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ВО МЕЃУНАРОДНОТО НАУЧНО СПИСАНИЕ „ПАЛИМПСЕСТ“

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ПРЕДГОВОР

Почитувани читатели,

Со објавувањето на деветтиот број на списанието „Палимпсест“ се одбележува и потврдува неговото петгодишно постоење. Тековниот број на ова списание обработува теми кои се однесуваат на областите јазик, книжевност, методика на наставата и културологија и тие се напишани на македонски, англиски, италијански и турски јазик. Тематските области што ги покриваат овие статии се доволно разнолики да го привлечат вниманието на нашите колеги, наставници, студенти, но и доволно мотивирачки да го одржат современиот чекор со актуелните феномени на истражување од горенаведените области. Од објавените трудови во овој број како најбројни се јавуваат авторите од Македонија (Милена Саздовска-Пигуловска, Милена Касапоска-Чадловска, Марија Леонтиќ, Виолета Јанушева, Силвана Нешковска, Мери Лазаревска, Марија Ѓорѓиева Димова, Славчо Ковилоски, Маријана Ѓорѓиева-Ристевска, Ана Стефановска, Оља Стојкова, Екатерина Намичева, Петар Намичев, Нина Даскаловска, Блерина Нухи, Арбнора Сулејмани, Брикена Џафери, Марија Ѓркова, Кирил Трајчев, Ранко Младеноски, Софија Иванова), потоа од Словачка Моника Зазривчова (Monika Zázrivcová), од Австрија Мариантониа Трамите (Mariantonia Tramite), од Италија Елеонора Фоа (Eleonora Foïs), Кјара Фуско (Chiara Fusco), Мирко Мондило (Mirco Mondillo), Марчела ди Франко (Marcella Di Franco) и од Турција Ѓулшен Јилмаз (Gülşen Yılmaz).

Доминантен јазик на статиите во овој број е македонскиот јазик, што го толкувам како наш стремеж во борбата за негово негување и зачувување како наше најголемо културно наследство, како и желбата и намерата обработените тематски содржини да бидат лесно достапни за сите заинтересирани на територијата на целата наша држава. Сепак, се јавува неопходност и од актуелизација и популаризација и на другите јазици, што укажува на фактот дека светот на јазиците е огромен и дека многу аспекти од јазиците треба да се анализираат и да се објаснат. Тоа ја покажува важноста и значењето на странските јазици во современите емпириски текови во науката за јазикот, во науката за книжевноста, методиката на наставата и во културологијата.

Како резултат на електронската достапност на ова списание и на активностите на Уредувачкиот одбор, Редакцискиот совет, рецензентите, јазичните и техничките уредници, горди сме да истакнеме дека присуството на научноистражувачки статии од различни земји од светот говори за неговата актуелност и популарност. Сите што се вклучени во создавањето на ова списание несебично се ангажираат за неговото подобрување и со своите сугестии и добронамерни критики и дискусии влијаат доволно инспиративно да привлечат современи и модерни истражувачки публикации кои ќе најдат на уште поголема читателска публика во иднина, со што современите истражувања ќе бидат широко достапни и ќе овозможат размена на знаења, идеи, како и на научни и стручни достигнувања.

Билјана Ивановска, уредник на „Палимпсест“

FOREWORD

Dear readers,

The ninth issue of “Palimpsest” marks and confirms the journal’s five year existence. The current issue of the journal covers topics related to the fields of language, literature, teaching methodology and culturology, and they are written in Macedonian, English, Italian and Turkish. The thematic areas covered by these articles are diverse enough to attract the attention of our colleagues, teachers and students, and at the same time motivating enough to keep up with the current phenomena of research in the aforementioned areas. From the published articles in this issue, the authors from Macedonia appear as the most numerous, such as Milena Sazdovska-Pigulovska, Milena Kasaposka-Chadlovska, Marija Leontik, Violeta Janusheva, Silvana Neshkovska, Meri Lazarevska, Marija Gjorgjieva Dimova, Slavco Koviloski, Marijana Gorgieva-Ristevska, Ana Stefanovska, Olja Stojkova, Ekaterina Namicheva, Petar Namichev, Nina Daskalovska, Blerina Nuhi, Arbnora Sulejmani, Brikena Xhaferi, Marija Grkova, Kiril Trajcev, Ranko Mladenoski, Sofija Ivanova, then from Slovakia Monika Zázrivcová, from Austria Mariantonina Tramite, from Italy Eleonora Fois, Chiara Fusco, Mirco Mondillo, Marcella Di Franco and from Turkey Gülşen Yılmaz.

The dominant language of the articles in this issue is the Macedonian language, which I recognize as our aspiration in the struggle for its nurturing and preservation of our greatest cultural heritage, as well as the desire and intention to make the thematic contents to be easily accessible to anyone concerned throughout our country. However, there is a need for actualization and popularization of other languages, which points to the fact that the world of languages is vast, therefore, many aspects of languages ought to be analyzed and explained. This actually proves the importance and significance of foreign languages in contemporary empirical currents in the science of language, literature, teaching methodology and culturology.

As a result of the electronic availability of this journal and the activities of the Editorial board, the reviewers, the linguistic and technical editors, we are proud to point out that the presence of scientific research articles written by authors from different countries of the world speaks of its relevance and popularity. Everyone involved in the creation of this journal is selflessly committed to its improvement and with their suggestions, well-intentioned reviews and discussions influence the submission of contemporary and modern research articles that will attract even a larger readership in the future, so that contemporary research will be widely available and will enable the exchange of knowledge, ideas, as well as scientific and professional achievements.

Biljana Ivanovska, Editor of Palimpsest

THE RENDITION OF METAPHORS AND THE TRANSLATOR'S INFLUENCE IN THE ENGLISH TRANSLATION OF GRAZIA DELEDDA'S *LA MADRE*

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Abstract: Description is the chief discursive strategy to communicate information on space. The ekphrastic role of landscape description, however, might go beyond setting the scene. One of the ways to fully express ideas related to landscape and human experience is metaphor, where landscapes often serve as a referent. The negotiation of meaning involving landscape metaphors is culturally and socially situated, and becomes more complex once translation is involved. This contribution will argue that the translator's interpretation can re-shape the features of such negotiation and consequently the target readers' understanding of that landscape.

The use of metaphors in relation to landscape and nature will be observed via a contrastive analysis of Sardinian Nobel Laureate in Literature Grazia Deledda's novel *La madre* and its 1922 translation (*The Mother*) by Mary Steegman. The contrastive analysis will be based on Conceptual Metaphor Theory (CMT), drawing from Prandi's classification and theory of metaphor and Schäffner's classification of metaphor translation (2017). Ecostylistics will be employed to analyse those patterns in literary texts which are generally excluded from ecolinguistic consideration, but which still uncover the translator's approach with regards to nature and landscape.

The aim is to highlight the degree to which metaphor translation depends on the translator's cultural framework and perceptions of nature as well as personal style and interpretation, possibly shifting the impact of metaphor from the source text to the target text. Particular attention will be devoted to the stylistic and narratological consequences of translating a metaphor with a simile.

Keywords: *conceptual metaphor theory; ecostylistics; metaphor; simile; metaphor translation; Grazia Deledda.*

Introduction

The real-world space often acts as the context in narrative texts, where description is the chief discursive strategy to communicate information on space. The ekphrastic role of landscape description, however, is not limited to scene-setting (Eggen, 2018). To understand landscape description, the reader has to create a mental picture, a 'text world' (Werth, 1999), which results from a negotiation between the author and the reader. Shared and often implicit, 'subconscious' (Atkins, 1998, p. 1) knowledge is needed for conceptual constructs involving landscape to develop: 'This is why exotic areas, *outside our normal, everyday*

experience are difficult for us to understand and appreciate, and sometimes even unsettling and threatening' (Atkins, 1998, p. 1, emphasis added).

Metaphor is one of the means to fully express ideas related to landscape and human experience : in fact, landscapes often serve as a referent (Anderson et al., 2016, p. 9). The text world discourse is culturally and socially situated, the language of its participants being shaped by their knowledge and experience (Gavins & Lahey, 2016, p. 3). The role and use of landscape metaphors is equally rooted in culture. Thus, the negotiation of meaning needed to create the narrative world and involving landscape metaphors becomes more complex once translation is involved, for the translator brings other other variables into the transfer. This contribution will argue that the translator's interpretation can re-shape the features of landscape-related metaphors, and consequently the negotiation process and the target readers' understanding of that landscape.

The use of metaphors concerning landscape and nature will be observed via a contrastive analysis of Sardinian Nobel Laureate in Literature Grazia Deledda's novel *La madre* and its 1922 translation (*The Mother*) by Mary Steegman. As Deledda's best-known work outside Italy (Magill, 1987, p. 332; Migiel, 1994, p. 114), *La madre* offers a good vantage point to observe the translated Sardinian landscape in its intercultural perception.

Places, with their history and meaning, incarnate the experiences and aspirations of a people (Tuan, 1974, p. 213). In fact, Deledda's literary self was generated by the Sardinian landscape: the mountains surrounding Nuoro as a metaphorical and physical constrictive element on the one hand, and the sea as a symbol of freedom and chance to escape on the other. Grazia Deledda greatly contributed to the international discovery of Sardinia (Pagani & Frier, 2017, p. 149), whose humble characters had in them 'the grandeur of the Sardinian natural setting'.¹ Martha King, a scholar of Deledda and one of her translators, firmly established the role of Sardinia as 'the unifying force' of Deledda's best writing (2005, pp. 103-104), which filled the novels of the 'Sardinian cycle' with inspiration. An inspiration so genuine, authentic and participatory that could not be paralleled by the urban settings of her following production.

The accurate descriptions of the Sardinian landscapes, inspired by existing, recognizable places (Bitti et al., 1974, 196), reinforce the autobiographical traits of Deledda's writing. The Sardinian landscape is made out of Deledda's childhood sensations transformed into a narrative tool (Ruschioni, 1974, p. 445): 'Colours, lights and voices of nature allow the reader to truly look into the souls of the characters who, in turn, *only open up when immersed in the open nature*' (my translation, emphasis added, Massaiu, 1976, 133). A few studies on Deledda's style briefly mentioned strategies related to landscape descriptions (Casu, 1992; Puppo, 1992; Mortara Garavelli, 1992; Johnson, 2010).

The literary presence of a landscape and the experiencing of that landscape, in psychological and social terms, are inseparable: Deledda describes and names with precision the typical Sardinian winds (Deledda, 1920, p. 68) and the components of Sardinia's flora (Deledda, 1920 p. 7; p. 131), giving geographical

¹ <<https://www.nobelprize.org/prizes/literature/1926/ceremony-speech/>>.

materiality and realness to the Sardinian landscape she knew so well. In translation, however, the source author's subjective perception overlaps (or even clashes) with the translator's subjectivity, which impacts on the target text in various ways and with political and ideological consequences. Steegman's marked domesticating approach to the foreign landscape in *The Mother* emerges from the neutralization of the features above mentioned. The reduction of most anthropomorphic references in the translation, which contrasts with Deledda's idea of the natural landscape as a moral agent worthy of respect, confirms this hypothesis (see Fois, 2020). At present, no other study investigates the presence and significance of metaphor in the English translations of Deledda's novels.

This contribution thus builds on this research, focusing specifically on the nature- and landscape-related metaphors and similes in the novel. The aim is to highlight the degree to which metaphor translation depends on the translator's cultural framework and perceptions of nature as well as personal style and interpretation, possibly shifting the impact of metaphor from the source text (henceforth: ST) to the TT (henceforth: TT).

The diachronic distance of Steegman's translation only allows for a product-oriented approach (Schäffner, 2017, p. 257). The contrastive analysis will be based on Conceptual Metaphor Theory (CMT) (Lakoff & Johnson, 1980), drawing from Prandi's classification and theory on metaphor (2010; 2017; 2019) and Schäffner's classification of metaphor translation (2017). The cognitive approach locates the highly cultural imprint of the models through which reality is perceived, representing the background for the translator's choices. Other factors influencing metaphor translation demonstrably include text-productions conditions and, as it will be argued here, the translator's subjective interpretation and stylistic preferences.

The translational analysis will also draw on ecostylistics. Ecostylistics explores the stylistic and ideological underpinning for the textual representation of physical environment (Douthwaite, Viridis, Zurru, 2017, p. 2). Ecostylistics brings to the surface the ways in which languages emphasize or de-emphasize aspects of the environment (Fill & Mühlhäusler, 2001, p. 3). Few studies apply ecostylistics to translation (Zerkowitz, 2017; Fois, 2020). However, ecostylistics is ideal to uncover the patterns leading to the translator's approach with regards to nature and landscape in literary texts, which are generally excluded from ecolinguistic consideration. Furthermore, it helps reveal how a certain culture encodes the dilemma between the desire of contact with the Other and the 'challenging reality of difference' (Cronin, 2006, p. 133).

In the following paragraph the features of metaphors and similes will be introduced. Next, the main problems and strategies for metaphor translation will be presented before moving to the analysis of Stegmann's translation.

2. Metaphors and Similes

The earliest definition of metaphor in Aristotle's *Poetics* mentions 'a shift carrying over a word from its normal use to a new one' (Richards, 1936, p. 89). A major rupture with the vision of metaphor as a merely linguistic phenomenon came with Conceptual Metaphor Theory (CMT) (Lakoff & Johnson, 1980), which

describes metaphor as ‘primarily a matter of thought and action, and only derivatively a matter of language’ (Goatly, 1997, p. 153). Metaphors help define one domain of experience (a target domain) in terms of another (a source domain. Lakoff & Johnson, 1980, p. 5). Figures can then be interpreted as ‘a heritage of shared concepts and conceptual structures’ (Prandi, 2017, ebook).

Within the framework of CMT, particularly useful to the present contribution is Prandi’s recent study on Conventional and Living metaphors. The key element which draws a line between the two is the notion of *conceptual conflict* (Prandi, 2017). In this framework, conventional metaphors belong to a shared repertoire: as a result, they are consistent and coherent (Prandi, 2019, p. 27). The metaphor in Shakespeare’s line ‘Love is a spirit all compact of fire’ reveals the shared (hence, not conflictual) conceptual idea of LOVE AS FIRE realised by a shared lexical system.

Living metaphors are incoherent, non-conventional and creative (Prandi, 2015, p. 84), their foundation being a conflictual relation between its constituents. Living metaphors rely more on interpretation, for every word keeps its meaning and there is no shared lexical system to support the expression. Baudelaire’s verse ‘tu lui verses l’espoir’ [‘you pour out for him hope’] can be interpreted as a metonymy (what is poured is a liquid associated with ‘hope’) or as a metaphor (if the verb is directly associated to the abstract noun ‘hope’, which thereby gains physical, liquid consistency (Prandi, 2019, pp. 27-28). In this last sense, the living metaphor is conflictual in defining abstract and physical entities. Conflictual metaphors need the support of an entire syntactic unit which engages in a willingly creative concept (Prandi, 2019, p. 29).

Interestingly enough, Prandi’s examples of living metaphor involve nature-related metaphor (2015; 2019). In *La Madre*, Deledda’s metaphors reflect Gibbs’s ‘vividness hypothesis’ (1994, 125), for they are the means through which ‘the landscape is at once predisposed to fit and adapt to the events or the character’s emotion and able to act as a static framework for the single storylines’ (Scrivano, 1990, p. 24). Deledda largely draws on landscape-related metaphors, anthropomorphism included. Deledda’s conceptual framework of LANDSCAPE AS A LIVING CHARACTER is evident in expressions such as ‘la luna che guardava dal finestrino’ [...]. (the moon looking through the window. Deledda 1920, 147); ‘Dormivano, le povere casette’ (the poor little houses were sleeping, Deledda 1920, 7); ‘Il vento gli rubava le parole di bocca’ (the wind stole his words from his mouth. Deledda, 1920, 16). Thus, it can be deduced that Deledda’s landscape-related metaphors trigger a conflictual conceptual interpretation. The implications of this hypothesis for translation will be analysed in the next section.

Particularly relevant in metaphor theory is the relationship between metaphor and simile, namely, whether metaphors can be considered as elliptical similes. According to Aristotle, metaphor and simile are tightly connected (Aristotle, quoted in Stern, 2000, p. 229). The two tropes share the focus on similarity and perlocutionary force – they both ask the readers to compare (Bridgeman, 1996, p. 65). Metaphor and simile would thus differ only by the occurrence of ‘like’ (Stern, 2000, p. 330).

The cognitive perspective on metaphor, however, introduces a contrast between the two figures. The preposition 'like' indicates the cognitive process behind the two tropes (Aisenman, 1999, p. 46): metaphors categorize, while similes compare (Chiappe et al., 2003, p. 85; Prandi, 2015, p. 99). Metaphors transfer a conflicting concept into an unfamiliar conceptual domain, equating heterogeneous items, whereas simile avoids conceptual conflict by comparing different things, rooted in their own conceptual area. Simile predicates similarity while still assuming differences (Prandi, 2010, p. 322). The different syntactic form would reflect the contradictory content of metaphor and the explanatory power of simile (Bridgeman, 1996, p.70). Simile results from a rejection of abstract concepts and a commitment to concrete, visually perceptible objects. (Semino & Steen, 2008, p. 239). Metaphor is an assertion of identity. Thus, expressing resemblance through metaphor is far more committing than using simile (Alderman, 1999, p. 49). As the linguistic representation of resemblance, the simile emphasises the attributive features, the appearance (Gentner, 1983): this is especially true in landscape-related metaphor, where both source and target domains are concrete (Gibb & Wales, 1990). Metaphor does not allow for literal interpretation, lest the metaphor itself disappears. Simile, on the contrary, opposes no conceptual obstacle to a literal interpretation. For these reasons, Prandi (2010, p. 234) does not include simile among the living (and conflictual) metaphors.

The cognitive nature of metaphor and simile significantly impacts on the translational strategy. Despite being overlooked by translators (Prandi, 2010, p. 322), the choice between metaphor and simile reveals their approach and perspective. The translator's subjective inference on the conflictual meaning might transform metaphor into simile, thus reducing the vagueness and the conflict of the metaphor, setting a monodimensional comparison without rich inferences (Dancygier & Sweetser, 2014, p. 148).

The choice between metaphor and simile might then significantly impact on the TT. Thus, the analysis in this contribution also aims at understanding the consequences of the preference for metaphor or simile in the TT's final identity.

3. Metaphor Translation

The more crucial the role played by a metaphor in the ST, the more its reproduction or recreation should be a dominant in the strategy (Newmark, 1981, p. 85). Translation of metaphor has been analysed in terms of descriptive strategies (Van den Broeck, 1981) and prescriptive strategies (Newmark, 1981). Both are based on a vision of metaphor as perceived similarities between objects, so they do not consider the influence of culture and cognition (Arduini, 2014).

The cognitive perspective connects metaphor translatability to the conceptualization underlying the metaphorical expression, now seen as part of the conceptual systems of source and target culture rather than an isolated linguistic expression. Factors which impact on the translatability of metaphors are cultural similarities, the degree of creativity and the amount of information enclosed in a metaphor. Languages which are genetically, historically and culturally close display high comparability in the distribution of metaphor domains (Steen, 2014, p. 12). Mandelblit's 'Cognitive Translation Hypothesis' (1995), for instance, reads the

process of translating metaphor in terms of Similar Mapping Condition and Different Mapping Condition. The more metaphors exploit a cognitive domain different from that of the equivalent target language expression, the more challenging their translation will be. Kövecses (2005) traces four main patterns: similar mapping conditions can be rendered by similar lexical implementation or different lexical implementation; different mapping conditions can be rendered by similar lexical implementation or different lexical implementation. Schäffner (2017) further schematises, proposing: 1. direct translation; 2. substitution of the ST metaphor with a TT metaphor with same or similar sense; 3. translation of metaphor into sense. In some cases, a direct translation can be the ideal solution, provided that the two cultures share the same conceptual repertoire (Prandi, 2019, p. 34) so that the conflictual meaning is preserved.

It is thus evident that a contrastive analysis of metaphors should not expect to find (and condemn the lack of) direct translations. Shifts, specifications, or manipulation which emerge from a contrastive analysis of ST and TT do not necessarily imply a translation error (Schäffner, 2004, p. 1267), but rather provide useful insights in terms of cultural perspectives. For this reason, the analysis of metaphor translation – included metaphor and simile – from a cultural perspective mainly concerns pairs where English is contrasted with a non-European language (Hu, 2016; Ren & Guo, 2019). When shifts in metaphor translation are retraceable in cultures with similar conceptual domains, such as English and Italian (Prandi, 2019), the problem must not lie in cross-domain mapping. In these cases, shifts become significant and interesting in that they reveal the translator's subjectivity.

Scholars influenced by cognitive metaphor theory regard metaphorical patterns as part of a writer's individual style and as a reflection of their worldview (Semino & Steen, 2008, p. 239). This 'individual variation', which has so far received little attention on the part of metaphor scholars (Semino & Steen, 2008, p. 239), might prove indispensable to explain translation shifts in text belonging to cultures which share conceptual domains.

The translator, then, is the mediating judge who establishes whether or not the conflict will be kept in the TT. The strategy for metaphor translation would not depend on overlapping domains, but on the will to preserve the conflict (hence, the challenge) of the ST. Another element which can impact on the translation of metaphor involves the translator's subjective style, their natural predisposition to metaphor use.

Metaphors based on the same domain thus become a key stylistic feature to consider in the translation strategy (Semino & Steen, 2008, p. 240).

4. Analysis

The analysis will be conducted on *La Madre*, translated by Mary G. Steegmann. Research on her literary activity revealed that she only translated from Italian. In addition to *The Mother*, which appears to be her last work, she also translated *Tales from Sacchetti (Il Trecentonovelle*, Franco Sacchetti, 1724 and London, Dent 1908); *The Book of Divine consolation of the Blessed Angela of Foligno* (London, Chatto and Windus 1909); *Women of Florence (La donna fiorentina del buon tempo antico*, 1906) by Isidoro Del Lungo, 1908. She also

authored the biography of Bianca Cappello, an Italian noblewoman and second wife of Francesco I de' Medici (London, Constable and Company 1913).

La madre is the story of Paulo, the priest of the small village of Aar, who falls in love with a woman from the village, Agnese. When his mother, Maria Maddalena, finds out, she embraces her son's inner conflict but urges him to put an end to the affair. Despite his initial doubts, Paulo decides to give up Agnese, who then retaliates, threatening to expose him in front of all his parishioners. In the final scene, set in the village church, Agnese relents, Paulo regains his faith but the mother, weakened by the emotional struggle, dies in silence.

The following analysis will aim at: 1. detecting the modifications needed to express the metaphor, especially when turned into a simile; 2. verifying the impact of translated metaphor on the global identity of the TT.

Ex. 1

ST Un attimo; e si accorse con terrore che ricadeva nell'incubo. Non era salvo ancora: bisognava attraversare un'altra notte, *come* un ultimo tratto di mare burrascoso. (p. 123).

TT An instant more, and he perceived with terror that the nightmare *obsessed* him still. He was not safe yet, there was another night to be got through, as *the voyager crosses* a last stretch of turbulent sea. (p. 212).

Here, the sea voyage reconnects to the traditional LIFE AS A JOURNEY metaphor. In the first sentence of the TT, recategorization turns the noun 'nightmare' into the subject of the subordinate clause. The amplification of the verb 'ricadere' (to fall again) with 'obsessed' stems from Steegman's interpretation and does not convey the metaphor behind the action. Had Steegman opted for a direct translation, she would have preserved the conflictual image of the metaphor. She rather chose to convert the metaphor into sense.

In the second sentence, Amplification deriving from the addition of a new subject ('voyager') and a new verb ('crosses') impacts on the ST figure. The ST explicitly brings together the night and the sea, both quiet and stormy at times. Steegman's amplification keeps this parallel but pivots around Paulo, now explicitly compared to a voyager. The focus has shifted from the natural landscape to the human being.

Ex. 2

ST Gli ontani *in fila* davanti al parapetto della piazza della chiesa, si sbattevano furiosi al vento, neri e *sconvolti come* mostri. (p. 7).

TT The elder trees which *grew along* the parapet of the piazza before the church were bending and *tossing* furiously in the wind, *black and shapeless monsters in the gloom*. (p. 7).

Here, the simile metaphor in the TT. The noun 'mostri-monsters', functioning as the term of comparison in the ST, is recategorised as an adjunct and modified by two adjectives, the first of which is translated directly: 'neri - black'. The second ST adjective 'sconvolto' can mean 'squassato dal vento' ('shaken violently by the wind' GDLI, 195) as well as 'in preda a una profonda emozione' ('prey to a strong emotion' GDLI, 195): Deledda's choice of words is descriptive

and expressive at the same time: the trees are conceptually perceived as living entities, in line with the LANDSCAPE AS A LIVING CHARACTER metaphor. Deledda used the simile to connect concrete, visually perceptible objects (the trees) and abstract entities (monsters), which, despite the normalizing action of the simile, is conceptually conflictual. Steegman translates ‘sconvolto’ with the premodifier ‘shapeless’, shifting away from the ST adjectives. The main consequence is that the TT simile does not include human traits in the comparison, focusing entirely on abstraction.

The translation of the noun phrase ‘ontani... in fila’ in the first sentence aligns with this approach. In Italian, ‘in fila’ reminds of order and obedience, of soldiers in line or children waiting for the bell of the last school hour to ring: another variation on the LANDSCAPE AS A LIVING CHARACTER metaphor. In the TT, however, the collocation, ‘grew along’, while still featuring an active verb, places the noun ‘trees’ in a neutral position. The same neutrality can be found in the premodifier ‘shapeless’, which is far from aligning with the ST similarity.

Ex. 3

ST [...] Antiocho senti sopra la sua testa un fruscio d'ali: si volse a guardare e vide sulle rocce l'aquila addomesticata del vecchio cacciatore, *col suo becco forte come un piccolo corno e i ventagli neri delle grandi ali* che si aprivano e si sbattevano lentamente. (p. 74).

TT [...] Antiochus heard the rustle of wings over his head: he looked up and saw the old hunter's tame eagle alighting on a rock, with its great wings outspread and slowly beating the air *like an immense black fan*. (p. 133).

The first figure of this excerpt is a simile (‘col suo becco forte come un piccolo corno’ – ‘with its beak strong as a little horn’) which is omitted altogether in the TT. This solution might reveal a problem of interpretation. The second ST figure is a metaphor, which is turned into a simile in the TT. In this case there can be no interpretation issue to justify the shift. The image was understood and maintained, which excludes a different mapping condition, but its visual impact is lessened. The translator's mediation is then visible in preferring an explicit comparison. Presupposing a coherent translation strategy, this decision contributes to erasing conflictual meanings from the TT.

Ex. 4

ST E ritornò su verso la chiesa. Le *straducole* del paesetto *erano* deserte; dai muriccioli dei cortili si sporgeva qualche pesco coi frutti maturi, e sul cielo chiaro di settembre passava *una placida greggia di nuvolette bianche*. (p. 64).

TT He turned and climbed up again towards the church. The *village seemed* almost deserted; here and there a peach tree showed its ripe fruit over a garden wall and little white clouds floated across the clear September sky *like a peaceful flock of sheep*. (p. 107).

Deledda's preference for alteration is perfectly exemplified by her use of ‘straducole’ (little streets). The ST features a slight preference for alteration

expressing affection,² which significantly reveals not only the character's but also the narrator's stance. It appears to be a clear stylistic choice which is rarely kept in the TT,³ and only when corresponding to the characters' perspective. Steegman's omission of the noun 'straducole' ('small streets') is coherent with her preference for generalization and omission of alterations concerning elements of the landscape. This normalising choice in the TT neutralizes the narrator's voice. The choice of translating the verb phrase 'erano' with 'seemed' turns certainty into perception in the TT. The metaphor involving the clouds ('placida greggia') in the ST is once more turned into a simile in the TT via recategorization. In terms of content, the image of the clouds as visually reminiscent of a flock of sheep (still coherent with the LANDSCAPE AS A LIVING CHARACTER metaphor) is preserved, so once more the problem does not lie in mapping conditions but on easing the readers' imaginative effort by avoiding interpretation.

Ex. 5

ST [...] Tutta la stanzetta era rallegrata dal riflesso agitato delle *foglie ridenti*; dalla luce cangiante del cielo alto sopra il finestrino, attraversato da *fili argentei di nuvolette sottili* coi quali pareva che il vento suonasse la sua musica lieve. (p. 70)

TT [...] The room was flooded with sunshine chequered by the dancing of the *leaves* outside the window, and *white clouds drifted across the sky like harp-strings* whereon the wind played its gentle music. (p. 117).

It is worth noticing that Steegman avoided a direct translation of the verb 'rallegrare' (cheer up, lighten up) referred to an inanimate object (the room), and of the adjective 'ridenti' (which means 'shining', but in Italian also relates to laughter, further reinforcing the presence of LANDSCAPE AS A LIVING CHARACTER). She opted for a more common collocation in the former and omitted the adjective in the latter. As to the translation of the metaphor, in the ST the sky is traversed by white clouds metaphorically described as silver threads. In the TT, the clouds become the subject and are explicitly compared to harp-strings: the recategorization determines a shift in the visual representation. This excerpt also allows to verify the impact of Steegman's recategorization and rewriting on the preservation of the source-culture dimension. Steegman's amplification 'harp strings' introduces a specific musical instrument. The harp not being among the characteristic musical instruments of Sardinia, this reference is clearly incoherent with the universe of the narration.

Ex. 6

ST [...] Nel meriggio luminoso tutte le macchie e i cespugli vibravano e luccicavano: il fiume rifletteva l'azzurro del cielo, e *la ruota del molino pareva frantumasse dei diamanti*. (p. 76).

TT [...] The afternoon sun shone warmly on the thickets and bushes, the river reflected the blue sky and *the spray thrown up by the mill-wheel sparkled like diamonds*. (p. 128).

² The ST, for instance, features 27 occurrences of 'paesetto' (small village), and 23 of 'paese'.

³ In the TT there are 54 occurrences of 'village' but only 4 with the premodifier 'little'.

This excerpt is characterised by a significant amount of recategorization and rewriting to allow the conversion into simile of the ST metaphor, which compares the drops of water released in the air to little diamonds. The noun phrase ‘mill-wheel’ is recategorised as the TT adjunct, for the TT subject is the amplified noun phrase ‘the spray’. The meaning of the verb shifts from ‘frantumare’- shatter - to ‘sparkle’. Moreover, the voice changes from active in the ST to passive in the TT. It is also worth noticing that in the first sentence the subject ‘macchia’, a geographically precise noun defining the typical Sardinian and Mediterranean landscape, is approximately translated as ‘thickets’. Deledda pays great attention to naming with precision the plants and trees of the Sardinian natural landscape, which are mostly neutralized in the TT, as in this example. Moreover, the related verbs ‘vibravano’ (vibrate) and ‘luccicavano’ (sparkle) are omitted due to a further rewriting. Steegman shows a clear inclination toward neutralization of unusual collocates.

Ex. 7

ST La lettera era dunque consegnata, il sacrificio compiuto: un sudore di morte gli inumidiva le tempia; e quando consacrò l’ostia gemette tra sé: “*Dio mio, vi offro la mia carne, vi offro il mio sangue*”. E gli parve di veder la donna, anche lei col foglietto in mano *come un’ostia consacrata*: leggeva e cadeva a terra tramortita. (p. 50).

TT So the letter had been delivered and the sacrifice was accomplished: a deathlike sweat broke out upon his forehead, and as he raised his hands in consecration *his secret prayer was that the offering of his own flesh and blood might be accepted*. And he seemed to see the woman reading his letter and falling to the ground in a swoon. (p. 83).

This last example, although not directly related to landscape metaphor, is included to confirm Steegman’s strong mediating control. In the ST, the direct speech projects the reader into Paulo’s mind, which heightens the impact of Paulo’s prayer. The indirect speech in the TT, although consistent with the character, softens this aspect, which is further downplayed by the omission of the simile (‘like a Host’, coherent with the strong religious imprint to the scene in the ST). The impression is that the TT narrator has a stronger hold on the mediation between the character and the reader.

As it emerged from the analysis, the translation of metaphor is heavily dependent on the translator’s interpretative framework. The shift and omissions concerning metaphors which directly involved religion (example 7) and merged the human and the natural world (example 2) reveal the will to erase problematic conceptual domains, but the problems do not arise from different conceptual mappings. Prandi (2015) noticed that the use of notions coherent with human actions (as in ‘in fila’) are interpreted as conflictual and incoherent when applied to natural elements in French, English and Italian. This means that the translation choice in example 2 is not based on different mapping conditions. The reason, then, could lie in Steegman’s subjective decision of avoiding conflict and a clear resistance to the LANDSCAPE AS A LIVING CHARACTER conceptual metaphor.

This strategy seems to be supported by the treatment of metaphors and similes (example 3, 4, 5, 6). The literal comparison embedded in a simile lacks the suggestive power and the effectiveness of a metaphor (Black, 1979 in Forceville, 1996, p. 31; Lakoff & Turner, 2009 [1989]): Steegman's TT is thereby already prone to having a different stylistic and rhetorical force. Furthermore, choosing the simile reflects her commitment to the avoidance of conflictual notions. Due to the diachronic distance and the lack of paratextual material, only hypotheses can be made on the reasons behind this choice. Other landscape-related lexical shifts in the TT (Fois, 2020), however, lead to relate these metaphor-related strategies to Steegman's strong mediating and domesticating approach.

An important – and far from irrelevant – consequence of shifting from metaphor to simile involves the presence and characterization of the narrator. In Steegman's translation, the use of simile characterizes the narrator as a facilitator who smooths the impact of foreignness on the target reader. In contrast, Deledda's narrator is emotionally involved and completely immersed in the text world – as not only the metaphors but also the abundance of alterations (example 5) suggest. Deledda's use of metaphor contributes to building the 'categorical assertions' (Glucksberg & Haught, 2006, p. 361) through which the ST narrator sees the world, and conceptually creates reality (Feder Kittay, 1987, p. 17). This would then explain why Deledda was inclined to use metaphor in describing a landscape so markedly personal to her and pivotal in shaping the narrator's voice, whereas Steegman, who interpreted the metaphor only in terms of conflictual meaning, opted for a simile.

5. Conclusions

Metaphors, similes and analogies are rhetorically functional in the ST, so they do require translation (Steen, 2014, p. 18), especially when they stand out as a key stylistic feature (Semino & Steen 2008, p. 240). The choice between metaphor and simile is not neutral. Even if a simile were to be a good interpretation of a metaphor, translating a metaphor with a simile privileges the translator's interpretation rather than the conflictual complex meaning (Prandi, 2019, p. 99). For this reason, the translator's strategy in dealing with metaphors in *La Madre* brings the relationship between metaphors and similes to the front. Neutralizing the metaphor or diminishing its impact can unveil the translator's approach and ideology as well as the variable degrees of willingness to enter – or, in this case, let the target readers enter – a different cultural system. The analysis on *The Mother* confirmed that the role played by the translator's subjective textual interpretation of the landscape (Barnes & Duncan, 1992, p. 12) cannot be overlooked in the interpretative process leading to the TT. Steegman avoided direct translation and opted either for a translation with sense or a shift from metaphor to simile. The diachronic gap only allows for hypotheses, but the common thread is the tendency to avoid the reproduction of conflictual meaning embedded in landscape-related metaphor whenever possible, refusing the LANDSCAPE AS A LIVING CHARACTER conceptual metaphor. As a result, the English-speaking reader who encounters Grazia Deledda in translation will face a different metaphorical use of the Sardinian landscape.

Furthermore, there is a shift of narratological nature. In the ST, the landscape-related metaphors reinforce the idea of a universe shared by the narrator, the characters, and ultimately the reader. In the TT, the narrator acts as a facilitator, bridging that inevitable culturally dependent gap at the expense of the novel's narratological function.

The interpretation of landscape and nature, then, appear to affect the identity of the TT. The missing dominant in the TT is the depiction of nature as an alive entity and an active agent, which were conveyed also by the use of metaphors. While this view mirrored Deledda's deep connection to her homeland, it was reinvented by a translator probably less inclined to accept the challenge.

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