

# The Metaphor in Literature and the Effect on Translation

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## *Abstract*

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

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

## *1. Introduction*

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

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

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values. Consequently, metaphors are culture-specific, and different cultures conceptualize the world in different ways.

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

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

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

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

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

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

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

## *2. Peter Newmark on the Translatability of Metaphors*

Newmark (1988b: 94) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions”. In this sense, translation problems can arise, since transferring metaphors from the source language to the target one may be hampered by linguistic and cultural differences. While metaphor has been widely discussed within the field of translation, mainly with respect to transfer methods, what is generally known as a traditional metaphor is not the same as the metaphor meant by Newmark. He defines steps to be taken into account before thinking of grasping the very meaning of metaphor. Understanding the following terms is a prerequisite to understanding the metaphor: object, image, sense, metaphor, and metonym. Object is the item which is described by the metaphor. Image refers to the item in terms of which the object is described. Sense refers to the point of similarity between aspects of the objects and the image. Metonym refers to a one-word image that replaces the object, which is in many cases figurative but not metaphorical.

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

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

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

A stock metaphor is defined by Newmark (1988: 108) as one that “has certain emotional warmth and which is not deadened by overuse”,

such as he sees fear in my heart or his life hangs on a thread. Such metaphors are usually employed in non-formal texts. This type functions as an established metaphor that in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically. Other examples are: keep the pot boiling and to oil the wheels.

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

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

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

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

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

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

### *3. Oscar Wilde's The Picture of Dorian Gray: The Translation of Metaphors*

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

The translated metaphors will be considered whether they are:

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

#### *3.1. Greek translations*

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

#### *3.2 German translations*

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

3.3. *Contrastive analysis of the German and Greek translated metaphors*  
 As can be seen in Figure 1, the highest percentage of metaphors presented in the original text includes original metaphors, followed by clichés, stock and finally dead ones:

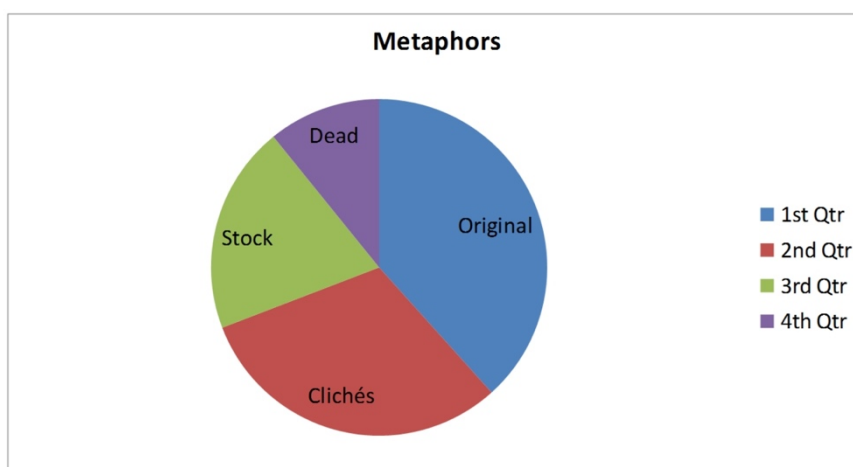


Fig. 1. Metaphors in *The Portrait of Dorian Gray*

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

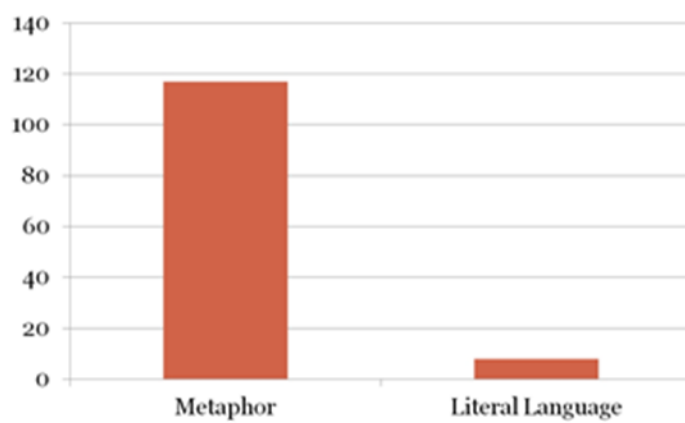


Fig. 2 The Greek Translations

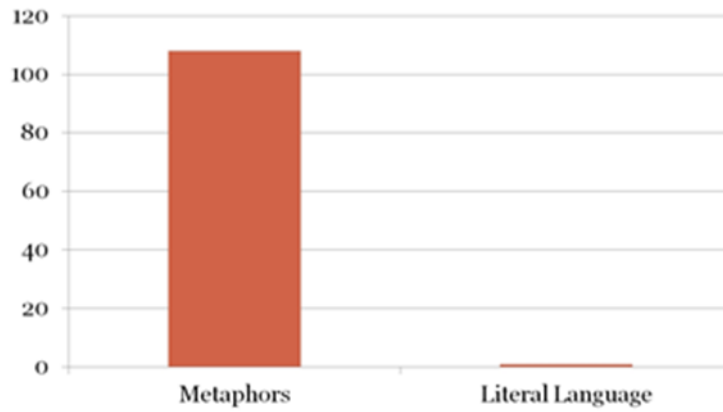


Fig. 3. The German Translations

As can be seen in Figs. 2 and 3, the translators mostly rendered the metaphors found in the original text with other metaphors in the target language. That is, metaphorical language is almost equally often used as a strategy by both the Greek and the German translators, whereas literal language is rare to find in the translated versions.

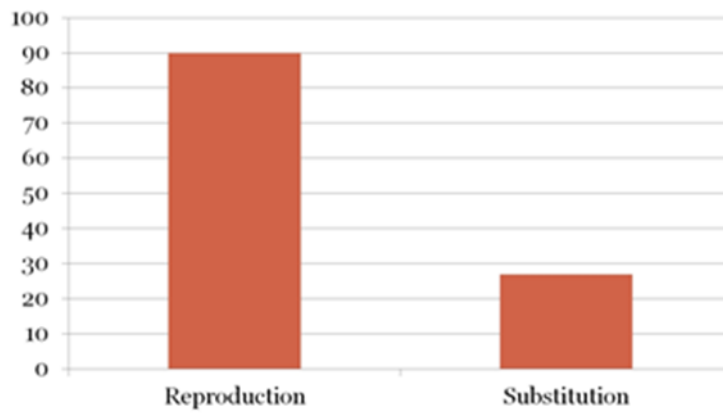


Fig. 4. The Greek Translations

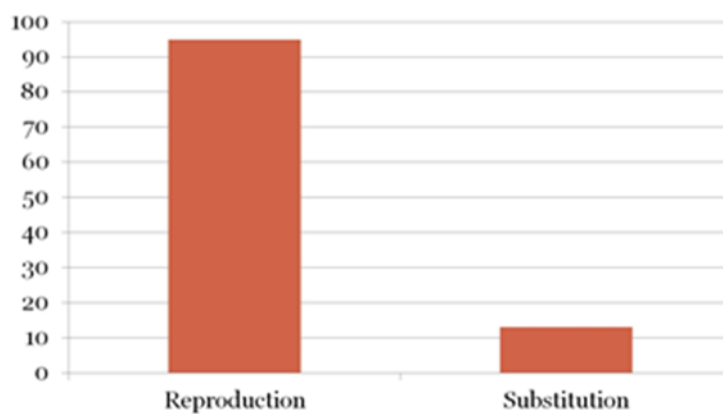


Fig. 5. The German Translations

The strategy mostly used by both the Greek and the German translators is the reproduction of the image (see Figures 4 and 5). Interestingly, the frequency with which the strategies of reproduction and substitution of metaphors are used in German is very similar to that of the Greek versions.

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

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

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

The metaphor *mad love* is reproduced in German by using the adjectives *sturmartig* and *wild* in order to maintain its practicability. Surprisingly, in both Greek translations the metaphorical concept is rendered through the adjective *unexpected*, although it could be directly expressed with the equivalent Greek adjective *τρελός*.



Table 3. Some contrastive examples of clichés metaphors

	German	Greek
a rich odour of roses	Exact reproduction by using german composita	Exact reproduction
it will not be coloured by either his wants, his desires or his prejudices	Exact reproduction by using relative clause	1. Exact reproduction 2. Literal language
nothing can cure the soul	1. Exact reproduction 2. synonym "help"	Reproduction: direct equivalent
mad love	Exact reproduction	Replacement : mad as "unexpected"
the heart is breaking	Exact reproduction	Replacement : breaking as "bleeding"
break his word	Exact reproduction	Replacement : break as "renege"

Moreover, the metaphor *the heart is breaking* also exists in German, whereas in Greek the metaphor is replaced by the verb *ματώνω/bleeding*. It can be argued that the verb chosen is not functional, because in Modern Greek the expression mostly used in this context is *ραγίζω*, meaning *almost broken*. Finally, the metaphor *break his word* is reproduced exactly in both German translations. In Greek the metaphor is replaced by the verb *αθετώ/renege*, because the metaphor *to break one's word* cannot be exactly reproduced in Greek.

Table 4 presents some original metaphors in the original text and the translated versions and the strategies used by the translators in each language. The metaphor *subtle influence* is reproduced exactly in the German text. In the first Greek version, *subtle* is literally reproduced by the adjective by *λεπταίσθητη/subtle*, while the second translation uses the replacement strategy with the adjective *αδιόρατη/invisible*. In everyday Greek the aforementioned versions are rarely used. The choice of the translators can be justified here on the ground of register. Concerning the metaphor *olive-coloured face*, the German translators reproduce the metaphor exactly in the target language, whereas one of the Greek translators chooses to replace *olive-coloured* with the adjective *μελαμυρό/*

*dark*. The other translation uses the adjective *σταπένιο*, which means *wheaten*. It can be evinced how differently cultures define skin colours from their points of view.

Table 4. Some contrastive examples of original metaphors

	German	Greek
subtle influence	Exact reproduction	1. Exact reproduction 2. Replacement :subtle as “invisible”
candour of youth	Replacement: candour as “shimmer“	Replacement :candour as “naivete”
silent amusement	Exact reproduction	1. Literal language 2. Exact reproduction “βουβός» as direct equivalent
luxury of a regret	Replacement: luxury as “lust“	1. Exact reproduction 2. Replacement: luxury as “attraction”
olive-coloured face	Exact reproduction	Replacement: olive-coloured as “dark”
have the world on my shelves	Replacement: the secrets of life	1. Exact reproduction 2. Replacement: shelves as “back”

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

Table 5. Some contrastive examples of dead metaphors

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

Table 6 presents some stock metaphors in the original text and the translated versions and the strategies used by the translators in each

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

Table 6. Some contrastive examples of stock metaphors

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

### 3. Conclusions

Both the German and Greek translators of the Oscar Wilde's *A Portrait of Dorian Gray* chose to maintain its metaphors in nearly all cases. This paper reflects on metaphors in an English fictional text with respect to their translatability and to what gets lost in translating them, their

originality, cultural background or target language richness. In all the translations considered, German and Greek, the translators chose to maintain the metaphors, perhaps to preserve the accuracy of the literary style.

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

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

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

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*Greek Translations*

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*German Translations*

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- <http://gutenberg.spiegel.de/buch/das-bildnis-des-dorian-gray-1836/1>

*Appendix*

Table 1: Metaphors in Greek versions of the original

Original text	Greek text 1	Greek text 2
a rich odour of roses	Το πλούσιο άρωμα των ρόδων	Η πλούσια μυρωδιά των ρόδων
light summer wind	Ελαφρό καλοκαιριάτικο αεράκι	Ανάλαφρη καλοκαιριάτικη αύρα
heavy scent of the lilac	Βαριά μυρωδιά της πασχαλιάς	Βαριά ευωδιά της πασχαλιάς
delicate perfume	Ανάλαφρο μύρο	Αιθέρια
burden of a beauty so flame-like	Το βάρος μιας τόσο φλογισμένης ομορφιάς	Το βάρος μιας ομορφιάς τόσο πύρηνης
silly habit	Ανόητη συνήθεια	Είναι ανόητο
heavy lilac-blooms	Βαριά λουλούδια της πασχαλιάς	Υποβλητικά άνθη της αμυγδαλιάς
it will not be coloured by either his wants, his desires or his prejudices	Δε θα τη χρωματίσει ούτε με τις επιθυμίες του ούτε με τους πόθους του ούτε με τις προκαταλήψεις του	Δεν θα συμμετέχει στους πόθους, στις επιθυμίες και στις προκαταλήψεις του
fresh school	Καινούργια σχολή	Καινούργια σχολή
harmony of soul and body	Αρμονία σώματος και ψυχής	Αρμονία σώματος και ψυχής
subtle influence	Λεπταίσθητη επίδραση	Αδιόρατη επίδραση
in the loveliness and subtleties of certain colours	Στη χάρη και στη λεπτότητα ορισμένων αποχρώσεων	Αποχρώσεις ορισμένων τόνων
we fill our minds with rubbish	Γεμίζουμε το μυαλό μας με σαρίδια	Γεμίζουμε το μυαλό μας με σκουπίδια
silly hope	Ανόητη ελπίδα	Ανόητη ελπίδα
silent amusement	Διασκεδάζοντας σιωπηλά	Βουβή ευχαρίστηση

Original text	Greek text 1	Greek text 2
finely-curved scarlet lips	Λεπτοσχεδιασμένα πορφυρά χείλη	Ανάλαφρα καμπύλα κερασένια του χείλια
frank blue eyes	Καθάρα γαλάζια μάτια	Καθάρα γαλάζια μάτια
crisp gold hair	Σγουρά ολόχρυσα μαλλιά	Χρυσαφένια του φλου μαλλιά
candour of youth	Η αφέλεια της νιότης	Η αφέλεια της νιότης
youth's passionate purity	Περιπαθής αγνότητα της νιότης	Παθητική αγνότητα της νιότης
sulky moods	Είναι στις κακοκεφιές του	Έχει τις κακιές του
bad influence	Επηρεάζει άσχημα	Κακή επίδραση
beautiful voice	Ωραία φωνή	Ωραία φωνή
good influence	Καλή επίδραση	Καλή επίδραση
fresh impulse of joy	Ολοκαίνουργια ορμή χαράς	Δροσερό παλμό χαράς
luxury of a regret	Πολυτέλεια της μετάνοιας	Το θέλγυτρο μιας λύπης
rose-red youth	Ροδοκόκκινα νιάτα	Ροδάνθιστη νιότη
rose-white boyhood	Λευκορόδινη παιδικότητα	Ασπροτριαντφυλλένια εφηβικότητα
thoughts that have filled you with terror	Σκέψεις που σας γέμισαν τρόμο	Σκέψεις που σας γέμισαν τρόμο
fresh influences	Νέα επίδραση	Νέες επιδράσεις
subtle smile	Χαμογελόντας πονηρά	Λεπτό χαμόγελο
bright look	Λαμπερό βλέμμα μες στα μάτια	Αστραποβολούσα λάμψη των ματιών
nothing can cure the soul	Τίποτα δε γιατρεύει την ψυχή	Τίποτα δε γιατρεύει την ψυχή
nothing can cure the senses	Τίποτα δε μπορεί να γιατρέψει τις αισθήσεις	Τίποτα δε μπορεί να γιατρέψει τις αισθήσεις
rebellious curls	Ατίθασες μπούκλες	Άτακτους βοστρύχους
olive-coloured face	Σταρένιο πρόσωπο	Μελαμψό πρόσωπο

Original text	Greek text 1	Greek text 2
worn expression	Η κουρασμένη του έκφραση	Η εξαντλημένη του έκφραση
charming exaggerations of friendship	Απλές υπερβολές που τις υπαγόρευε η φιλία	Γοητευτική υπερακόντιση της φιλίας τους
premature definition	Πρόωρος ορισμός	Ανώριμος ορισμός
amused smile	Με ένα χαμόγελο, διασκεδάζοντας	Ικανοποιημένο χαμόγελο
voiceless agony	Σιωπηλή αγωνία	Άφωνη αγωνία
frightened pleasure	Τρομαγμένη ευχαρίστηση	Φοβισμένη ευχαρίστηση
music of passion and youth	Μουσική του πάθους και της νιότης	Υπόκρουση του πάθους και της νιότης
wise rule	Σοφός κανόνας	Σοφός κανόνας
unpardonable error	Ασυγχώρητο λάθος	Ασυγχώρητο σφάλμα
have the world on my shelves	Έχει τον κόσμο στα ράφια της βιβλιοθήκης του	Βαστάει τον κόσμο πάνω στη ράχη του
he played with the idea	Άρχισε να παίζει με την ιδέα	Έπαιξε με μια ιδέα
the hills of life	Πάνω στους λόφους της ζωής	Πάνω από τις κορφές της ζωής
a harsh word	Σκληρή λέξη	Απότομη λέξη
beauty of literature	Λογοτεχνική ομορφιά	Το αίσθημα το ωραίου στη λογοτεχνία
charming room	Πολύ όμορφο δωμάτιο	Πολύ χαριτωμένο δωμάτιο
good music	Η μουσική είναι καλή	Καλή μουσική
bad music	Η μουσική είναι κακή	Άσχημη μουσική
breaking an awkward silence	Διακόπτοντας μια αμήχανη σιωπή	Σπάζοντας της ράθυμη σιγαλιά
wild desire	Άγρια επιθυμία	Άγρια επιθυμία
mad curiosity	Άφρια περιέργεια	Αλόφρονη περιέργεια
emotional life	συναίσθημα	Η ζωή των συγκινήσεων



Original text	Greek text 1	Greek text 2
wild passion of violins	Άγριο πάθος των βιολιών	Άγριο πάθος του βιολιού
sunbeams of light	Ηλιαχτίδες της ζωής	Ηλιαχτίδες της ζωής
burning eyes	Τα μάτια του αστράψανε	Τα μάτια του έκαιγαν
prose of life	Η πρόζα της ζωής	Η πεζότητα της ζωής
I get hungry for her presence	Βλέποντάς την σαν να ξεδιψάω	Διψάω γι την παρουσία της
wonderful soul that is hidden away in that little ivory body	Υπέρχοχη ψυχή που κρύβεται σε αυτό το μικρό κορμί που είναι λες φτιαγμένο από ελεφαντόδοντο	Θαυμάσια ψυχή που κρύβεται μέσα στο μικρό της ελαφάντινο κορμί
the breath of our passion	Η ανάσα του πάθους μας	Η πνοή του πόθου μας
the depth of generosity	Άκρων άοτων της γενναιοδωρίας	Το βάθος της γενναιοδωρίας
he lives the poetry	Ζει την ποίηση	Ζει την ποίηση
hard logic of passion	Αδισώπητη λογική του πάθους	Σκληρή λογική του πάθους
the house of sin	Οίκος της αμαρτίας	Στης αμαρτίας το νάο
mad love	Κεραυνοβόλος έρωτας	Κεραυνοβόλος τρελός έρωτας
complex passion	Πολύπλοκο πάθος	Πολυσύνθετο πάθος
bury her face in the lap	Κρύβοντας το πρόσωπο στα γόνατα	Κρύβοντας το πρόσωπο στην ποδιά
intrusive light	Έντονο φως	Ενοχλητικό φως
the petals of her lips	Τα πέταλα των χειλιών της	Τα πέταλα των χειλιών της
southern wind of passion	Νότιος άνεμος πάθους	Νοτιάς πάθους
prison of passion	Φυλακή του πάθους	Πίσω από τα σίδερα του πάθους
inquisitive glance	Τους κοιτάει ερωτηματικά	Ερευνητικό βλέμμα

Original text	Greek text 1	Greek text 2
blossom of his loveliness	Το λουλούδι της ομορφιάς	Λουλούδισμα της ομορφιάς
friendship so coloured by romance	Φιλία με ένα έντονα ρομαντικό χρώμα	Ειδυλλιακή φιλία
corruption of his soul	Φριχτή αποσύνθεση της ψυχής	Αισχρη διαφθορά της ψυχής
sudden decay of a beauty	Ξαφνική παρακμή της ομορφιάς	Η απότομη κατάρρευση της ομορφιάς
dead romances	Νεκρά ειδύλλια	Νεκρά ρομάντζα
it stained the imagination	Κηλιδώνει τη φαντασία	Μολύνει τη φαντασία
tragedy of his own soul	Τραγωδία της ψυχής του	Τραγωδία της ψυχής του
escape from the fear	Να ξεφύγει από το φόβο	Τρόπος φυγής από το φόβο
light heart	αμεριμνησία	Ευθημούσε η καρδιά του
shallow psychology	Ριχή ψυχολογία	Ριχή ψυχολογία
charm of novelty	Γοητεία του πρωτάκουστου	Χάρη της επικαιρότητας
broken with shame and sorrow	Τον έχει τσακίσει η ντροπή και η λύπη	Συντετριμμένος από τη ντροπή και τη λύπη
every common tongue	Κάθε χυδαία γλώσσα	Η γλώσσες των κοινών
lose all sense of honour	Χάνουν κάθε αίσθηση τιμής	Έχουν ξεχάσει κάθε έννοια τιμής
break his word	Να αθετήσει το λόγο του	Αθετεί το λόγο του
burdened with the hideous memory	Βάρος φριχτής ανάμνησης	Φριχτή μνήμη
clear voice	Καθαρή φωνή	Καθάρια φωνή
filled him with disgust	Το πλυμήρισε αποτροπιασμό	Τον γέμισε με μίσος

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

Table 2: Metaphors in German versions of the original

Original text	German text 1	German text 2
a rich odour of roses	In einem starken Rosendufte	Starker Rosenduft
light summer wind	Der leichte Sommerwind	Ein leichter Sommerwind
heavy scent of the lilac	Der schwere Geruch des Flieders	Der schwere Geruch des Flieders
delicate perfum	Der zarte Duft	Der feinere Duft
burden of a beauty so flame-like	Die Last einer so flammenden Schönheit tragen	Die Last einer so flammenden Schönheit kaum tragen zu können schienen
silly habit	Alberne Gewohnheit	Törichte Gewohnheit
heavy lilac blooms	Die schweren, vielgesternten Traubendolden der Fliederbüsche	Die schweren, Sternbüschel des Flieders

Original text	German text 1	German text 2
it will not be coloured by either his wants, his desires or his prejudices	..., weil sie in diesem Fall weder die Färbung seiner Bedürfnisse noch seiner Wünsche noch seiner Vorurteile annehmen wird.	da sie in diesem Fall weder von seinen Bedürfnissen und Wünschen noch von seinen Vorurteilen gefärbt sein wird.
fresh school	Neue Schule	Neue Schule
harmony of soul and body	Die Harmonie von Seele und Leib	Die Harmonie der Seele und des Körpers
subtle influence	Ganz feines Fluidum	Feiner Einfluss
in the loveliness and subtleties of certain colours	In der Lieblichkeit und Zartheit gewisser Farben	Der zarten Tönung gewisser Farben
we fill our minds with rubbish	Wir füllen unser Gehirn mit Plunder und Tatsachen an	So füllen wir unsere Geist mit Schund und Tatsachen
silly hope	Dumme Hoffnung	Törichte Hoffnung
silent amusement	Geheimes Vergnügen	In stiller Vergnüglichkeit
finely- curved scarlet lips	Feingeschwungene dunkelrote Lippen	Fein geschwungenen Purpurlippen
frank blue eyes	Offene blaue Augen	Treuherzigen blauen Augen
crisp gold hair	Gewelltes, goldblondes Haar	Gewelltem Goldhaar
candour of youth	Glanz der Jugend	Schimmer der Jugend
youth's passionate purity	Die leidenschaftliche Reinheit der Jugend	Die leidenschaftliche Keuschheit der Jugend
sulky moods	Einen seiner schlechten Tage haben	Schlecht aufgelegt
bad influence	Sehr bösen Einfluss	Sehr schlechten Einfluss

Original text	German text 1	German text 2
beautiful voice	Ein so schönes Organ	So eine schöne Stimme
good influence	guten Einfluss	guten Einfluss
fresh impulse of joy	Schwung von neuer Freudigkeit	Schwung von Freudigkeit
luxury of a regret	Wollust der Reue	Eine Lust oder der köstliche Schmerz, dass sie vorbei ist.
rose-red youth	Rosarote Jugend	Rosige Jugend
rose-white boyhood	Rosenblassen Knabenunschuld	..und Ihrer Knabenunschuld
thoughts that have filled you with terror	Gedanken, die in Schrecken setzten	Gedanken, die in Schrecken setzten
fresh influences	Neue Einflüsse	Neue Einflüsse
subtle smile	Feinspürendes Lächeln	Feinen Lächeln
bright look	Glanz in den Augen	Glanz in den Augen
nothing can cure the soul	Nicht hilft der Seele besser (als die Sinne)	Nichts kann die Seele heilen als die Sinne
nothing can cure the senses	...sowie den Sinnen nichts besser (als die Seele) helfen kann	Gerade wie nichts die Sinne heilen kann als die Seele
rebellious curls	Widerspenstige Locken	Widerspenstige Locken
olive-coloured face	Olivenfarbiges Gesicht	Olivenfarbiges Gesicht
worn expression	Müde Ausdruck	Müde Ausdruck
charming exaggerations of friendship	Liebenswürdige Übertreibungen der Freundschaft	Reizende Übertreibungen der Freundschaft

Original text	German text 1	German text 2
premature definition	Voreiligste Definitionen	Ich möchte wissen, wer es gewesen ist, der den Menschen als vernünftiges Tier definiert hat. Der Mensch ist vielerlei, aber er ist nicht vernünftig.
amused smile	Belustigtes Lächeln	Belustigtes Lächeln
voiceless agony	Stummer Todesverzweiflung	Sprachlose Verzweiflung
frightened pleasure	Scheues Verlangen	De Lippen in scheuer Luft geöffnet
music of passion and youth	Musik der Leidenschaft und Jugend	Musik der Leidenschaft und Jugend
wise rule	Weise Lebensregel	Einer weisen und wohlbekannten Regel
unpardonable error	Irgendeinen großen Fehler	Irgendeinen großen Fehler
have the world on my shelves	Das ist eines der großen Lebensgeheimnisse	Das ist eines der großen Geheimnisse des Lebens
he played with the idea	Er spielte jetzt mit diesem Einfall	Er spielte jetzt mit dem Gedanken
the hills of life	Über die Hügel des Lebens	Über die Hänge des Lebens
a harsh word	Ein rauhes Wort	Ein starkes Wort
beauty of literature	Die Schönheit der Literatur	Die Schönheit der Literatur
charming room	Allerliebster Raum	Ein entzückendes Zimmer
good music	Gute Musik	Gute Musik
bad music	Schlechte Musik	Schlechte Musik

Original text	German text 1	German text 2
breaking an awkward silence	unterbrach ein verlegenes Schweigen	Brach ein unangenehmes Schweigen
wild desire	Wilde Begierde	Wilden Verlangen
mad curiosity	Eine tolle Neugierde	Wilder Neugier
emotional life	Gefühlsleben	Gefühlsleben
wild passion of violins	Verhaltene Leidenschaftsglut von Geigentönen	Wo die Stimme die glühende Wildheit der Geige hatte
sunbeams of light	Sonnenstrahlen des Lebens	Sonnenstrahlen des Lebens
burning eyes	Blitzende Augen	Blitzende Augen
prose of life	In der Prosa des Lebens	In der Prosa des Lebens
I get hungry for her presence	Ich hungere nach ihrem Anblick	Ich hungere nach ihrer Gegenwart
wonderful soul that is hidden away in that little ivory body	Die himmlische Seele, die in diesem zierlichen Elfenbeinkörper eingeschlossen ist	Die herrliche Seele, die in diesem kleinen Elfenbeinleib verborgen ist
the breath of our passion	Strahlende Leidenschaft	Strahlende Glut
the depth of generosity	Chimborasso Freigiebigkeit	Der Gipfel der Großherzigkeit
he lives the poetry	Er lebt die Poesie	Er lebt die Poesie
hard logic of passion	Strenge Logik der Leidenschaft	Strenge Logik der Leidenschaft
the house of sin	Im Hause der Sünde	Im Haus der Sünde
mad love	Jähe sturmartige Liebe	Plötzlich wilde Liebe
complex passion	Komplizierte Leidenschaft	Komplizierte Leidenschaft
bury her face in the lap	Barg ihr Gesicht im Schoße der...Frau	Begrub ihr Gesicht im Schoße der...Frau

Original text	German text 1	German text 2
intrusive light	Grell eindringendes Licht	Grelle Licht
the petals of her lips	Blühende Lippen	Blühende Lippen
southern wind of passion	Südwind heißer Leidenschaft	Ein Glutwind der Leidenschaft
prison of passion	Im Kerker ihrer Leidenschaft	In ihrem Kerker der Leidenschaft
inquisitive glance	forschenden Blick	Prüfenden Blick
black wind	Schwarzer Wind	Finsterer Wind
strong sense of the danger	Fühlte er doch sehr die Gefahr	Er hatte ein starkes Gefühl für die Gefahr
there was pity in her eyes	In ihren Augen lag Mitleid	In ihren Augen lag Mitleid
words dropped from her lips	Die Worte tröpfelten ihr mechanisch von den Lippen	Die Worte fielen ihr mechanisch vom Munde
their eyes met	Ihre Blicke begegneten sich	Ihre Augen trafen sich
her eyes wandered around the room	Ihre Augen irrten im Zimmer umher	Ihre Augen irrten unbestimmt im Zimmer umher
sigh of relief	Tiefe Seufzer	Sie seufzte tief auf.
rose-coloured joy	Rosenfarbige Wonne	Rosafarbener Freude
dead secret	tiefstes Geheimnis	tiefstes Geheimnis
oily, tremulous smile	Öligen, zuckenden Lächeln	Öligen, hin und her zuckenden Lächeln
the heart is breaking	Das Herz bricht	Das Herz bricht
ecstasy of happiness	Ausdruck unsäglichen Glücks	Ausdruck unendlichen Glückes
you freed my soul from prison	Und befreitest meine Seele aus der Kerkerhaft	Und erlötest meine Seele aus dem Kerker
stir my imagination	Hast meine Phantasie gefesselt	Du hattest meine Phantasie entfesselt
stir my curiosity	Hast meine Neugier gefesselt	Jetzt fesselst du nicht einmal meine Neugier



Original text	German text 1	German text 2
the air was heavy	Die Luft war schwer	Die Luft war schwer
nobler passion	Edleren Leidenschaft	Edlere Glut
I had buried my romance	Ich hatte den ganzen Roman unter einem Asphodelosbeet begraben	Ich hatte die ganze Geschichte unter einem Narzissenbeet beerdigt
burden of his shame	Gewissensbisse	Ich bin verpflichtet, festzustellen, dass sie mit kolossalem Appetit dem Essen zusprach, so wurde ich nicht im Mindesten ängstlich.
blossom of his loveliness	Alle Reize einer Liebelei	Den Reiz einer Liebelei
friendship so coloured by romance	Eine Freundschaft, die so stark von Romantik gefärbt ist,...	Ein Freundschaft, die so von der Romantik gefärbt war.
corruption of his soul	Seine eigene Seele sah ihn an aus der Leinwand und forderte ihn vors Gericht.	Seine eigene Seele sah aus der Leinwand auf ihn und rief ihn vors Gericht
sudden decay of a beauty	Den jähem Verfall einer Schönheit	Den plötzlichen Verfall einer Schönheit
dead romances	Gestorbene Romantik	Gestorbene Liebe
it stained the imagination	der die Phantasie beflecke	der die Phantasie schmutzig machte
tragedy of his own soul	Trauerspiel seiner eigenen Seele	Tragödie seiner eigenen Seele
quickened his imagination	omitted	omitted

Original text	German text 1	German text 2
escape from the fear	Der Angst entrinnen konnte	Der Angst entrinnen konnte
light heart	Sein leichtes Herz	Sein leichtes Herz
shallow psychology	omitted	omitted
charm of novelty	omitted	omitted
broken with shame and sorrow	omitted	omitted
every common tongue	omitted	omitted
lose all sense of honour	Alles Gefühl für Ehre verlieren	Allen Sinn für Ehre verlieren
break his word	Sein Wort bricht	Sein Wort bricht
burdened with the hideous memory	Die Last der gräßlichen Erinnerung	Die gräßliche Erinnerung
clear voice	Harte, spitze Stimme	Harter, heller Stimme
the horror spoiled the beauty	Das Schreckliche, was es auch sein mochte, hatte die wundervolle Schönheit noch nicht ganz zerstört.	Das Gräßliche, was es auch war, hatte die wunderbare Schönheit noch nicht ganz zerstört.
the face of my soul	Es ist das Gesicht meiner Seele	Es ist das Gesicht meiner Seele
buried his face in his hands	Vergrub das Gesicht in seinen Händen	Begrub das Gesicht in den Händen
mad passions	omitted	omitted
his eye fell on it	Sein Blick fiel darauf	Sein Auge fiel darauf
her death is at your door	Ihr Tod ist deine Schuld	Du bist an ihrem Tode schuld
touch of triumph in his voice	Mit einem triumphierenden Ton in seiner Stimme	Seine Stimme klang triumphierend