "He's at the *peak* of health", "he's in *top* shape" or "Lazarus *rose* from death", while examples of the latter would include "his income *fell* last year" or "turn the heat *down*."

The physical bases for these metaphoric structures are rooted in physical experience: for human beings, illness, death or fatigue force humans to lie down, while healthy human beings tend to stand up and move when awake. Likewise, LESS IS DOWN is based on the simple physical experience of piling things up: if physical objects are added to a pile or container, the pile goes up, and if things are removed, the pile goes down (examples and explanations from Lakoff and Johnson 2003: 15).

In the same way, Lakoff and Johnson explain how many of the basic human metaphoric structures are created as culture independent based only

⁸ Lakoff and Johnson (2003) use the format A IS B (in upper case letters) to describe metaphors; in the format, A is an abstract concept, which is described by the metaphor vehicle B, a concrete, directional or spatial concept. Example metaphors include ARGUMENT IS WAR, HAPPY IS GOOD and TIME IS MONEY.

on the basic human perceptions and experiences; directional metaphoric structures such as GOOD IS UP, BAD IS DOWN, HIGH STATUS IS UP, LOW STATUS IS DOWN, VIRTUE IS UP, DEPRAVITY IS DOWN, HAPPY IS UP and SAD IS DOWN are all created on a culture independent basis (examples from Lakoff and Johnson 2003: 14-24).

Though these are just a few examples, it is easy to see how a large amount of metaphoric constructs have both been born from physical experiences and affect our everyday communication. From the translator's point of view, these metaphors present no problems in translation – most of them are culture independent and in universal use. As Virtanen (2000: 109) points out, these basic metaphor structures in fact aid the translator by allowing her to observe any cultural components included in a metaphor based on such a structure.

Still, even though many basic metaphors can be translated directly between cultures without any problems, many others are not that easy to bring across (Lakoff and Johnson 2003: 61-68); even though the basic metaphors are mainly created through bodily experiences, culture and geography affect bodily experiences directly, making even some of the basic metaphor structures impossible to translate directly. This includes, for example, many metaphors based on climate changes: in some cultures, summer can be seen as the most enjoyable season, while in other cultures, summer may be too hot to be even remotely pleasing. If, in a case such as this, a translator translates “summer” as “summer”, she risks losing the

connotations presented in the source text. If, however, she translates “summer” as for example “spring” to keep the connotations, she loses the original denotations – and may risk changing the other structural roles assigned to the season in the text.

This is even truer with metaphors created directly through cultural norms and conventions, in which cases the translation process becomes overtly complicated. For example, as Lakoff and Johnson point out, in the western cultural hegemony the metaphoric constructs ARGUMENT IS WAR⁹ – used in metaphors such as “he *shot down* my arguments” or “your claims are *indefensible*” – and TIME IS MONEY – used in metaphors such as “do not *waste* my time” or “I’ve *invested* a lot of time in her” – are universal (examples from Lakoff and Johnson 2003: 4-5 and 7-8). It is, however, easy to think of a culture in which these metaphoric constructs would not be valid: in a culture in which salary is not associated with working hours, or the economy is not based on workers “selling” their time to their employers, the concept of TIME IS MONEY would never be born (Lakoff and Johnson 2003: 8).

Lakoff and Johnson argue (2003: 7) that these metaphoric concepts are created and understood systematically, and systematically used to conceptualize and understand our everyday life. This means that we both

⁹ Though as claimed by Nikanne (1992) and added in Lakoff and Johnson’s afterword in the 2003 edition of *Metaphors we Live By*, the correct metaphoric construct would be ARGUMENT IS STRUGGLE, as most people learn of struggles in their childhood while learning about war much later than they learn about arguments.

create metaphors by observing the world, and use the systematically created metaphors to understand abstract concepts more easily and effectively. This, in turn, leads to an understanding of our world through metaphors created by our culture and to understanding our culture and other cultures through concepts created by our culture. As Nikanne says (1992: 64), metaphors may have had a clear influence on the development of cultures and the differences of different cultures may largely reflect on the metaphors the cultures have conventionalized. Combined with the notion of Lévi-Strauss that “every civilization tends to overestimate the objective orientation of its thought and this tendency is never absent” (1966: 3), it is easy to understand how even simple metaphors with cultural elements can create translational problems.

Another stumbling block in translating metaphors is the fact that what in some cultures constitutes a metaphor may in some cultures refer to a concrete concept – or a belief of the inmost nature of the referred concept (Onikki 1992: 36). For example, as Siikala (1992: 157-158) argues, abstract conceptualization is foreign to shamanistic cultures, and therefore for example a “thunder bird” – a bird seen to represent thunder – is not viewed or understood in such a culture as a metaphor for thunder, but as the concrete personification of thunder. Thus, a direct translation in which the thunder bird would act as a metaphor in the target culture – while being regarded as a concrete bringer of thunder in the source culture – would certainly change the original meaning. Naturally, the same problem would arise if the translator decides to translate the concept as a concrete being, if

the readers would – from their cultural standpoint – interpret it nevertheless as a metaphoric concept.

From the translator's point of view, Newmark has divided metaphors into six basic categories: dead metaphors, cliché metaphors, stock or standard metaphors, adapted metaphors, original metaphors and recent metaphors.

Dead metaphors represent what is left of a metaphor when it loses its metaphoric content (Glucksberg 2001: 89) and becomes a part of the normal vocabulary of a language. *The legs of a chair* or *the nose of an airplane* are examples of dead metaphors – in both cases the metaphors have lost all connotative meaning and retain only their denotative level. According to Newmark (1988: 106), dead metaphors are typically easy to translate, but they often defy literal translation, and translator needs to find their culturally dependent counterparts in the target language.

According to Newmark, cliché metaphors are metaphors that have at least “temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively” (1988: 107). Basically, cliché metaphors are metaphors that have become inefficient in relaying any connotative information as their metaphoric content has become blurred and inexact due to overuse. Newmark argues (1981: 87) that in informative texts the translator should remove cultural clichés to promote readability, but that in literary texts, the translator should retain them “in all their hideousness” (1988: 107).

Stock or standard metaphors include (Newmark 1988: 108) metaphors that are still efficient in relaying their connotative contents. According to Newmark, the “most satisfying” way to translate a stock metaphor is by reproducing the exactly same “image” in the target language, but that it is more common to replace it with another well established image in the target culture (1988: 108-109). However, Newmark warns that replacing a metaphor with a new one will produce “a degree of change of meaning and usually of tone” (1988: 109). As a third alternative, Newmark mentions that metaphors can be reduced to literal language, but notes that this will remove or add emotive or pragmatic impact from the text (1988: 109).

Newmark describes adapted metaphors – standard metaphors that have been personalized or adapted in some fashion (1988: 111). According to Newmark, these metaphors should preferably be translated by an equivalent adapted metaphor, and the translator should avoid temptations to make the metaphor smarter in the target language (1988: 111).

Original metaphors are, as explained by Newmark (1988: 112-113), metaphors created or quoted by the author of the source text. According to Newmark, these should be “translated literally, whether they are universal, cultural obscurely subjective” (1988: 112). Newmark proposes that literal translation is necessary because the original metaphor may reflect the original author’s message, personality or comments on life, and “though they may have a more or less cultural element, these have to be transferred neat”

(1998: 112), especially as literally translated original metaphors “are a source of enrichment for the target language” (1998: 112).

Recent metaphors are what Newmark calls (1981: 87, 1988: 111-112), typically “neologisms fashionable in the source language community.” Such metaphors include *golden handshake* and *head-hunters* – metaphors that have arisen mainly from specific recent cultural institutions and occurrences. Newmark claims (1981: 92) that these culture specific metaphors can be conveyed from the source language to the target language by exploring the connotations of the source culture metaphor and searching for the closest equivalent in the target culture.

In the cases of all of the categories listed above, Newmark’s suggestions for translating the different metaphor types feel simplistic and may not serve well in translating the meaning of a text – especially if we see translation as a more complicated process than just conveying the denotative level of a text between languages. From the viewpoint of the proposition model presented above (see *Section 2.2*), I argue that the guidelines Newmark lays for translating the different types of metaphors are highly problematic and actually hinder the translation process through oversimplification. Furthermore, Newmark’s suggestions would lead to translation based on separate text elements, which may not lead to desired results from the viewpoint of the text as a whole.

For example, Newmark’s suggestion of translating original metaphors literally to ensure the transfer of the author’s “message, his personality or his

comment on life” (1988: 112) is highly problematic: an original can be used to describe a character, a fictional world or nearly anything in the text, and there is no reason to treat it differently than other translatable metaphors. Likewise, dead metaphors or their culturally dependent counterparts may still carry some connotative meaning either in the source or target language while being dead in the other. Similarly, Newmark’s views on replacing source language stock metaphors with target language metaphors – or reducing the metaphors to literal text – seems to oversimplify the process at the expense of the outcome: as displayed below (see *Section 2.5*), replacing source metaphors with new images from the target culture can be a useful tool for the translator in certain situations.

The problem heightens when we consider certain culture specific elements that can be considered closely associated with metaphors and are often used in conjunction with metaphors or as parts of metaphors. These include allusions, idioms and metonyms – all of which are extremely common in literary texts.

Allusions are intertextual references, figures of speech that refer to cultural phenomena outside the text itself (Leppihalme 1997: 6). Allusions can be used as parts of metaphors or as independent references. For example, if a text refers to someone as *Herculean*, it contains an allusion to the mythic Hercules with the metaphoric content of at least strength and endurance.

Idioms, on the other hand, reflect the fixed expressions portraying the social norms and beliefs of a culture (Glucksberg 2001:89). Unlike dead metaphors, many of which can be understood even if they have no counterparts in the target language, idioms are culture specific and can be extremely hard to recognize and understand without a sufficient expertise in the culture providing the idioms. As Glucksberg notes (2001: 89), learning a culture's idioms is essential for being able to understand the culture.

Metonyms are special cases of metaphors in which a part of an entity is used to refer to the whole entity, or something closely related to an entity is used to refer to the entity (Lakoff and Johnson 2003: 35-40). For example, in a newspaper, *the White House* can be used to refer to the *government of the United States*, and *Picasso* can be used to refer to any of the works by the painter.

Though many of the allusions, idioms and metonyms can be translated without problems, many others cause huge problems for the translator. Allusions can, for example, be used as parts of metaphors and may contain specific clues on how original metaphors should be interpreted. For example, if a character in a text bends the metaphor *the professor is a snake* by saying that *the professor is a Snape*, the reader can spot the allusion to Rowling's *Harry Potter* series and interpret the original metaphor through the allusion. However, in translating the text to an audience not versed in Rowling's books (or into a language in which Snape's name has been translated in such a manner as to be unusable with the metaphor), the translator would have to

decide, whether to revert to the original metaphor by just dropping the allusion, or to find a new allusion that would be more suitable for the target culture and audience, and would still be appropriate for the character to use within the text.

Similarly, metonyms present a problem in domesticating a text. For example, *the White House* could – and probably should – be translated exactly as it is in any kind of text in which it is used as a metonym of the government of the United States of America, but in a poem or a children's in which it is used to refer simply to the government, retaining the clearly American connotations might prove a problem.

Idioms, on the other hand, tend to be largely culture specific (Glucksberg 2001:89), and the translator may have difficulties to find corresponding idioms in the target language – or even to decide whether to keep the idioms for stylistic reasons or just drop them as dead weight.

Thus, as a metaphor may carry information on multiple levels simultaneously and contain additional intertextual elements within it, Newmark's suggestions would lead to a loss of information without the translator even being able to evaluate and prioritize the meanings to be conveyed between the languages.

To prevent this, the translator requires tools for evaluating and specifying different simultaneous meanings attached to each metaphor in a text and for viewing metaphors as parts of the text as a whole – not as individual elements that can be translated separately from the text.

2.5. THE ROLES OF THE TEXT ELEMENTS

Once a text is broken into different levels of propositions, the micro-propositions and the text elements from which the propositions constitute can be analyzed to explore the meanings that should be carried from the source text to the target text.

The problem of analyzing the meanings conveyed by a specific proposition or text element is magnified in literary texts, in which meanings are typically carried simultaneously on multiple levels. For example, in a literary text, *a gloomy forest* can carry both metaphoric meaning (e.g. loneliness, uncertainty), clear denotative meaning (as a forest which just happens to be gloomy), a specific role (as an active opponent, a hindrance that slows the hero's journey) and genre specific meanings (for example, in children's tales, forests have been often presented as dangerous and scary places to prevent children from wandering into them alone).

In order to analyze all meanings contained by a text element, the translator needs a method to deconstruct text elements to their base meaning levels. For each text element (in a literary text), the translator needs to divide it to at least the denotative and connotative levels, as well as to find the roles they have within the text (the Greimasian actant level, discussed below) and the meaning provided by the culture or cultural subset – semiosphere – such as genre (for example, a *femme fatale* in a film noir detective story, or the additional meanings attached to forests in children's tales).

As a single text element can contain multiple levels of meaning, some of which are culture specific, the translator has to be prepared to accept the loss – or change – of some of the levels. There are times when a translator may even need to change the denotation of a given text element to adapt the text culturally (Fawcett 1997: 739-41) to – for example – keep the connotation (if this is deemed more important than the denotation) of a given proposition.

To analyze the meaning levels in a given text element, the translator requires a method with which to deconstruct the proposition into its base levels. In this thesis I will apply Tarasti's existential semiotics' theory of subject to illustrate how the different meaning levels of text elements can be revealed.

According to Tarasti's theory of subject (Tarasti 2004: 100-101), each subject – each independent operator – contains four simultaneous states that define the *being* of the subject: *being-in-myself*, *being-for-myself*, *being-for-itself* and *being-in-itself*. Roughly defined, these states define the different characteristics of the subject.

1) *Being-in-myself* defines the basic body of the subject, a state free from any outside influences. Basically, this state would describe the subject as if it was removed from any contextual environment and any connotative values. The state corresponds to Kristeva's *chora* or Peirce's *firstness*.

2) *Being-for-myself* contains the modalities of the subject, properties that are inherent in the subject but can be seen only when the subject is viewed as part of a contextual environment. The state includes connotative values created or emphasized by the subject's inherent properties.

3) *Being-in-itself* defines the subject's virtual and conceptual norms, as well as the values and ideas of the subject. These abstract values and limits define the ways and possibilities through which the subject can choose to act within its cultural and physical contexts.

4) *Being-for-itself* defines the norms, ideas and values as they are realized in the subject's acts in external environments. The state contains the applied values and actualized choices of the subject. These choices can vary radically within the limits set in *being-in-itself*, and can sometimes even contradict the limits.

The four states are typically presented as a semiotic square (Tarasti 2004: 100-101; read clockwise from 1 to 4):

1) Being-in-myself <i>Inherent properties without a cultural context</i>	2) Being-for-myself <i>Internal properties within a cultural context</i>
4) Being-for-itself <i>Realized norms, values, limits and possibilities</i>	3) Being-in-itself <i>Virtual norms, values, limits and possibilities</i>

Figure 1 – The existential states of a subject

Within the scope of the method proposed in this thesis, Tarasti's model will be used to analyze text elements as independent operators – or subjects – within a text. What this means in practice is that according to the method proposed here, literary texts will be viewed as systems within which text elements act as independent operators creating the micro- and macro-propositions through their interaction within the text – as well as by drawing meanings to the text from the culture outside the texts through allusions, cultural metaphors and other intertextual or cultural references.

By using Tarasti's existential model, I propose the following schema for analyzing text elements as individual subjects within a literary text:

1) Being-in-myself <i>Denotation</i> <i>Actual denotative meaning of the text element</i>	2) Being-for-myself <i>Connotation</i> <i>Metaphoric and connotative values of the text element</i>
4) Being-for-itself <i>Role in Text</i> <i>Meaning in the text, actantial role in text</i>	3) Being-in-itself <i>Role in Norms</i> <i>Meaning bestowed through genre and culture</i>

Figure 2 – The states of the subject within a text

1) *Denotation* contains the denotative meaning of the element. The denotation of a 'shark', for example, describes an aquatic predator. Likewise, a 'gloomy forest' would on the denotative level be just a forest with insufficient light.

2) *Connotation* contains the connotative values – the metaphoric values so to say – of the element. The connotations of a ‘shark’ would describe cruelty, lack of emotions (or at least empathy) and the will to follow the scent of blood and strike against the already wounded. A gloomy forest could connote the fear or loneliness of a character that travels through it.

3) *Role in Norms* describes the meanings bestowed to the text element by genre, cultural norms or allusions that evoke meanings from outside the text. For example, a shark may be used in a text to describe the fear of sea (or of nature) or used as an allusion to the movie *Jaws*, or a gloomy forest may be used in a children’s tale to warn children against going to the forest alone or to refer to an existing forest known by the audience of the text.

4) *Role in Text* describes the meanings and roles the text element takes within the boundaries of the text. For the purposes of this thesis, I will use the Greimasian actant model for specifying the text element’s roles inside the text. According to Greimas (1980: 196-207), the participants within a text can belong to six actant classes: *subject*,¹⁰ *object*, *opponent*, *helper*, *sender* and *receiver*.

The actant classes function as the main dramatic roles within a narrative. Simplified to the extreme, the *subject* is the protagonist or main character of a text. The *object* is the aim of the subject’s desires. The *sender*

¹⁰ Greimas’ ‘subject’ should not be confused with Tarasti’s ‘subject’; Tarasti’s ‘subject’ refers to any independent operator, while the Greimasian ‘subject’ can be broadly defined as the protagonist of a fictional text.

initiates the subject's journey, and the *receiver* is the beneficiary of the journey, or the subject's or object's final destination within the narrative. Those who hinder the subject are *opponents*, while those who aid her are *helpers*.

These actant classes include traditional characters within a text, but even abstract or inanimate operators within a text – for example a forest or the working classes – can be interpreted as taking actantial roles; for example, a shark may act in the text as the hero's opponent, and the working classes can act as a subject's joyous receiver in a piece of political propaganda.

A single operator can fill multiple actantial roles within a text: for example, a gloomy forest might be either a place of solace, a hindrance, or the destination for a character, thereby acting as a helper, opponent and receiver in the text.

The Greimasian actant model and the interaction of the actants within the model can be presented as follows (Greimas 1983: 207):

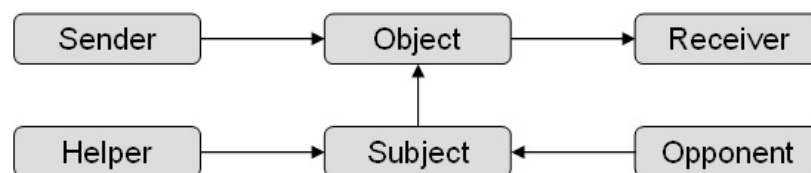


Figure 3 – The Greimasian actant model

In an ideal situation, all four simultaneous meanings of the metaphor would match in both the source and the target languages. This situation could be illustrated by the following diagram:

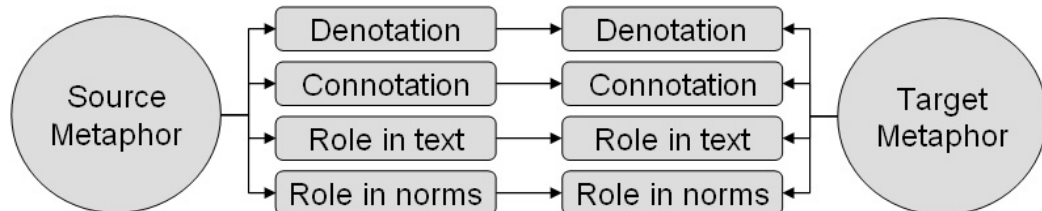


Figure 4 – Matching meanings

However, in many cases, finding a metaphor with matching qualities for all four meaning levels is plainly not possible. If, for example, the target metaphor contains only some of the meaning levels of the source metaphor, or some meanings are changed in the translation, the translator needs to evaluate the relevance of each meaning level contained by the metaphor to the macro-propositions and relevant micro-propositions of the text. If the original metaphor is impossible to translate while retaining the relevant meanings, according to the model the translator should replace it with another one containing the meanings required by the propositions.

As a simplified example, a children's tale in a culture in which lions are viewed as typical examples of predatory animals with aspects of cruelty might include a lion that tries to stalk and eat the protagonist. Let us further assume that the translator decides that the lion's role as the opponent of the protagonist is the most important meaning to the macro-propositions of the

story, and that the other meaning levels are mainly used to support the lion's role as an antagonist.

In this case, the simplified meanings contained by the metaphor could be portrayed as below:

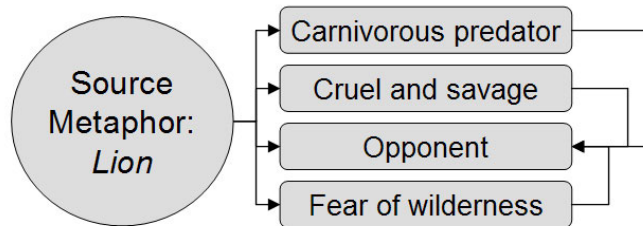


Figure 5 – Lion

In this example, the lion's role as the opponent of the protagonist would be the most important meaning to the propositions of the tale, and the other meanings contained by the metaphor would support the lion's role in the text.

However, supposing that the tale was translated to another culture in which lions would be viewed as noble animals representing the majesty of nature and without any cruel aspects, the metaphor would lose elements supporting the relevant propositions; although the lion could still perform its duty as the opponent of the tale, the change of metaphoric content would lead to an unacceptable loss on at least the micro-propositional level.

Thus, in this situation, translating the lion as a lion could be portrayed as follows:

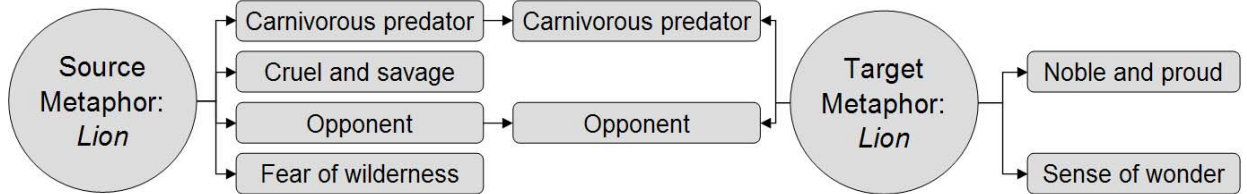


Figure 6 – Lion to lion

However, let us assume that in the target culture, another animal type contains the connotative qualities and role in norms required by the propositions. If, for example, wolves were portrayed in the target culture as cruel creatures symbolizing the danger of wilderness, substituting the lion with a wolf would enable the translator to retain the propositions relevant to the tale.

The translation of the lion into the wolf would be portrayed as follows:

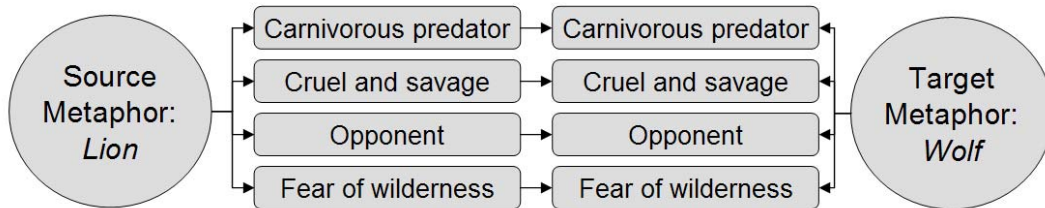


Figure 7– Lion to wolf

Naturally it would be possible to claim that the denotations of the lion and a wolf do not match; however, I would claim that in this case they match for their *relevant* parts. For the denotations, it is not relevant for the

propositions that a lion is a lion, for example, or that it is a feline. However, it is relevant for the propositions that it is a carnivorous predator.

To summarize, within the scope of the translation model, in the example above, the translation of lion to wolf (or other corresponding animal) would be not only justifiable but, indeed, necessary for maintaining the macro-propositions and relevant micro-propositions of the original tale.

3. APPLICATION

3.1. QUESTIONS REGARDING THE TRANSLATION OF LYRICS

There are numerous special questions in regard to the translation of lyrics or poems, including the demands added by verse, musical score, rhyming and stressed syllables (e.g. Low 2003, Lefevere 1975, Fawcett 1997). As Gorfée notes, “song-translating is significantly different from most interlingual translating (e.g. poetry translation). This is particularly true of devising singable translations” (2005: 187). In this thesis, I will bypass most of these questions as they are of no interest regarding the subject of the thesis.

In translating poetry, Lefevere notes (1975: 4-5) that a translator can choose between a limited set of strategies regarding the translation of the form of a source poem. The same strategies can be said to apply to the translation of song lyrics. According to Lefevere, the translator can choose to produce a phonemic verse translation based on the original sound of the poem, a literal verse translation based on the original meaning(s)¹¹ of the poem, or concentrate heavily on the original meanings by translating the original verse as prose in the target language. Fawcett (1997: 12-13) offers

¹¹ For Lefevere, the meanings of the text signify the literal – denotative – and connotative meanings of the texts.

two simplified strategies overlapping with Lefevere's: for the translator to prioritize on sound effects (such as rhymes) at the expense of meaning, and for the translator to prioritize the meaning over sounds by offering free verse instead of rhymed verse.

In the lyrics selected as an example text for this thesis, the translator has – by a heavy domestication of the source text – concentrated on producing a verse translation that fits the original melody of the song.

From the denotative point of view, the translation is extremely non-literary, making it clearly a non-translation in light of Lefevere's strategy options. Similarly, the translation fits neither of Fawcett's strategies. The goal of my translation analysis below is to see whether the translation can nevertheless be viewed as a valid one through the method proposed in his thesis.

3.2. FROM IRON HORSE TO RAUTA-AIROT

As an example text, I have selected the heavy metal classic *Iron Horse/Born to Lose* by *Motörhead* with its translation into Finnish as *Rauta-airot* by the metal band *Viikate*. The song was selected based on the number of culture specific metaphors in the source text and the extreme domestication used in the translation, providing a good source and target text combination for testing the semiotic translation analysis tools. The source and target texts – as well as a freely translated denotative back translation of the target text – are provided in the *Appendix*.

3.3. BREAKING DOWN THE SOURCE TEXT

By using Eco's tools, the source text can be broken down into a set of micro-propositions, through which the macro-propositions can be distilled. The micro-propositions of the original text can be detailed on the four levels of meaning as discussed above.

On the denotative level, the lyrics tell a tale of a motorcyclist who spends his life driving around and abusing drugs before dying prematurely. The protagonist is introduced as a male (l. 1) and a biker (ll. 3 - 4). He is described as riding through endless highways (l. 3) and abusing drugs (ll. 10, 15). The protagonist is described as a proud man (l. 4) who thinks he has already lost the game of his life (ll. 8, 16). On the denotative level, the motorbike functions only as a tool used by the protagonist to move through the long roads.

On the connotative level, the road and motorbike become much more. Together, they form parts of the Lakoffian metaphoric concept LIFE IS A JOURNEY (Lakoff 1987: 439, Lakoff and Turner 1989: 3, Kövecses 2002: 70-71), which will be discussed further below. Metaphorically, the road becomes the life of the protagonist, while the motorbike is used in American fiction as a symbol of freedom and rebellion.

The connotative roles of the motorbike and the road set the narrative within a specific cultural position, anchoring the text's *role in norms* specifically into the American cultural semiosphere. The motorbike and the open road have a strong role in norms of the American culture, portraying

imagery of a free and rebellious biker lifestyle. The so called biker culture has been strongly presented in fiction as belonging to America as America's popular "folk devil" (Gelder and Thornton 1997: 185-188) through flags and national symbols (Altman 1999: 201).

The imagery of freedom is reinforced by introducing the motorbike with the metaphors "a stallion" (l. 3) and an "Iron Horse" (l. 5), which draw heavily from the American imagery of cowboys and "Wild West". Additional imagery of freedom is provided by the metaphor of the protagonist "flying" with the bike (l. 5).

Within the cultural context provided by the bike and the open road, the protagonist's drug use (ll. 10, 15) and expected early death (l. 11) become iconic norms (Gelder and Thornton 1997: 186, 188). In the regards of the narrative, the motorcycle acts as a natural part of the subject's cultural environment: something that would be natural for the subject to select as his tool for maintaining his loneliness and living – and ending – his life fast (ll. 3, 5, 7).

After his presumed early death, the protagonist continues riding – or rather, flying – on an eternal run – a metaphor of afterlife and another reference to "Wild West" in the form of an allusion to – for example – (*Ghost Riders in the Sky* by Stan Jones (1948)).

Due to the cultural roles set by the imagery set around the bike and the open road, there is no need to describe the protagonist in any detail in the lyrics; any reader familiar with the semiosphere of American culture will be

able to picture the protagonist without problems. Another aspect normalized by the cultural setting set by the bike and the road is the protagonist's attitude towards his life; he sees that he has lost the dice of life (ll. 16 - 17), but lives his life proudly and without regrets (ll. 3 - 4, 8), expecting nothing but an early death (ll. 13 - 14). Instead of acting as only denotative elements within the text, these traits become normalized by the cultural context and anchor the text even further into the cultural setting.

On the actantial level, the various elements of the text can be seen to inhabit the following *roles in text*: The "tramp", the protagonist, is the *subject*. The actantial role taken in the text by the bike is that of the protagonist's *helper* and the *opponent*; the only method available for him to live his life – actually his life and his wife (l. 6) – but also something that speeds him towards his early grave (ll. 13 - 14). The road acts also as both a *helper* and an *opponent*: though it offers the protagonist his freedom of movement, it is also bendless and straight (ll. 1 - 2), connoting a lack of choices, and taking him only towards his death (ll. 13 - 14). There is no *object* but the failed life of the protagonist. The *sender* is either fate or the culture or society which has created the protagonist. The protagonist himself – or rather his fatalism – as well as the drugs indicating his lifestyle are his *opponents*, and the *receiver* is death.

The actantial structure can be portrayed as follows:

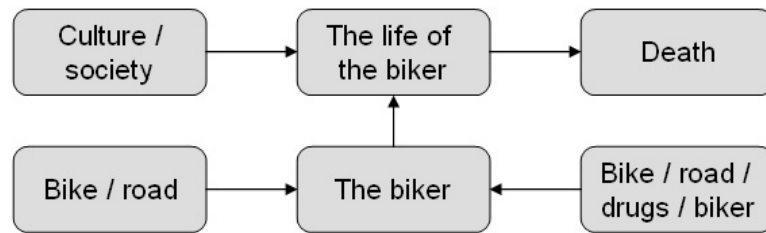


Figure 8 – The actantial structure of the source text

After breaking the text down into micro-propositions on the four states, the text can be summarized into the following micro-propositions on the four levels of meaning:

- 1) The protagonist is an anonymous male traveling through the narrative milieu. (*Denotation, Role in Text, Role in Norms*)
- 2) The journey represents the protagonist's life. (*Connotation, Role in Norms, Role in Text*)
- 3) The protagonist travels an open highway. (*Denotation, Connotation, Role in Norms*)
- 4) The protagonist travels on a motorcycle (*Denotation, Role in Norms*)
- 5) The journey is bendless and endless. (*Denotation, Connotation*)
- 6) The protagonist abuses drugs. (*Denotation, Role in Norms*)
- 7) The protagonist thinks that he has already lost the game of life... (*Denotation, Connotation, Role in Text*)
- 8) ...but he is nevertheless proud of his life. (*Denotation, Role in Norms*)
- 9) The protagonist's journey / life lacks any kind of a purpose. (*Connotation, Role in Norms, Role in Text*)
- 10) The protagonist's destination is an early death. (*Denotation, Role in Text*)
- 11) The protagonist's death happens during his purposeless travels (*Denotation, Role in Norms*)
- 12) The protagonist continues on an "eternal run" after his death (*Connotation, Role in Norms*)
- 13) The motorcycle offers the protagonist freedom of movement. (*Denotation, Connotation, Role in Norms, Role in Text*)

- 14) The motorcycle speeds the protagonist towards his early death. (*Connotation, Role in Text*)
- 15) The protagonist accepts his fate gladly and calmly (*Denotation, Role in Norms*)
- 16) The protagonist lives alone; the motorbike is his only companion, his "wife". (*Denotation, Connotation, Role in Text, Role in Norms*)
- 17) The narrative is set in the semiosphere of American culture with the protagonist as an archetypal biker. (*Role in Norms*)
- 18) The image of the protagonist draws heavily from the American cultural icons of freedom through biker culture and "Wild West". (*Role in Norms*)

Which of these micro-propositions are relevant for the macro-propositions, or create it? What is the *intention of the text*? What can be left out without harming the intention? For example, is *the motorcycle* an important part of the macro-proposition as such? Or is it important through its cultural role or as the helper of the protagonist by enabling him his lonely freedom?

If the translator wants to go for a literal translation, the primary focus would be on the denotative level with an emphasis on either the role in norms or role in text levels (depending on the source text). In this case, the relevant micro-propositions would be those which support the macro-propositions relevant for these textual levels. However, as is done in the translation by *Viikate*, if the translation focuses on domesticating the text through translating culture specific metaphors into the semiosphere of the receiving culture, the micro-propositions related to the textual levels of connotation and role in text would be considered relevant, while the denotative level would be

de-emphasized, and the culturally bound micro-propositions belonging to the role in norms level would be “re-anchored” into the receiving semiosphere.

To produce a domesticated version of the lyrics by translating metaphors as their equivalents in the target culture, the translator can, by cutting out propositions and text elements not relevant to transmitting the intention of the text, summarize the source text for example into the macro-propositions *a proud outsider journeys through an unhappy life* or *a tale of over-masculine lonely life ending in a tragic death*.

By summarizing the text into these macro-propositions, the source text can be seen to contain only a few denotative meanings that are essential to transfer to the target text for a translation to succeed.

3.4. INTERPRETING THE MACRO-PROPOSITIONS

In the source text, the macro-propositions of *a proud outsider journeys through an unhappy life* or *a tale of over-masculine lonely life ending in a tragic death* are based on the Lakoffian metaphoric concept LIFE IS A JOURNEY (Lakoff 1987: 439, Lakoff and Turner 1989: 3). As described by Lakoff and Johnson, the conceptual metaphor is understood as an experiential gestalt, a way of “organizing experiences into *structured wholes*” (2003: 81, emphasis original). This means that our understanding of the concept of LIFE is experienced and structured further with selected elements of the gestalt of JOURNEY. According to Lakoff and Turner (1989: 3-4), this

brings the following nine elements into our experience of the concept of LIFE.

Kövecses (2002: 44) adds the tenth one:

- 1) The person leading a life is a traveler
- 2) His purposes are destinations
- 3) The means for achieving purposes are routes
- 4) Difficulties in life are impediments to travel
- 5) Counselors are guides
- 6) Progress is the distance traveled
- 7) Things you gauge your progress by are landmarks
- 8) Choices in life are crossroads
- 9) Material resources and talents are provisions
- 10) Death is the end of the journey

As these elements are seen to be integral to the metaphor LIFE IS A JOURNEY, micro-propositions containing or supporting the elements can be seen as important in successfully transmitting the narrative based on the metaphor in the translation.

The first element, *the person leading a life is a traveler* defines the subject, the protagonist of the text. In respect to the macro-proposition, the micro-propositions established within the source text linked to this element are the traveler's anonymity and his gender.

In accordance to the second element of the metaphoric concept, *his purposes are destinations*, the traveler's lack of purpose is established as a relevant micro-proposition. Roads have destinations, but the traveler's road is empty and endless. A second relevant micro-proposition linked to this element is the traveler's only destination, death.

The third element, *the means for achieving purposes are routes*, is established in the text with the traveler having no choices for routes. He rides an endless, open highway without bends – his life has no choices, and he has no means to achieve any purposes in his life. The same micro-proposition is linked to the eighth element, *choices in life are crossroads*: there are no cross-roads, as the traveler sees no choices in his fate.

The fourth element, *difficulties in life are impediments to travel*, provides another important micro-proposition: the traveler does not regard difficulties as such. Though literally born to lose, the traveler does not want to hide from his fate – he travels though his life proudly and without regrets.

The element *counselors are guides* can be viewed from a different viewpoint. The traveler journeys through an empty road with no guides or companions except his vehicle, highlighting the traveler's loneliness – his highway is empty and devoid of any human life, and the traveler's only companion hastens him towards his destination – death.

The sixth element, *progress is the distance traveled*, reveals one relevant micro-proposition: as the highway is endless, there is no progress. The traveler can journey through his life without advancing in any way, as there is no progress to be made on his road. The same micro-proposition is linked to the seventh element, *things you gauge your progress by are landmarks*: there are no landmarks, as there is never any progress in the traveler's life.

The final element mentioned by Lakoff and Johnson, *material resources and talents are provisions*, provides one more relevant micro-proposition: the traveler's only talent is to live his life as fast and self-destructively as possible (this talent being iconified in the traveler's motorcycle), and his only material resources are the narcotic substances he uses.

The tenth element, *death is the end of the journey*, is used to separate the protagonist's mortal life from his afterlife; death may be an end of the biker's mortal journey, but only a beginning of an eternal journey in the afterlife. This journey in the afterlife is used as an allusion to such well-known representatives of the genre as Jones's popular country song *(Ghost) Riders in the Sky*, again pointing back to the protagonist's way of life (ll.14-15).

After the relevant micro-propositions have been found, the text elements contained by the micro-propositions can be analyzed. As the micro-propositions that set the text into the American cultural semiosphere were found to be non-relevant, the text elements contained by the other micro-propositions pointing to the semiosphere become either non-relevant or misleading. This, in turn, allows and even necessitates the neutralization of terms such as *highway* or *motorcycle* in the remaining micro-propositions.

Thus, the following micro-propositions in the source text can be seen to contain the following relevance to the macro-proposition:

- 1) The protagonist is an anonymous male traveling through the narrative milieu. (*Denotation, Role in Norms, Role in Text*)
- 2) The journey represents the protagonist's life. (*Connotation, Role in Text*)

- 3) The journey is bendless and endless; i.e. the protagonist's life lacks choices. (*Denotation, Connotation*)
- 4) The protagonist abuses drugs. (*Denotation, Role in Norms*)
- 5) The protagonist thinks that he has already lost the game of his life... (*Denotation, Connotation, Role in Text*)
- 6) ...but he is nevertheless proud of his life. (*Denotation, Role in Norms*)
- 7) The protagonist's journey / life lacks any kind of a purpose. (*Connotation, Role in Norms, Role in Text*)
- 8) The protagonist's destination is an early death. (*Denotation, Role in Norms, Role in Text*)
- 9) The protagonist's death happens during his purposeless travels (*Denotation, Role in Norms*)
- 10) The protagonist's vehicle offers the protagonist freedom of movement. (*Denotation, Connotation, Role in Norms, Role in Text*)
- 11) The protagonist's vehicle speeds the protagonist towards his early death. (*Connotation, Role in Text*)
- 12) The protagonist accepts his fate gladly and calmly. (*Denotation, Role in Norms*)
- 13) The protagonist lives alone; his vehicle is his only companion. (*Denotation, Connotation, Role in Norms, Role in Text*)

To fit the requirements of a valid translation (as viewed through the method proposed in this thesis), in a translation based on the selected macro-propositions, these thirteen relevant micro-propositions can be used as a "skeleton" of the source text, based on which the translator can transfer the actual textual content into the target culture.

3.5. ANALYZING THE TARGET TEXT

In the translated version, the denotative level tells the tale of a man rowing on a sea (*ulappa*), getting drunk and dying early. The protagonist is introduced as a male (l. 3) and as rowing a boat (l. 3). He is described as

rowing on an endless sea (l. 1) and drinking alcohol (ll. 9, 14). The protagonist is described as a proud man (l. 4) who is less successful than the other fishermen (l. 8). On the denotative level, the rowboat functions only as a tool used by the protagonist to move through the endless sea.

Again, on the connotative level, the boat and the sea contain many additional meanings. In addition to setting the narrative within the boundaries of the Lakoffian metaphor LIFE IS A JOURNEY, boat and sea are commonly used allusions to death. Metaphorically, the sea becomes the life and death of the protagonist, and the rowboat becomes both a metaphor of the rower and of his lonely life: outside the small and isolated boat stretches the shoreless sea (l. 1). The iron oars (ll. 5 - 6) – extremely improbable tools on any boat – become metaphors of the rower's hard and self-destructive life.

The connotative roles of a man drinking alcohol in a boat set the narrative within a specific cultural position, anchoring the text's role in norms specifically into the Finnish cultural semiosphere; the combination of a single man, alcohol and rowboats presents a well established cultural concept of a male person dying prematurely *sepälus auki* – by rowing while drunk and drowning as he gets up to urinate over the side. This cultural positioning normalizes the boat, the alcohol and the early death; the boat would be a natural transportation method for the protagonist, and for a reader fluent in the semiosphere of Finnish culture, the alcohol use and drowning become almost iconic norms.

The protagonist sees others prospering while he rows on against a rising headwind (ll. 8 - 9), but is nevertheless proud and unapologetic (ll. 4, 7). As with the source text, the cultural context and anchor the text even further into the cultural setting.

On the actantial level, the various elements of the text can be seen to inhabit the following roles in text: The man rowing the boat, the protagonist, is the *subject*. The actantial role taken in the text by the rowboat is that of the protagonist's *helper* and the *opponent*; the only method available for him to travel through the sea / his life (ll. 1, 7) but also something hard and difficult due to the iron oars, which make rowing hard and are unrecoverable if lost (ll. 5 - 6). The sea acts also as both a *helper* and an *opponent*: it offers the protagonist his freedom of movement, but is also without shores (l. 1) as long as the protagonist is alive (l. 16). The only *object* is the life of the protagonist. The *sender* is the sea, the protagonist's life. The protagonist himself is his own *opponent*, and the *receiver* is death.

The actantial structure can be portrayed as follows:

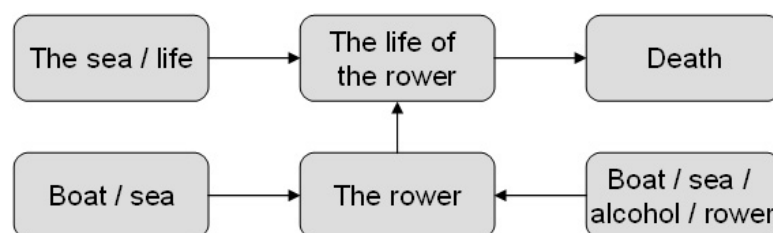


Figure 9 – The actantial structure of the target text

As interpreted through the relevant micro-propositions of the target text, the translation forms the same macro-propositions – *a proud outsider*

journeys through an unhappy life or a tale of over-masculine lonely life ending in a tragic death – selected in the source text as the basis for a domesticated translation based on the *connotative* and *role in text* levels with one notable variation: while the source text can be considered ironic, the target text is ironic in an explicitly way.

Rahtu's definition of irony contains five major components: "1) a negative message that has to be interpreted 2) according to the intention of the author and which has 3) a target and typically 4) a victim. It is essential that 5) the text is presented ambiguously: any, some or each of components 1-4 are understood to be hidden and the reader has to deduce them" (2006: 45-52, freely translated). While the source text clearly contains some of these components as it has a clear target and a clear victim, it can be discussed whether it has a negative message or especially whether the message is intended as negative – even if it could be interpreted as such; the biker can be regarded as an icon of a glorified and free lifestyle regardless of the way his life ends.

Meanwhile, the translation is clearly ironic: the victim in the text (who also portrays the target of the text) is clearly depicted as an underachiever who dies in a way that is culturally viewed as a clearly negative and gratuitous way to go. Likewise, unlike the biker culture in the American cultural semiosphere, the concept of dying *sepälus auki* is not idolized in any parts of the Finnish cultural semiosphere. The ironic reinterpretation is emphasized by the metamorphosis of the *iron horse* to *rauta-airot*, a playful

rendering at least seemingly based on the similarity of the pronunciation of *horse* [ɔ:(r)s] and *oars* [ɔ:(r)s].

Thus, the target text can be summarized to contain the same macro-propositions as the source text, but with a new “mode”; effectively, the target text can be considered an ironic reinterpretation of the source text – if the source text is considered to not contain irony itself.

After breaking the target text down into micro-propositions on the four states, the relevant micro-propositions in the source text and target text can be compared.

Relevant Micro-propositions	
Source Text	Target Text
The protagonist is an anonymous male traveling through the narrative milieu.	The protagonist is an anonymous male traveling through the narrative milieu.
The journey represents the protagonist’s life.	The journey represents the protagonist’s life.
The journey is bendless, indicating that the protagonist’s life lacks choices.	The sea is without shores indicating that the protagonist’s life lacks choices.
The protagonist abuses drugs and alcohol.	The protagonist drinks alcohol.
The protagonist thinks that he has already lost the game of life.	Others prosper while the protagonist rows on.
The protagonist is proud.	The protagonist is proud.
The protagonist’s journey / life lacks any kind of a purpose.	The protagonist’s journey / life lacks any kind of a purpose.
The protagonist’s destination is an	The protagonist’s destination is an

early death.	early death.
The protagonist's death happens during his purposeless travels.	The protagonist's death happens during his purposeless travels.
The protagonist's vehicle offers the protagonist freedom of movement.	The protagonist's vehicle offers the protagonist freedom of movement.
The protagonist's vehicle speeds the protagonist towards his early death.	The protagonist's vehicle speeds the protagonist towards his early death.
The protagonist accepts his fate gladly and calmly.	The protagonist accepts his fate calmly.
The protagonist lives alone; his vehicle is his only companion.	The protagonist lives alone; his vehicle is his only companion.

While most of the relevant micro-propositions can be seen to be uniform in the source and target texts, two of them can be seen to differ at least on some level.

The change of drugs and alcohol into plain alcohol can be explained by the change in cultural semiosphere. In American culture, a drug using man riding a motorcycle through an empty road can be viewed as a metaphor of masculine loneliness, rebellion and self-destructive lifestyle (Gelder and Thornton 1997: 188). In Finnish culture, the image of a male person drinking alcohol and drowning is a strong cultural concept – a man using drugs and drowning would foreignize the concept, setting it outside the semiosphere of Finnish culture and anchoring it into the semiosphere of American culture.

The second one, the change of the protagonist seeing himself as having lost the dice of life to others prospering by having their nets full of fish,

can be seen as a minor change. Though differing nominally by changing the protagonist's bad luck into the others prospering through hard work, the translated micro-proposition retains the connotations of outsidership with an allusion to bad luck through the others' "fishermen's luck".

Additionally, there is a change of mode between the source and the target texts concerning the presentation of the protagonist's death and his use of (drugs and) booze; in the source text, the micro-propositions concerning the protagonist's death and use of drugs are explicit (ll. 5, 10, 13 - 15), while in the target text, they are presented through implicated references (ll. 5, 10, 13 - 15). Nevertheless, the meanings contained by these micro-propositions match in the source and target texts despite the change of mode.

In essence, the relevant micro-propositions and macro-propositions can be seen to match between the source and target texts.

After comparing the relevant micro-propositions between the source and target texts, the non-relevant micro-propositions can be compared:

Non-relevant Micro-propositions	
Source Text	Target Text
The protagonist travels on a motorcycle.	The protagonist rows a rowboat.
The protagonist travels an open highway.	The protagonist rows through an open sea.
The protagonist continues on an "eternal run" after his death.	The protagonist just drowns and disappears.

The narrative is set in the semiosphere of American culture with the protagonist as an archetypal biker.	The narrative is set in the semiosphere of Finnish culture as with the protagonist as a lonely rower.
The image of the protagonist draws heavily on the American cultural icons of freedom through biker culture and “Wild West”.	The image of the protagonist draws heavily from the Finnish cultural icons of drowning while rowing drunkenly.

Should the fact that the vehicle is a motorcycle be seen as a relevant micro-proposition – or even a part of the macro-proposition? The motorcycle is certainly a central part of the text, and it could be argued that it is the most integral aspect of the text. In a literary translation based on the denotative level of the text this would be an extremely valid view.

However, in a domesticated translation, the main meanings of the motorcycle would be its connotative value as the symbol of the protagonist’s loneliness and outsidership and its role in norms as the element anchoring it to the cultural semiosphere as a natural choice for a vehicle for the rebellious protagonist. In this case, translating its denotative value would be of lesser importance, and keeping the role in norms associated with motorcycles would actually hinder the domestication of its connotative values: in Finnish culture, a motorcycle would not be a sign of *naturally occurring* masculine rebellion or stubbornness – it would be a sign of *American* rebellion and stubbornness. Thus the preservation of the denotative and role in norms levels would transfer the subject from *a rebel* to *an American rebel*, changing the relevant micro-proposition *the text tells a tale of an anonymous male person* into *the text tells a tale of an anonymous American male person*.

Because of this effect, translating the motorcycle as a motorcycle would lead to the loss of the connotative level and to a foreignizing effect on the role in norms level:

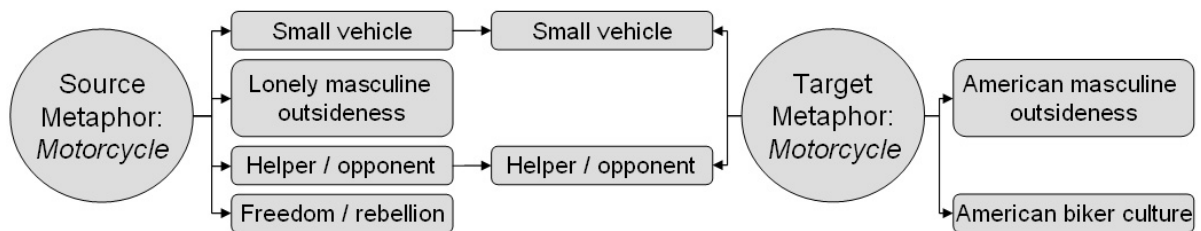


Figure 10 – Motorcycle as motorcycle

However, when broken into the four levels of meaning and prioritized, the connotative level emerges as the most important one in keeping the selected micro- and macro-propositions intact. Thus, for the connotative level, the relevant aspect of the denotation of the motorcycle would be the feature supporting its connotative value: the fact that it is a small vehicle capable of being ridden by one or two people:

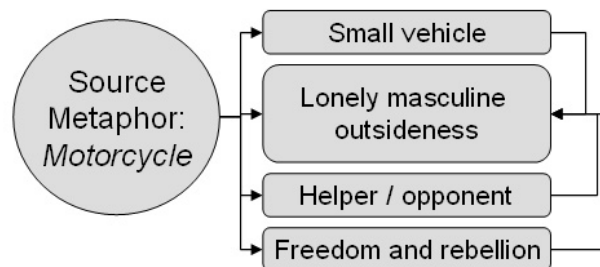


Figure 11 – Prioritizing the states of the motorcycle

Changing the motorcycle into a rowboat allows the translator to keep the relevant parts of its denotative meaning intact, while being, for reasons

discussed above, a far better suited vehicle within the semiosphere of Finnish culture for use as a sign of masculine loneliness:

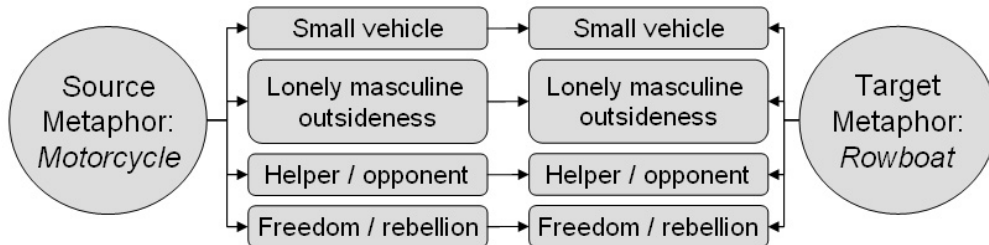


Figure 12 – Motorcycle as rowboat

One noticeable change that comes with changing the motorcycle to a rowboat is the change from fast traveling to extremely slow traveling; in the original lyrics, the protagonist is living his life fast, traveling quickly to no relevant direction, while in the translated lyrics, the protagonist is rowing slowly through the shoreless sea. However, in light of the selected macro-propositions and the relevant micro-propositions analyzed above, the speed of the protagonist's travels can be deemed not relevant in the translation.

The change of an open highway into an open sea is motivated by the same factors. While there are thousands of kilometers of roads in Finland, many of which are scarcely traveled, roads have not established themselves as a sign of loneliness. In addition, there are no "endless" or "bendless" highways in Finland, while they are a prevailing sign used in American culture in association with the metaphoric concept LIFE IS A JOURNEY. Thus, keeping the milieu and changing the motorcycle to – for example – a sports car would not preserve the relevant micro-propositions. As discussed above, unlike roads, in the semiosphere of Finnish culture, the sea offers a

culture specific locale well suited for leading lonely lives and dying prematurely.

The third changed non-relevant micro-proposition is the protagonist's lack of afterlife in the target text; instead of continuing on an "eternal run" as in the source text, the protagonist simply drowns and vanishes from the boat in the target text. However, if the "eternal run" is interpreted mainly as an allusion to "Wild West" imagery as discussed above, the micro-proposition can be seen mainly as a supporting proposition made irrelevant by the domestication of the semiosphere.

3.6. THE FINAL COMPARISON

As analyzed through the tools provided earlier in this thesis, the translation by *Viikate* appears to have maintained the macro-proposition and relevant micro-propositions of the source text while domesticating the denotative level of the text heavily.

Viikate's translation is based heavily on the domestication of the role in norms level; practically all the culture specific allusions and meanings have been domesticated into the semiosphere of Finnish culture.

The text elements roles in text have been kept solid and untouched in the translation; all actants in the target text retain their characteristics and roles from the source text. Similarly, the connotative level has been kept mainly comparable with the source text; though on some level the connotations have changed extremely (for example by changing the milieu

from an open road to an open sea), the connotations related to the macro-propositions and the relevant micro-propositions have been retained to convey the same connotative meanings as in the source text.

The denotative level of the text has changed nearly completely. There are few surface level denotations that have been retained in the translation. However, on a deeper level, some of the denotations that seem to have changed completely have, in fact, retained their relevant denotative meanings. For example, while the main denotative interpretation of a *motorcycle* would include *the motorcycle* as such, viewing its relevant denotative meaning based on the prioritizing of the connotative level as a *small vehicle* would mean that in regards of the needs of the translation, the main ingredients of the denotation are kept in the target text.

The same applies to the role in norms level, which has been domesticated heavily, and nearly every meaning has been re-anchored into the Finnish cultural semiosphere. However, the translation has kept the relevant meanings of the cultural anchorings mainly intact; for example, the change of a *highway* to an *endless sea* or a *biker* into a *fisherman* has kept intact the meanings implied by the allusions to the respective semiospheres of the text elements.

The analysis revealed one limitation in the method. While the source text can be considered ironic, the target text is ironic in an explicit way. This difference of “mode” between the source and target texts could not be registered through the macro-propositions as the target text nevertheless

fulfilled the relevant macro-propositions of the source text. It is unlikely that this could have happened the other way; in an ironic source text, the irony would be distilled into the relevant macro-propositions during text analysis. Nevertheless, the fact that this change of mode did not come through during the analysis suggests that the model may need an additional tool for analyzing the modes of the source and target texts.

However, this limitation can be seen as a strength of the method; it allows the user of the method to analyze the validity of even radical reinterpretations of the source text, and to find the matching and mismatching propositions within the texts.

4. CONCLUSIONS

My study had three aims, of which the main one was to construct and introduce a semiotic method based on the texts by Eco, Tarasti, Lotman, Greimas and others for analyzing the translation and domestication of metaphors in literary texts. As used in this thesis, I claim that the method works well in at least the provided text analysis example, and would surmise that it could be successfully used in the wider context of metaphor translation or translation analysis. However, one problem with the model became evident in the analysis; the model is not well suited to register changes of mode (for example from non-ironic to ironic) between the source and target texts if the mode is not deemed part of the relevant macro-propositions of the source text and if the mode of the target text is not overwhelming enough to push itself into its relevant macro-propositions. However, this problem can be seen as a strength, emphasizing the flexibility of the model, and how even radical rewritings can be analysed as translations through the model.

Furthermore, as the method was tested only on a single, quite short text, it remains to be seen whether it would work successfully for analyzing longer texts rich in allusion and metaphor, or whether it would turn out to be too cumbersome for such work. It may be that due to the way texts are interpreted through the method, it might be best suited for translating or analyzing poems and song lyrics.

If the method proved unsatisfactory with longer texts, I hope that parts of the method – such as breaking metaphors into four simultaneous levels of meaning based on Tarasti's existential semiotics – might prove useful as separate tools, and that the model presented here will provide some moderate inspiration for ideas on constructing further semiotic translation models.

My second aim was to analyze the innovative, extremely domesticated translation by *Viikate* and to see whether it conveys the metaphoric contents of the original text. As analyzed through the model proposed in this thesis, though the translation can be considered an ironic reinterpretation of the source text, it seems to convey the relevant parts of the original metaphors extremely successfully while domesticating the metaphors and cultural setting heavily.

As my third aim, I hope to modestly claim that the model proposed in this thesis would be helpful, even if not used as such, in illustrating the nature of metaphors as complex linguistic elements with layers of meaning outside the traditional binary *denotation-connotation* juxtaposition.

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APPENDIX: IRON HORSE AND RAUTA-AIROT LYRICS

Iron Horse / Born to Lose <i>Motörhead</i>	Rauta-airot <i>Viikate</i>	Iron Oars <i>(Freely translated denotative back translation)</i>
<p>He rides a road / that don't have no end An open highway / that don't have no bends Tramp and his stallion / alone in a dream Proud in his colours / as the chromium gleams</p>	<p>Ulapalta saapuu / josta rantoja ei näy vielä rasvatyven / edes koillistuuli käy mies veneessänsä / ja aatos aaltojen ylpeänä soutaa / hankaimet naristen</p>	<p>Arriving from the sea / with no coast in sight Tranquil waters / disturbed by north-eastern wind A man in his boat / with thoughts of waves Proudly rows / oarlocks creaking</p>
<p>On Iron Horse he flies / on Iron Horse he gladly dies Iron Horse his wife / Iron Horse his life</p>	<p>Jos airon pudottaa / ei pinnalle jää kellumaan alle laineiden / jää airo rautainen</p>	<p>If he drops an oar / it won't float above Beneath the waves / the iron oar will sink</p>
<p>He rides the roads / he lives his life fast Don't try to hide / when the dice have been cast He rides a whirlwind / that cuts to the bone Wasted forever / and ferociously stoned</p>	<p>Elämänsä lipuu / kokka kolhien saalista täynnä / ovat verkot toisien vastatuuli yltyy / joka paatin kallistaa tuhdon alla makaa / juomaa ruskeaa</p>	<p>Gliding through his life / with a dented bow Full of catch / are other people's nets The headwind grows / tipping up the boat Beneath the thwart / a brown bottle lies</p>
<p>On Iron Horse he flies / on Iron Horse he gladly dies Iron Horse his wife / Iron Horse his life</p>	<p>Jos airon pudottaa / ei pinnalle jää kellumaan alle laineiden / jää airo rautainen</p>	<p>If he drops an oar / it won't float above Beneath the waves / the iron oar will sink</p>
<p>One day one day / they'll go for the sun Together they'll fly / on the eternal run Wasted forever / on speed bikes and booze Yeah tramp and the brothers / say they're all born to lose</p>	<p>Aamun aamun / aurinko valjastaa vene hiljaa lipuu / vaan ilman narinaa perätuhdon alla / pullo tyhjä on saapunut rantaan / luokse kaislikon</p>	<p>Morning morning / harnessed by the sun The boat glides softly / with all creaking gone Beneath the thwart / an empty bottle lies Arriving to the shore / over to the reeds</p>
<p>On Iron Horse he flies / on Iron Horse he gladly dies Iron Horse his wife / Iron Horse his life</p>	<p>Jos airon pudottaa / ei pinnalle jää kellumaan Alle laineiden / jää airo rautainen</p>	<p>If he drops an oar / it won't float above Beneath the waves / the iron oar is lost</p>