TRANSLATION CHALLENGES OF SIMILES AND METAPHORS: A CASE STUDY OF *TREASURE ISLAND TRANSLATED* AS *KISIWA CHENYE HAZINA*

BY

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DECLARATION

This is my original work and has not been submitted for a degree examination in any other university.

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BEATRICE UNDISA AKUNDABWENI   **DATE**

This Dissertation has been submitted for examination with my approval as the University Supervisor

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DR. TOM OLALI   **DATE**

DEDICATION

This work is dedicated to the Almighty God and my dear family members especially my beloved husband Levi, who have been a source of inspiration and encouragement.

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ABBREVIATIONS

AMSFT	:	Amenable to Straightforward Translation
APLOD	:	Apparent Level of Difficulty
CORTA	:	Correct Translation Attempt
CT	:	Cultural Translations
ERTA	:	Erroneous Translation Attempt
INADTA	:	Inadequate Translation Attempt
MISREP	:	Misrepresentation in Translation
NDISR	:	No Discernable Reason for the Omission
ST	:	Source Text
SL	:	Source Language
TA	:	Target Audience
TI	:	Treasure Island
TL	:	Target Language
TOA- TENNA	:	Tact of Adjustment Tendered Entirely on Narrotology Narrowing
ToM	:	Theory of Omission
TT	:	Target Text
YA	:	Young Adults

ABSTRACT

Treasure Island is an adventure novel narrating the story of pirates' treasure maps in retrospect to the buried treasure on a fictional Treasure Island (T.I). So far, only one translation into Kiswahili (i.e. TT) exists which appears grossly deficient in the richness of the figurative language that is evidently present in the ST despite the popularity of its youthful readership. At face value, it is not certain as to the extent of the TT deficiency. Thus, this report presents the results of a case study on challenges which may have been encountered by the translators of the *Kisiwa Chenye Hazina* when translating figurative words such as similes and metaphors from the source text. The study analyzed the figurative language translation adequacy and or balance between the ST and the TT. Inadequacy and or imbalance are operationally defined in terms of an encounter of any likely misinformation, omissions in the target text among others. The analytical approach was based on the Framework of the Iceberg Theory. The study had three objectives which were: 1) To investigate a possible consequence of the abridgement; 2) To determine if there was any deletion or addition of similes and metaphors and their likely effects on the power of the figurative language; and 3) Based on seven variable criterion, assess possible difficulties related to translating similes and metaphors into *Kisiwa Chenye Hazina* from *Treasure Island.* With regard to objective 1, we conclude that character omission appears to be a single most culprit that caused abridgment problem. With respect to objective 2, we have demonstrated that there are indeed deletions of similes and metaphors to a substantive degree that can be traced back to the omission of the characters who had stated them in the ST. Regarding objective 3, it is apparent that Johnson must have faced several difficulties in handling similes and metaphors present in the ST. We conclusively refer to the said hole created by omitting the characters and consequently the loss in the associated language (particularly similes and metaphors as the most likely affected) attributed to the unmentioned characters by the assigned names in TT as a Tact **of A**djustment **T**endered **E**ntirely on **N**arrotology **Na**rrowing' (TOA-TENNA) as a poor strategy by the TT author. We recommend that the TTs like *Kisiwa Chenye Hazina* which were translated under the same pre-independence period as was be further re-examined occurences with a view to determine their didactic efficacy in terms of the following: 1) The extent to the original names of the ST characters are preserved in the TT; 2) The extent to which either the figurative speech or utterances or the roles they played are translated with as close equivalence as is possible; 3) Detection of likely deletions and or additions. The above recommendations are particularly made in view of the fact that a number of English novels used for educational purposes as set books in schools have not been subjected to above assessment. The novels include: Bunyan's *Pilgrim's progress* (1678) translated in 1927 into *Safari ya Msafiri* (1927); *Hadithi za Esopo* (1889) which are adaptations of Aesop's Fables; *Alice in Wonderland* (1865) into *Elisi katika nchi ya Ajabu* (1940); Rider Haggard's *King Solomon Mines* (1885) into *Mashimo ya Mfalme Suleimani* (1929); Defoe's *Robinson Crusoe* (1719) translated as *Robinson Kruso* (1929); Kipling's *Mowgli stories* (1894) translated as *Hadithi za Maugli* (1929); and the George Orwell's *Animal Farm* translated by Kawegere as *Shamba la Wanyama.* Further more, such an exercise will not be futile but could also have invaluable contribution to capacity building of the english-swahili translation discipline.

TABLE CONTENT

1.0 Introduction

This section lays the basis by giving the background to the study and states the problem that was researched on as guided by specific objectives. It states the hypothesis, the scope, limitations and the theoretical framework. In addition, literature review, methodology and the significance of the study in the field of research in translation are discussed.

1.1 Background to the Study

Treasure Island published around the start of the 20th century is an adventure novel narrating the story of pirates' treasure maps connected to the buried treasure on a fictional Treasure Island (T.I).The actions in the novel symbolize youth-appealing adventurism to young adults (YA)

Treasure Island (T.I) contains fictional past events that seem to foretell the future temperaments and consequences of the dominant characters such as Jim Hawkins, Trelawney, Dr. Livesey, Captain Smollet, Long Silver and Israel while on sail and as they will arrive on the T.I. Jim Hawkins is the narrator of the entire novel except chapters 16 to 18. In his early teens, he represents the world of the young adults to which the readership targets. The adventure part is demonstrated by his remarkable courage and heroism. He is, therefore, characterized as the symbolic hero of appeal to the target readers. Billy Bones referred to also as the old seaman resides at Jim's parents' inn. He is surly and rude. His gruff refusal to pay his hotel bills at the Inn symbolizes the pirates' general opposition to law, order, and civilization. His illness and fondness for rum symbolizes the weak and self-destructive aspects of the pirate lifestyle. Hawkins thus demonstrates a 'budding' bravery as demonstrated in his interaction with Billy while his mother remains in obscurity until Billy's death.

Dr. Livesey, a local doctor is one presented in the ST as narrating chapters 16 to 18. He is portrayed as wise and practical. He is further portrayed as exhibiting common sense and rational thought while on the island. His idea to send Ben to spook the pirates reveals a deep understanding of human nature. By agreeing to treat the pirates with just as much care as his own wounded men, he presents himself as a fair-minded, generous medical doctor. He is thus

characterized by the ST author as one representing the steady, modest virtues of everyday life rather than fantasy, dream, or adventure that young readers may admire as being 'cool'.

Long silver, another main character is the secret ringleader of the pirate band. His physical and emotional strength is impressive. He is deceitful and disloyal, greedy and does not care about human relations. Silver is a powerful mixture of charisma and self-destructiveness, individualism and recklessness.   The tide in the novel thus represents the cold-blooded crave for treasure not decently earned. Black Dog is an enemy to Hawkins. He heralds the coming of violence and thus symbolizes both the dark and the bestial sides of piracy. Squire Trelawney, a local Bristol nobleman is the master planner of the voyage to the Treasure Island. He is the one who arranges the voyage to find the treasure. He is associated with civic authority and social power, as well as with the comforts of civilized country life. Captain Smollett, the captain of the voyage to *Treasure Island* is a real professional, taking his job seriously and displaying significant skill as a negotiator. He believes in rules and does not like Jim's disobedience; he even tells Jim that he never wishes to sail with him again.

Among the minor characters is the former pirate named as Ben Gunn. He is discovered by Hawkins as a loner who has been marooned on *Treasure Island.* He has the appearance of a wild man who looks like a goon. He represents a degradation of the human spirit and a ghostly character which can be taken as a way of appealing to the imagination of the target readers- and can be taken as Stevenson's strategy of presenting   a character who should engage young adult readers who tend to take fancy in ghost-laden stories.

 Israel Hands is a former gunner on earlier pirate voyages. He is acting as one of two guards on the ship when the other pirates are ashore, but he gets drunk, kills the other guard, and lies in a drunken stupor while the ship drifts aimlessly. He symbolizes the reckless behavior of all the pirates.

Stevenson's authorship has neither political overtones nor any clue as the anti-idealist of Victorian society. His authorship of *Treasure Island* is, therefore not about himself as the author but about the fictional narrators. They are presented in the ST as featuring a conflict between respectful gentlemen and carefree pirates. Lack of focus on the narrators' viewpoints and/or their characterization in terms of the figurative language attributed to them can be regarded as Tact of Adjustment Tendered Entirely on Narrotology Narrowing' (TOA-TENNA).

1.2 Statement of the Problem

Kisiwa Chenye Hazina was translated from *Treasure Island* by Fredrick Johnson in 1928 (Hadjivayanis, 2011) some 45 years after the source text had been produced as part of the colonial government with a view of having Swahili works made available for the schools (Hadjivayanis 2011). The reason for studying the ST and TT is that, both of them are still widely available in Kenyan bookshops despite their origin written for learners in both primary and secondary schools. They (ST and TT) therefore still command some popularity in young readers. The concern is however that the TT has been the only translated version in the market since its publication. However if there could be any inadequacies in the representation of the ST in the TT, this would be carried over into the readership both in its content and meaning. It is therefore important to review the ST and assess its content and meaning in the TT so that incase of any gapes, an attempt should be done to improve the quality of the TT either by re-translating it or revising it.

This study, therefore, intended to establish the extent of the simile and metaphor transfer from the ST to TT in the context of Hemingway's theory of omission (ToM) also called the Iceberg theory.

Kisiwa Chenye Hazina appears to suffer from a possible loss in conservancy of the original power of the figurative language present in the ST.   In empathy to this as with other works known to run into a similar problem, Newmark (1982) remarks as thus:

> …Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor…

We refer to two instances in the ST:

i. Billy Bones is figuratively described as a "true sea-dog and real salt". The context here, Hawkins as the fiction narrator is seen to show how experienced Billy Bones was in terms of sailing. Difficulties in translating the metaphorical phrase across the cultural barriers for an equivalent impact can be expected.

ii. When Billy Bones said that he would "raise his Cain" if he was not given rum as advised by the doctor, he meant that he would raise the 'Cain insanity' in himself akin to a brother-killer Cain who murdered his brother Abel. Again the swear bit of the metaphor could be difficult to translate with due effect.

A further scouting through the TT reveals that the above two instances may not be the only ones that might not have been missed in *Kisiwa Chenye Hazina.* It could therefore imply that the 'Tact of Adjustment Tendered Entirely on Narrotology Narrowing' (i.e. TOA-TENNA) has unduly been employed by the TT author. In effect, the loss of the language power that characterizes Billy Bones' way of expressing himself ruthlessly already denotes the TOA TENNA problem which would point toward a defective translation of the TT as far as metaphors and similes go.

Thus the question arising that prompted interest in this study is two-fold: First is as to whether the TT as an abridgement presents a problem; and if so which one? Second is whether similes and metaphors in particular are the most affected as they are the foundation of the power of language figure in any narrative delivery.

1.3 Objectives

The study was thus set out to address the following objectives:

1.3.1 To investigate a possible consequence of the abridgement.

1.3.2 To determine if there was any deletion or addition of similes and metaphors and their likely effects on the power of the figurative language.

1.3.3 Based on seven variable criterion, assess possible difficulties related to translating similes and metaphors into *Kisiwa Chenye Hazina* from *Treasure Island.*

1.4 Research hypothesis

A null hypothesis was used to motivate the research undertaking. To this extent the null hypothesis (H$_0$) for this study was that the *Kisiwa Chenye Hazina* is adequately translated with the matching power of the figurative speech. In retrospect:

- ➢ Although they could have been some difficulties in translating similes and metaphors from English to Kiswahili as they are culturally bound, their total omission is inconsequential in this particular case.
- ➢ Similes and metaphors can also be translated or omitted from the ST and their punching effect makes no difference to the TT prose.
- ➢ Pre-supposing that even if similes and metaphors were omitted, the extent is not regrettable.

1.5 Research Rationale

The rationale to assess the extent of the figurative language transfer from the ST (*Treasure Island)* to the TT (*Kisiwa Chenye Hazina*) is that there exist abundant appealing metaphors and similes in the ST. On the Pleasure of Metaphor, Aristotle is said to have stated as thus:

> All men take a natural pleasure in learning quickly words which denote
> something; and so those words are pleasantest which give
> us new knowledge. Strange words have no meaning for us; common terms
> we know already; it is metaphor which gives us most of this pleasure.
> Thus, when the poet calls old age "a dried stalk," he gives us a new
> perception by means of the common genus; for both the things have lost
> their bloom…

In retrospect, a metaphor among others in the ST as an original one according to Israel's (a fictional narrator) of Billy's life and personality runs as thus:

> "…Billy was the man for that, said Israel. ''Dead men don't bite,'
> says he. Well, he's dead now his self; he knows the long and short on
> it now; and if ever a rough hand come to port, it was Billy…"

We see here how the metaphoric colour about Billy is powerfully brought out. The other metaphoric phrase is attributed to Long Silver who shows a tart defiance to his pirate team who are about to dispose him and runs as thus:

> "…and I'm still your cap'n, mind—till you outs with your grievances
> and I reply; in the meantime, your black spot isn't worth a biscuit…"

5

There are about 25 metaphors and several similes in the ST that would certainly give young adults a lot of pleasurable as well as reading and learning pleasure, hence reasons for addressing their presence/absence in the TT.

1.6 Scope and Limitation

This study confined itself to *Treasure Island* and its Swahili translation, *Kisiwa Chenye Hazina* with respect to similes and metaphors only. Since only one TT has been in existence since the first translation, attention was limited to making observations based only to what is practically available. Secondly, there is considerable space and time between the two novels, about 45 years apart from the time they were written and therefore ideal for comparison. In addition, any other semantics and pragmatics were overlooked since the didactic scholarly value seems to rest more on the figures of speech.

In practical terms, readers in real life who might be known or not or even be knowledgeable scholars in real life for their personal disposition were not a part of the design of this study. The reason was that the holders of the TT remain invisible for purposes of this study.

1.7 Theoretical Framework

The Translated text has been described as abridged with the doubtful explanation that it was possibly written in a hurry (Hadjivayanis 2011). An abridged book or novel is one which by definition has been made shorter by removing some parts of it. We, however, have attached this abridgment to the iceberg theory (also called the theory of omission). This theory is credited to Hemingway. Among the properties of abridgement /shortening a narrative is omission and to the extreme deletion thus the basis for choosing the Iceberg theory to appraising the translation status of *Kisiwa Chenye Hazina*.

According to Hemingway's Iceberg theory (Smith, 1983):

> "If a writer of prose knows enough about what he is writing, he
> may omit things that him and the reader know and, if the writer is
> writing truly enough, the reader will have a feeling of those things

as strongly as though the writer had stated them. The dignity of movement of the iceberg is due to only one-eighth of it being above water. The writer who omits things because he does not know them only makes hollow places in his writing."

The Theory of Omission adopted for this study guards itself with three contextualized assumptions which can be summarised as thus:

1. That a translator of the ST prose knows enough about the ST he or she is (translating) about.
2. The TT reader is much aware as the TT writer about what is being translated
3. If (1) & (2) are correct, then the translator will omit things that him and the target audience know or can 'read' in between the silent lines.

The downside to the omission aspect is that Omission in translation is normally considered unfavourable because during the process of omission, some information or effect in the ST will be omitted and therefore lost. Omission can justified by a number of reasons; namely: i) when the content is intentionally or unconsciously deleted by the translator for some reason of censorship, standardization, or/and proscription; ii) wish to eliminate redundant and irrelevant elements sounded in ST but which can best be avoided in TT; or iii) proscribed for cultural reasons.

The advantage of Hemingway's Iceberg theory of omission is that when a translator includes omissions or breaks in their writing, this gives the reader a chance to see things in their own perspective. Such breaks, in effect, should allow the reader to think about the kind of tone and setting the story may have. One encounters a short-circuiting in the TT, for instance, from the work of Stevenson originally written as: 'Squire Trelawney, Dr. Livesey, and the rest of these gentlemen having asked me to write down…' Johnson translates this as '*mabwana wengine wameniomba niandike'* (pg 1)–(Some gentlemen have asked me to write). Johnson omits all the names of the particular gentlemen who have requested that a book be written. This is appears to be more or less a deletion rather than a theory supported omission strategy. It in fact, the deletion is a serious one considering that a fictitious name as assigned by the ST writer may have been for a good reason and not just a random choice. Indeed, it may hint about the character in the story and how what he says may be hints to who he is or to what action he commits or the

role he plays. Clearly losing the names in the TT must have disappeared with the figure of language that could have been attributed to particular characters.

The other side of the theory is about a writer or translator who omits things because he or she does not know them and in effect only makes hollow places in the writing. For example, as observed by Hadjivayanis (2011), if it is highly probable that Johnson actually did not know the translation of the English similes and metaphors into Kiswahili or he hurriedly translated without sufficient grasp of the target language or for any other related limitation, then the TT can be expected to have 'hollow places' in the translation. Hemingway adds that, writers who leave out important details and end up confusing themselves are bad writers for they leave a blank for the reader.

1.8 Research Methodology

1.8.1 Reference materials

A set of two texts was used: *Treasure Island* as the source text, containing the original English similes and metaphors across the 34 chapters of the novel, and the translated Kiswahili text, *Kisiwa Chenye Hazina.*

1.8.2 Analytical procedures by tabulation (non-statistical)

In order to investigate the conservancy state of the figurative power of simile and metaphor in both the TT and ST, extractions of phrases were done so as to retain the full context of the figure of the language used in either case. This was done chapter by chapter. A table with three columns was constructed with the left column being the place to insert the encountered ST simile or metaphor.

The middle column did a follow up search for their equivalence or omission and right column provided their communicative implications.

In order to investigate whether or not there was any reality of literal translation in the TT, only one and the same copy of *Kisiwa Chenye Hazina* (printed by Longhorn publishers) was consistently consulted to avoid any unforeseen inconsistencies. The ST used was the e-copy obtained as a free download from internet. The comparison of both the ST and TT was to ensure that content of the two was similar to each other. Both TT

and ST were read over through and through to detect possible evidence for or against literal translation as far as translation of simile or metaphor was concerned.

1.9 Literature Review

1.9.1 Introduction

This section reviewed relevant literature to the study. Most of the works reviewed were translation of figurative words as the purpose of the study was to establish the challenges in their translation from the *Treasure Island* to *Kisiwa Chenye Hazina* in retrospect to metaphors and similes.

1.9.2 Possible difficulties in translating English into Kiswahili

(a) Figures of speech

In Kiswahili literature, very little has been written on the metaphor as a distinct figure of speech. This is in spite of the otherwise figurative word, phrase, expression, and or image that are in normal use for rhetorical effect in the everyday spoken Swahili. The scarcity of relevant literature on metaphor in Kiswahili could be attributed more to the ambiguity that the concept creates than to unwillingness on the part of scholars to look into it. For instance, the confusion in terminologies and explanations of Kiswahili equivalents in figures of speech as in the case of synecdoche, metonymy, simile and personification attest to this claim.

Synecdoche, defined, is a rhetorical trope and a type of figurative speech similar to metonymy—a figure of speech in which a term that denotes one thing is used to refer to a related thing. Synecdoche is sometimes considered a subclass of metonymy. The latter term is more distantly related to other figures of speech, such as metaphor. Both aspects tend to complicate translation of foreign words into Kiswahili and vice versa. In Kiswahili Synecdoche equivalence, for example, the possessive *kizungu* (or *chizungu*), would not create any ambiguity when it is restricted only to meaning the way of life of Europeans. However, more broadly, it can also be used to refer to "behaving rich" without not necessarily referring to the colour of one's skin. Traditionally, Europeans were seen to be people of means and rich. It would, therefore, not be unusual to find an employer of any race being referred to as "mzungu"- meaning a boss who lives opulently. Similarly, Billy Bones described as the 'sea dog' literary translated as "*baharia mkongwe*" and "real salt" (*Chumvi halisi*) in the ST and could have an ambiguous translation being phrases of a synecdoche.

Perrine (1982) provides four reasons for effective use of figurative language namely: It affords imaginative pleasure of literal works, brings additional imagery into verse, adds

emotional intensity to otherwise merely informative statements and conveys attitudes along with information. Lastly, it enables us say much in brief campass.   A line in the ST of Treasure Island indeed does exemplify the above view very well: In Chapter One of the ST, there is a statement which goes like this:

> …Mostly he would not speak when spoken to, only look up
>
> sudden and fierce and blow through his nose like a fog-horn…

A fog-horn in Kiswahili '*ni parapanda ya kutangaza hatari ya ukungu baharini*' and no doubt a translation near this would have added a hunmorous effect in the TT had the sentence been translated with the similar equivalence.

This is not to say that a figure of speech can, therefore, be taken literally into different translated languages since such could cause a possible misinterpretation. Although there are always possibilities for translators to analyze, understand and translate correctly, it is imperative to identify the basic propositions that point towards given comparisons. These include: the topic, the image and the point of similarity. The said identification makes it possible for a translation to take place into a second language (Larson, 1998:275)

It is worth noting that the use of figures of speech involves a risk misinterpretation. It, therefore, might have occurred a challenge for the TT translator of *Kisiwa Chenye Hazina* to face as many figures of speech as are encountered in *Treasure Island* novel.

Understandably, the notion of equivalence in translation still remains debatable as to whether there will ever be an absolute sameness between TT and ST in all aspects; including form, meaning, style and desired effect.

(a) The big two- the Metaphor and the simile

McArthur (1992) described metaphor as rhetorical figures in a wider and more specific sense. In its wider sense, it includes all figures of speech that achieve their effect through associations, comparison and resemblance. In a more specific sense, metaphor is a figure of speech which concisely compares two things by saying that one is the other.

By definition, A metaphor (*istiari)*, is an expression of an understanding of one concept in terms of another concept, which concisely compares two things by saying that the one is another. It is considered implied comparison (without using 'like' or 'as' Larson

(1998). Metaphor consists of three elements: topic, which is the thing being compared, image, which is the best thing that the topic is compared to and the point of similarity, which is the same characteristic that topic and image share.

A metaphor, for example, is like a vehicle which transfers the sense or aspects of one word to another; an example being:

'Success has many parents, but failure is an orphan.'

The aspect transferred in the above sentence would therefore be that:

'Everyone wants credit for success, but no one wants the blame

for a failure'.

The metaphoric aspect is in aligning the lives of happy children in stable families and miserable orphans with no parents with the concepts of success and failure. As is obvious, the top metaphoric phrase definitely gives language a color and a bounce.

1.9.3 The function of metaphor

Writers use metaphor in their works (usually in the form of art works such as poetry, fork-tale story and novel) with many different purposes. Newmark (1958) states that there are three functions of metaphors namely:

1. It is used to describe entities (objects or person), events, qualities, concepts or states of more comprehensively, concisely, vividly and in a more complex way, than using literal language.

2. It is sometimes used to please aesthetically, to entertain, to amuse, often to draw attention to technical and 'physical' subject.

3. It is also used to indicate a resemblance between two more or less disparate objects.

A metaphor is, therefore, key in which writers express their style, build their themes and create emotive effect. Its translation poses difficulties because of its sensitivity to the communicative context, often relying on the author and reader having shared linguistic and cultural frames of reference (Dobrznska, 1995). By examining therefore how metaphorical expressions are rendered in translation, it is possible to analyze the effectiveness of translation strategies in dealing with cultural and stylistic considerations and enabling target language (TL) readers to form a similar interpretation of the text.

Scholars who have studied translation of metaphors state that its translation often used the strategies of translating it into simile. They found that metaphor in the source language mostly translated into target language used more than one procedure.

1.9. 4 Types of metaphors

Larson (1998) says that there are two types of metaphor namely: dead metaphor and live metaphor. A dead metaphor is commonly defined as that which has lost its metaphorical sense. For example a comparison between 'leg of a table' and a leg of a person or animal, would be a dead metaphor because the reader does not think of the basis of such a comparison. Live metaphor, on the other hand is defined as that which can be identified by its readers after they give special attention to primary meaning of the words which are used metaphorically. For example: '*Jane's decision is a nightmare for her sister'*. To understand the mentioned metaphor, special attention has to be paid to the primary meaning of '*nightmare*' relating to the topic, '*Jane's decision'*. By so doing, readers will be able to capture the message of this sentence, that the decision is what is making her sister unhappy.

Newmark (1988) has characterized metaphor as 'dead' or 'live' and under them are placed six types as described below:

1) *Dead metaphor*

This kind of metaphor 'frequently relates to universal terms of space and time, the main part of the body, general ecological features and the main human activities' (ibid, pg. 106). Dead metaphors have lost their figurative value through overuse and their images are hardly evident. Examples of dead metaphors from elsewhere include; 'at the bottom of the hill', 'face of the mountains', and 'crown of glory.' In Treasure Island, such metaphors are evident as when Peu died and was referred to as *stone dead.* Others are like this other one presented in Chapter 19*: "…I slept like a log of wood…" Cliché metaphor*

This type of metaphor is known to have outlived their usefulness and is used as 'substitute for clear thoughts, often emotively but without corresponding to the facts of the matter' (ibid, p. 107). Examples include: a jewel in the crown', 'to

make one's mark', and 'backwater'. In *Treasure Island,* an example of such a metaphor is seen in a narration which *inter alia* states as thus:

> … he began to feel pretty desperate and all together helpless, yet by *an odd train of circumstances* [italics mine], it was through him that the safety actually came…

This metaphor is an example of a cliché through coinage of the phrase an "odd train of circumstances".

2) *Stock or standard metaphor*

   Newmark defines this kind of metaphor as' an established metaphor, which in an informal context is an efficient and concise method of covering a physical and/ or mental situation both referentially and pragmatically'. He also says that stock metaphors, in contrast to dead ones are 'not deadened by overuse' (ibid). He cites examples of such metaphors as: 'to oil the wheels', 'he is in a giving humor', and 'he is on the eve of getting married.' *Treasure Island's* stockade metaphor is found when Jim saw the man of the Island and who walked towards him briskly, thus making Jim defenseless and hence *…his courage glowed in his heart...*

3) *Adapted metaphors*

An example of this type applied in *Treasure Island*, is where 'Captain' (Billy Bones) who claims to be:

> … a poor beggar, sponging for rum …a pluck of a weevil in a biscuit…

4) *Recent metaphors*

These types of metaphors are produced through coining and are spread in the SL rapidly. An example of recent metaphor is; 'spastic', meaning stupid and 'skit', meaning without money. *In Treasure Island,* a recent metaphor is used when Captain says that he was a man who had lived rough and could raise Cain, which was produced through the coining of raising Cain the same way the man in the bible by the name Cain raised anger and killed his brother, Abel. It could have been translated as *ninge sababisha maafa Kama alivyofanya Cain kwa nduguye.* On quick scouting of the TT,

this particular aspect is not in the TT whose audience could not have appreciated the extent of Billy Bones' desperation for want of rum.

   5) Original metaphors

These kind of metaphors are 'created or quoted by the SL writer', and in the broadest sense, 'contain the core of an important writer's message, his personality, his comment on life' (ibd, p. 112). This is experienced for example in *Treasure Island* where Captain tells Jim that he was a poor old on a lee shore, meaning that he was used to taking rum and therefore it was difficult to be stopped from drinking it by the doctor.

1.9.5 Strategies of translating Metaphor

Newmark (1998) identifies seven strategies for translating metaphorical expressions. They include:

1. Reproducing the same metaphorical image in the TL
2. Substituting the source language (SL) image with a different TL image having a similar sense
3. Translating a metaphor using a simile (conversely, a simile may be translated using a metaphor)
4.   Translating a metaphor (or simile) using a simile together with an explanation of its sense
5.   Converting metaphor to sense (paraphrasing)
6.   Deletion of the metaphorical expression, and
7. Using the same metaphor together with its sense which can be viewed as deriving from three broad alternatives as outlined below:

   i.   Reproduction of the same metaphorical image in the TL
   ii.   Substitution of the source language (SL) image with a different TL image having a similar sense, and
   iii. Paraphrasing so as to translate just the sense instead of the metaphorical image.

Newmark argues that alternative (i) should be the default position, that is, metaphorical images should be retained in their original form unless this is impossible due to linguistic or cultural differences (Newmark, 1988). Larson (1998) states that a translator must identify the elements of metaphor namely: topic (the thing being compared),

image (the best thing the topic is compared to) and point of similarity (the same characteristic that topic and image share) in order to translate it. Those elements are frequently found to be implied in the metaphor itself. At this level, the translation should find out the whole context of the text in order to be able to grasp the meaning of the metaphor.

Translating figures of speech due to cultural and linguistic differences is a challenging task. This challenge multiplies when the translator has to deal with metaphors, and to a lesser degree, similes. The translation becomes a challenge because of the great cultural gap between English and Kiswahili, which makes it again more difficult. If the translator cannot understand the meaning of the metaphors in the source text and fails to analyze them correctly, then the risk will be a misunderstanding. Larson (1998) proposes some reasons why metaphors are hard to understand and cannot be translated literally. One of them is that the image used may be unknown in the receptor language. For example, a metaphor based on snow would be meaningless to people living in tropical countries in which snow does not exist. In this case, to make a similar comparison, another image should be taken.

Leech (1974) concedes that through its power of realigning conceptual boundaries, metaphor can achieve a communicative effect which in a sense is beyond language. Preminger (1974) argues that metaphor is used for adornment, liveliness, elucidation, or agreeable mystification. He further asserts that metaphor not only transfers and alters meaning but may also pervert it. That metaphor is a decorative but inexact alternative to what honest and forthright consideration would disclose in a literal form. A metaphor (*istiari)*, is an expression of an understanding of one concept in terms of another concept, which concisely compares two things by saying that the one is another. It is considered implied comparison (without using 'like' or 'as' Larson (1998). Metaphor consists of three elements: topic, which is the thing being compared, image, which is the best thing that the topic is compared to and the point of similarity, which is the same characteristic that topic and image share.

In effect, a metaphor, with the following popular example, is like a vehicle which transfers the sense or aspects of one word to another; an example being:

  'Success has many parents, but failure is an orphan.'

The aspect transferred in the above sentence would therefore be that:

'Everyone wants credit for success, but no one wants the blame
for a failure'.

The metaphoric aspect in the first instance is in aligning the lives of happy children in stable families and miserable orphans with no parents with the concepts of success and failure. In the stated example, metaphoric phrase definitely gives language a color and a bounce:

Both simile and metaphor establish a connection between two entities, but the two figures differ in three respects: simile compares the entities, while metaphor conceptually assimilates them to one another (Bredin, 1998); the former can be literal or non-literal, the latter is only non-literal; the former is signaled by a variety of comparison markers, the latter has no surface marker. Probably, there is also a difference in impact: a simile usually has less power, suggestiveness and effectiveness than a (good) metaphor. In literary texts, we can find similes mingled inextricably with metaphors, enhancing each other's effect.

1.9.6 Similes

Simile (*tashbihi*) is a figure of speech used in general language as well as specialized language. It is a direct comparison of one thing to another; e.g. "Margret Thatcher was tough like iron". To this end, Keraf (2005) defines a simile as an explicit comparison which states that one thing is similar to another. In contrast to the above, it would be a metaphor if re-stated as thus: "Margret Thatcher was an iron-lady".

Similes have also their own unique impact. Extracts from Treasure Island convey such impact; for example, in Chapter One:

1) …but the captain soon knuckled under, put up his weapon, and
resumed his seat, grumbling like a beaten dog…

In more explicit way, this describes how Billy Bones who had been full of himself had subsequently been reduced to size by Dr Livesey who had revealed himself as also the magistrate of the town. Hawkins, the narrator, further added:

2) … I remember observing the contrast: the neat, bright doctor, with

 his powder as white as snow…

(Chap. Two)

Similes as a matter of fact are forms of metaphors; they perform the same function but in a more visible and literal manner by using the linking words such as: 'like' or 'as' the following re-phrase of the previous example shows:

 'Success is like a happy child with many parents, but failure is

 like an orphan alone in the world.'

Given the above, it can safely be said that similes make the connection much more explicit. In contrast, however, metaphors can present a more challenging situation for the translator than similes as they are not always obvious. This can particularly be a cause for difficulty where the Swahili equivalence is complicated by ambiguity. A translated metaphor can very easily lose its punch especially where the source text (ST) is unfamiliar to the translator's ability (in TT) when relating it to third parties (i.e. TA). In which case, there is a likelihood that a loss of the ST metaphoric power of the figure of speech would occur in the TT by occurrence (commission) and/or omission.

Similes tend to show a similarity being a semantic figure based on comparison (Bredin 1998); it confers a mental process playing a central role in the way we think and talk about the world, which often associates different spheres. In Kiswahili *tashbihi* in retrospect–to metaphors in some cases are identifiable by the common world '*kama*'. Similes would, therefore, be somewhat easier to handle than metaphors when translating English into Swahili with words such as "like".

Comparison of entities leads to and concludes with, a judgment, i.e. a statement that can have an affirmative or a negative form. The affirmative form asserts likeness between the entities compared ('*father like son*'), and the negative one denies likeness ('*he is unlike his father*'). It is an ancient rhetorical practice: from the Bible to contemporary texts. To drive the point home, Fromilhague (1995) maintains that:

i) To communicate concisely and efficiently: similes are one of a set of linguistic devices (figure of speech) which extend the linguistic resources available.

ii) They act as cognitive tools for thought in that they enable us to think of the rhetoric world by creating relations of similarities; and

iii) They can also play more specific functions in discourse depending on the textual genre (type) in which they occur.

Although similes may seem easily recognizable, their translation can at times, be a real challenge, thus may need careful attention. Pierini (2007) studied and described similes in English. She indicated that some potential strategies of translating similes are:

S1: literal translation (retention of the same vehicle)

S2: replacement of the vehicle with different vehicle

S3: reduction of simile, if idiomatic, to its sense

S4: retention of the same vehicle plus explicitation of similarity feature(s).

S5: replacement of the vehicle with a gloss

S6: Omission of the simile.

In selecting the appropriate strategy, the translator is expected to take into consideration factors such as context of use, connotation, rhetorical effect and register. The functioning of similes is rather complex. While they are easily recognizable in most cases, their interpretation is not always that simple as it involves semantic as well as pragmatic considerations and could make certain of the translations into Kiswahili somewhat of uneasy task.

CHAPTER TWO: TRANSLATION OF SIMILES AND METAPHORS

2.0 Introduction

In this chapter we explored the meaning of similes and metaphors, exhaustively extracted them from the ST, tabulated them as omitted or included, matched their translations and carried out their arguments based on Iceberg theory. The reason was to find out whether the translator communicated the power of figurative languages intended by the ST in portraying the picture of the activities as regards the comparisons implied. We drew conclusions on the translatability and / or untranslatability of similes and metaphors as evident in the *Kisiwa Chenye Hazina.*

2.1 Classification of similes

Fromilhague (1995) classifies similes as: objective, originating from concrete physical experience and subjective, stemming from individual association mechanisms namely, 'actually seeing as' vs. 'thinking as' Ortony (1993) grounded his classification in the semantic distinction between literal and non-literal comparisons. For example:

i)   'Blackberries are like raspberries' is a literal simile while

ii) Crime is like a disease is a non-literal simile.

In literal similes, the terms can be reversed e.g. raspberries are like blackberries while in non-literal, terms denoting two entities cannot be reversed because the topic and the vehicle are not symmetrical and therefore should they be reversed, the simile becomes meaningless. For example when we say a disease is like crime, its meaning becomes meaningless or changes all together.

iii) Based on Bredin's (1998) remark, similes show various degrees of life and death, and fall a long a scale going from the most stereotype to the most

creative. At one extreme, we find the type of fixed expressions stored as units in the lexis while creative similes on the other extreme where a totally unexpected and surprising vehicle is associated with the topic.

Between the two extremes mentioned above, standard (ordinary) and original (fresh, but not totally unexpected) similes are found. For example when we say:

a)   He is like a father to her

b)   Encyclopedias are like gold mines and

c) She (Desdemona) was false as water

'a' in above is ordinary, b is fresh and c is creative. Desdemona is compared to water which lacks fixed shape, to attribute her property of fickleness.

Roncere et al (2006) distinguishes between explicit and implicit similes. The former can carry an explanation such as, *(Music is like medicine* because it takes away the pain). Implicit similes, on the other hand, leave the onus of interpretation to the reader.

2.2 Recognition and interpretation of similes

Similes are easily recognizable by the presence of one of a variety of comparison markers. In English, the available simile markers include:

a) Verbs: *seem, look like, act like, sound like, resemble, remind*;

b) Adjectives: *Similar to, the same as;*

c) Nouns*: a sort of, some kind of*

d) Propositions(in comparative phrases): *like, as*

e) Conjunctions (in comparative clauses): *as if/ though. As, when*

Such markers are not interchangeable: they impose different syntactic requirements on the constituents being compared, and often have different meanings. For example *be like* signals a clear similarity, *while be a sort of* a loose similarity; the verb *seem* can signal both an objective and subjective similarity, while *remind* signals a subjective one (i.e. thinking of x as). They also occur in different registers: *similar to* and *resemble* occur most typically in written, more formal discourse.

Though a simile is easily recognized, it is not always easily understood: in most cases, the reader has to discover the aspect(s) for the claimed similarity and this is the central problem in the interpretation of similes (Chiappe & Kennedy 2001). The reader will first look for the properties of the vehicle that either match properties of the topic, or that can be attributed to the topic. S/he will extract them from the lexical meaning of the vehicle, or activate world knowledge (what the reader knows about the two entities), while processing the discursive context after which the reader will transfer the identified properties   (features) from the vehicle to the topic; the vehicle preserves all its features, while the topic is enriched.

2.3 Similes in *Treasure Island*, their translation in *Kisiwa Chenye Hazina*.

Table 1. Extractions indicated by the error variables (undue additions, omissions, erroneous, etc.) designated as CORT, MISREP, ERTA, AMSFT, INADTA, NDISR, APLOD arguments based on Iceberg theory.

SIMILE	Frequency occurrence based on the 7-variable criterion:	ARGUMENT	TRANSLAT-ABILITY
1) Then he rapped on the door with <u>a bit of stick like a handspike</u> that he carried (Chap one)	INADTA	This phrase has been translated in TT but omitting the comparison bit of the simile used in ST	Translated inadequately as: ...*Akabisha mlangoni kwa fimbo yake...*
2) …he drank slowly, <u>like a connoisseur…</u> (Chap. One)	INADTA	The TT has conveyed the information that the captain drank ram; it, however, does so without comparing the action to a connoisseur and therefore the simile effect is lost. It would appear that the TT lacked the equivalence and therefore resorted to avoiding the simile.	Translated inadequately as thus" *Akanywa kwa kusukutua kinywa kwanza*.
3) …, but <u>seemed like a mate</u> or		The term *mate/skipper* was not translated in the	

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skipper accustomed to be obeyed or to strike…. (Chap. One)	AMSFT	TT. *In kiswahili mate is msaidizi*; and skipper *is nahodha ama rubani ama kapteni wa timu.* The ST simile signifies an authoritative character.	1) Omitted
4) …Mostly he would not speak when spoken to, only look up sudden and fierce and blow through his nose like a fog-horn… (Chap. One)	AMSFT	*Fog- horn in Kiswahili si parapanda ya kutangaza hatari ya ukungu baharini.* It is a straightforward translation and uncertain as to why it was not translated. A discussion of this is included elsewhere in this study.	2) Omitted
5) …looking as fierce as a commander…	ERTA	The TT version does not communicate the meaning of the simile well because *fierce* and *kimya* have totally different meanings.	Been translated erroneously as ... *alikua mtu kimya kabisa*
6) …he was always		The impact	Been translated

sure to be *as silent as* a mouse…	ERTA	comparison of Captain's silence is not communicated in the TA since the TT leaves out the mouse as what is being compared with. The simile effect is also lost.	erroneously as … *huwa kimya kupita desturi ya siku zote…*
7) … these stories shocked our plain country people *almost as much as the crimes* that he described.	MISREP	The TT strongly communicates the shocking stories by specifying that the crimes involved murder people whereas the ST is not as specific.	Been translated erroneously as… *hadithi zilizo tisha kuhusu kunyonga watu...*
Chap. One	INADTA	*Tashbihi:* It was seemingly added in TT as the simile and yet un-related to ST. Such an addition is not a translation.	Addition introduced as: *Watu walio waovu kabisa kuliko watu wote waliojaliwa...*
8) …but the captain soon knuckled under, put up his weapon, and resumed his seat, grumbling like a		The TT has communicated that Captain was annoyed but the translation hardly portrays the	Been translated erroneously as ... *akanuna Kama mbwa aliyepigwa...*

beaten dog… (Chap. One)	ERTA	imagery effect as to how he grumbled like a beaten dog as is narrated in ST. We see here that also a sign of incapacity to adequately represent the narration (i.e. a TOA TENNA flaw).	
9) … I remember observing the contrast the neat, bright doctor, with his powder as white 10) as snow (Chap. Two)	NDISR	The TT did away with the simile for unknown reasons. Mt. Kilimanjaro is known to have permanent snow at its peak and there is hardly a reason to believe that reference to snow was an alien thing to readers of Kiswahili in a territory where the TT author was an official of a committee to promote the language.	3) Omitted

11) … I remember his <u>breath hanging like smoke</u> in his wake as he strode off… (Chap. Two)	ERTA	If back translated literally, this would mean *he was swallowing saliva every now and then for the fear he had*. The intended communication was not faithfully conveyed. Breath in any case is in Kiswahili *ni kushika pumzi*.	Been translated erroneously as *Mara kwa mara alikua akimeza mate kwa hofu aliyokuwa nayo*
12) …The stranger kept hanging about just inside the inn door, <u>peering round the corner like a cat waiting for a mouse…</u> (Chap. Two)	<u>AMSFT</u>	The TT avoided the phrase totally, thus failing to portray the power of figurative language intended by the ST.	4) Omitted
13) … his teeth were tightly shut and his jaws *as strong as iron...* (Chap. Two)	AMSFT	The TT avoided the use of the simile and therefore denied the TA its communicative power.	5) Omitted
14) …die, and go to		The simile has	Been translated

your own place, <u>like the man</u> in the Bible… (Chap. Two)	ERTA	been paraphrased, leaving out the simile punch effect thus distorting its meaning.	erroneously as … *ukinywa tena fahamu ndiyo mauti yako...*
Chap. Two	INADTA	*Tashbihi:* It is seemingly added in TT as the simile which is indifferent to ST.	Added in TT: *akawa kama mtu aliyeona zimwi*
Chap. Two	INADTA	*Tashbihi:* It is seemingly added in TT as the simile but indifferent to the ST.	*… kapiteni akashikwa na bumbuwazi kama mweye kigugumizi …*
Chap. Two	INADTA	*Tashbihi:* It is seemingly added in TT but indifferent to the ST.	*… damu ikimtoka yule mgeni kama maji...*
Chap. Two	INADTA	*Tashbihi:* It is seemingly added in TT but indifferent to the ST.	*… Mzee akasimama kiasi kidogo kama mtu* mwenye wazimu kwa hamaki…
15) …hot as pitch… (Chap. Three)	APLOD	Powerful imagery but missing in the TT.	6) Omitted

16) …I see old Flint in the corner there, behind you; *as plain as print...* (Chap.three)	NDISR	Is not referred to in the TT, hence loss of identity of a character who in the ST novel .has a purpose of being there.	7) Omitted
17) …moving his *legs like* so much dead weight... (Chap three)	NDISR	Captain's (Billy Bones) imagery of his deteriorating health is not narrated as well in in the TT as was in the ST.	8) Omitted
… after I had given him his medicine, which he took like a child … (Chap. 3)	NDISR	Not narrated used in the TT to show how sick and helpless the captain (Billy Bones) was when taking his medicines.	9) Omitted
18) … he fell at last into a heavy, <u>swoon-like</u> sleep… (chap. 3)	NDISR	The simile was left out in the TT, denying the TA its communicative punch as intended by the ST.	10) Omitted
19) … He fell at last into a heavy, <u>swoon-like</u>		The translator did not transfer it into the TT, thus its	11) Omitted

sleep…	NDISR	power was denied to the TA.	
20) …as he went for support and breathing hard and <u>fast like a man</u> on a steep mountain… (Chap three)	NDISR	The simile was not transferred to TT, meaning that its punch was not communicated	12) Omitted
21) …gripped it in a moment like a vise… (Chap. Three)	CORT	For the first time, the translation is conveys correctly the simile as intended by the ST, thus maintaining the communicative power of figurative imagery as in ST.	Correctly translated as … *akanishika kwa nguvu kama jiliwa...*
22) The expression *of his face was not so much of terror as of mortal sickness* (Chap three)	APLOD	There is total loss of the simile power of the punch.	13) Omitted
23) …all would be *as bright as day* (Chap. 4)	NDISR	Hawkins narrating fruitful expectations of their adventures.	14) Omitted

		This was not transferred to the TT	
24) . His voice sounded louder and higher, as if he were afire with eagerness and rage.	NDISR	Would have been translated as, '*sauti yake ilisikika kwa juu kana kwamba ulikua moto uliokua na hamu.*	15) Omitted
25) Mr. Dance stood there, as he said, "like a fish out of water (Chap. 5)	NDISR	Would have been translated as, '*Dance alisimama pale kama samaki aliyetoka majini.*	16) Omitted
26) …You'd be *as rich as kings if you could find it...* (Chap. 5)	NDISR	Would have been translated as *Ungekua tajiri kama wafalme iwapo ungepata.*	17) Omitted
27) …I regard it as an act of virtue, sir, like stamping on a cockroach … (Chap. 6)	APLOD		18) Omitted
28) …The thing *is as clear as noonday…* (Chap.6)	NDISR		19) Omitted

29) …you might say, like a fat dragon standing up… (Chap. 6)	NDISR	Hawkins describing the thickness of the map to Treasure Island	20) Omitted
30) …The supervisor stood up straight and stiff and told his story like a lesson…(Chap. 6)	AMSFT	No difficulty to translate foreseen; can only guess that the omission was apparently deliberate.	21) Omitted
31) …you might say, like a fat dragon standing up… (*Chap. 7)*	AMSFT	Same case as in above.	22) Omitted
32) …eating like a bull, sleeping like a tree... (Chap.7)	AMSFT	Same case as in above.	23) Omitted
33) …and the squire's pleasure *was like law* among them all… (Chap. 7)	AMSFT	Same case as in above.	24) Omitted
34) …and then slept like a log up hill and down	AMSFT	Same case as in above.	25) Omitted

dale…(Chap. 7)			
35) …hopping about upon it like a bird…(Chap.)	AMSFT	Same case as in above.	26) Omitted
36) … with a face *as big as a ham—* plain and pale, but intelligent and smiling…(Chap. 8)	AMSFT	Same case as in above.	27) Omitted
37) …, and been scolded like thieves…(Chap. 8)	AMSFT	Same case as in above.	28) Omitted
38) …but you're as smart as paint…(Chap.8)	AMSFT	Same case as in above.	29) Omitted
39) …The cook came up the side like a monkey for cleverness…(Chap. 9)	AMSFT	Same case as in above.	30) Omitted
40) … He had good schooling in hi young days and can speak <u>like a book when so minded</u>…(Chap.	AMSFT	Same case as in above.	31) Omitted

10)			
41) …spends twelve hundred pound in a year, like a <u>lord in Parliament</u>…(Chap.11)	AMSFT	Same case as in above.	32) Omitted
42) …suddenly cut off at the top like a pedestal to put a statue on… (Chap.13)	AMSFT	Same case as in above.	33) Omitted
43) …creaking, groaning, and jumping like a manufactory… (Chap.13)	AMSFT	Same case as in above.	34) Omitted
44) …rolled about like a bottle… (Chap.13)	AMSFT	Same case as in above.	35) Omitted
45) …He knew the passage like the palm of his hand…(Chap.13)	AMSFT	Same case as in above.	36) Omitted
46) …hung over us like a thunder cloud…(Chap.13)	AMSFT	Same case as in above.	37) Omitted

47) …hearkening, as silent as a mouse… (Chap.14)	AMSFT	Same case as in above.	38) Omitted
48) …but spoke as hoarse as a crow… (Chap. 14)	AMSFT	Same case as in above.	39) Omitted
49) …and his voice shook too, like a taut rope… (Chap.14)	MISREP	The meaning was different hence misleading information. This could have been, ' sauti yake ilitetemeka kama kamba iliyolegea'	Erroneously translated as*; …Sauti ilikua imefifia kama ya mtu asiyezoea kusema kwa siku nyingi…*
50) …From trunk to trunk the creature flitted <u>like a deer</u>…(Chap.15)	AMSFT	No difficulty to translate foreseen; can only guess that the omission was apparently deliberate.	40) Omitted
51) …his voice sounded hoarse and awkward, like a rusty lock (Chap15)	AMSFT	Same case as above.	41) Omitted
52) …came running to the captain like a dog to the	AMSFT	Same case as above.	42) Omitted

whistle… (Chap.16)			
53) …and offered a target like a barn door. ..	AMSFT	Same case as above.	43) Omitted
54) …Trelawney was *as cool as steel*... (Chap. 17)	AMSFT	Same case as above.	44) Omitted
55) …Squire dropped down beside him on his knees and kissed his hand, crying like a child… (Chap.18)	AMSFT	Same case as above.	45) Omitted
56) …I slept like a log of wood… (Chap. 19)	AMSFT	This could have been translated as *Nililala kama gogo.* Its translation meant *I slept fast and never work up fast.* This was misleading to the TA	Nililala upesi, wala sikuamka upesi
57) …and his crutch was *as helpless as a ship* in stays…	NDSR	The TT denied the TA the punch of the simile by not	46) Omitted

(Chap.20)		referring to it.	
58) …she loomed before me like a blot of something…(Chap. 20)	APLOD	There is some level of difficulty in the translation of this which can be taken as a 'I don't know' strategy.	47) Omitted. The latter thus leaves a hollow.
59) …I'll stove in your old block house like a rum puncheon… (Chap.20)	APLOD	There is some level of difficulty in the translation of this which can be taken as a 'I don't know' strategy	48) Omitted
60) …they would take possession of any unprotected loophole and *shoot us down like rats* in our own stronghold… (Chap 21)	NDISR	Part of the possible translation could have been as thus: …*wangetupiga risasi kama panya*...but for which omission does not seem to be attributed to any obvious cause.	49) Omitted
61) …you've stood by your duty like a seaman…(chap.2	NDISR	Part of the possible translation could have been as thus:	50) Omitted

1)		*…umewajibika kama mwanamaji…* but for which omission does not seem to be attributed to any discernable cause.	
62) "Hang them!" said the captain. "This is *as dull as* the doldrums (Chap. 21)	AMSFT	Part of the possible translation could have been as thus:… *ni dhaifu kama upepo mkali*, but for which omission does not seem to be attributed to any discernable cause	51) Omitted
63) … the first two were *as good as dead*; the mutineer indeed died under the doctor's knife…(Chap. 24)	CORT	This is the second time the TT translation carries the intended information.	Correctly translated as: …*Uso wake ulikua kama uso wa maiti…*
64) …bubbled and chattered like a		Part of the possible	52) Omitted

		translation could have been as thus: *…bubujika nakutoa sauti kama kijito katika kijilima…* but for which omission does not seem to be attributed to any discernable cause	
little mountain stream…(chap.23)	AMSFT		
65) …with my heart *fluttering like* a bird, but gradually I got into the way of the thing and guided my coracle…(Chap. 24)	AMSFT	Part of the possible translation could have been as thus: *…roho yangu ikiburuka kama ndege…* but for which omission does not seem to be attributed to any discernable cause	53) Omitted
66) … subside on the other side into the trough as lightly as a bird. ..(Chap 24)	AMSFT	Part of the possible translation could have been as thus: *…shuka upande mwingine hadi bondeni kama ndege mwepesi…* but for which	54) Omitted

		omission does not seem to be attributed to any discernable cause.	
67) …Oaths flew like hailstones…	AMSFT	Part of the possible translation could have been as thus:.. *laana zikipeperuka kama mvua..yamawe…* but for which omission does not seem to be attributed to any discernable cause.	55) Omitted
68) …and the beautiful white canvas shone in the sun like snow or silver… (Chap.24)	AMSFT	Part of the possible translation could have been as thus *…hema zuri jeupe kama lili angaza juani…* but for which omission does not seem to be attributed to any discernable cause.	56) Omitted
69) …with a report like a	AMSFT	Part of the possible translation could	57) Omitted

gun…(Chap.25)		have been as thus*:…ripoti kama risasi…* but for which omission does not seem to be attributed to any discernable cause	
70) …tumbled to and fro like a live thing in the scuppers…(Chap .25)	AMSFT	Part of the possible translation could have been as thus: *…Anguka huku na huku kama kitu hai ndani ya meli…* but for which omission does not seem to be attributed to any discernable cause	58) Omitted
71) …arms stretched out like those of a crucifix and his teeth showing through his open lips…(Chap. 25)	AMSFT	Part of the possible translation could have been as thus… *Mikono ilinyooka kama zilizo sulubishwa…* but for which omission does not seem to be	59) Omitted

		attributed to any discernable cause	
72) …For a while the ship kept bucking and sidling like a vicious horse…(Chap. 25)	AMSFT	This might have been somewhat difficult to translate.	60) Omitted
73) …He's dead now, he is—*as dead as* bilge… (chap.25)	APLOD	A bilge *kwa Kiswahili ni mfuka madau* for which vocabulary might have offered a challenge for TT.	61) Omitted
74) …We skimmed before it like a bird…(Chap.25)	AMSFT	Part of the possible translation could have been as thus: *…Tulipanga kama ndege…* but for which omission does not seem to be attributed to any discernable cause.	62) Omitted
Chap. 25	INADTA	*Tashbihi:* It is seemingly added in TT as the simile it is derived	… Nilisikia harufu mfano wa nyama…

		from is not in ST.	
Chap. 25	INADTA	*Tashbihi:* It is seemingly added in TT as the simile it is derived from is not in ST.	… Ilikua ya kunguruma kama fahali…
Chap. 25	INADTA	*Tashbihi:* It is seemingly added in TT as the simile it is derived from is not in ST.	… Nisingalikuwa kama kondoo akimbiaye kuchinjwa…
75) …I would go to my prayers like a Christian man." …(Chap.26)	NDISR	This is translatable but omission does not seem to be attributed to any obvious cause. Possible translation: *…ningesali kama mkristo...*	63) Omitted
76) …Something sang like an arrow through the air; …(Chap.26)	NDISR	This is translatable but omission does not seem to be attributed to any obvious cause. Possible translation: *kitu kiliimba kama mshale kupitia*	64) Omitted

		hewani...	
77) …The dirk, where it had pinned my shoulder to the mast, seemed to burn like a hot iron… (Chap. 27)	NDISR	This is translatable but omission does not seem to be attributed to any obvious cause. Possible translation: ... *ilionekana kuchomeka kama pasi moto...*	65) Omitted
78) …but just then it was like music to hear my friends snoring together so loud and peaceful in their sleep… (Chap. 27)	NDISR	This is translatable but omission does not seem to be attributed to any obvious cause. Possible translation ... *ilikua kama mziki kuwasikia marafiki zangu wakingorota ...*	66) Omitted
79) …without pause or change, like the clacking of a tiny mill… (chap. 27)	NDISR	This is translatable but omission does not seem to be attributed to any obvious cause. Possible translation	67) Omitted

		possible translation:…*Bila mabadiliko kama mgurumo wa tingatinga…*	
80) …whispering sounded in my ear continuously, like a stream…(chap 28)	NDISR	Possible translation: …*Sauti ya kunongoneza ndani ya masikio yangu mfululizo kama mto…*	68) Omitted
81) …not a man of them moved, but all *sat staring at me like as many sheep…(*Chap.28)	NDISR	Possible translation …*Wote waliketi wakiniangalia kama kondoo wengi*	69) Omitted
82) …They leaped upon it like cats upon a mouse… (Chap.29)	NDISR	Possible translation …*Waliruka juu yake kama paka juu ya panya…*	70) Omitted
83) …looks mighty like a hornpipe in a rope's end… (Chap. 29)	NDISR	Possible translation*: …One kana kama mwenye nguvu kama pembe mwishoni mwa*	71) Omitted

		kamba...	
84) …he roared and looked about him positively like a lion… (Chap 30)	NDISR	Possible translation: … *…Alinguruma na kumwangalia bayana kama samba...*	72) Omitted
85) …we'll run for it like antelopes… (chap.30)	NDISR	Possible translation *…Tutakingangania kama paa...*	73) Omitted
86) …For the entire world, I was led like a dancing bear… (Chap.31)	NDISR	Possible translation *…Niliongozwa kama mnyama anayeimba...*	74) Omitted
87) …cursed like a madman…(Chap .32)	NDISR	Possible translation: *…Laaniwa kama mwenda wazimu...*	75) Omitted
88) …stickin' out like a tooth…(Chap 32)	NDISR	Possible translation *…Chungulia nje kama jino...*	76) Omitted
89) …digging away with the foot of		Possible translation:	77) Omitted

his crutch like one possessed (chap 32)	NDISR	...*Akilima kwa gogo lake kama aliyepagawa...*	
Chap.32	INADTA	*Tashbihi:* It is seemingly added in TT as the simile it is derived from is not in ST.	*... Damu za watu hawa zitakuwa juu yako kama mzigo mpaka mwisho wako...*
90) ...Every thought of his soul had been set full-stretch, like a racer...(Chap. 33)	NDISR	Possible translation: ...*Kila fikira ya roho yake ilikuwa imenyooka kama anayeshindana...*	78) Omitted
91) ...the man with the bandage spun round like a teetotum...(Chap .33)	NDISR	Possible translation: ...*mtu mwenye bendeji iliyofungwa kama mraba...*	79) Omitted
92) ...wriggling like an eel in his embarrassment ... (chap 33)	NDISR	Possible translation: ...*kupinda kama mnyama aliyeaibika...*	80) Omitted
93) ...Well, then, I will not. But the		Possible translation:	81) Omitted

dead men, sir, hang about your neck like mill-stones…(Chap 33)		...*zunguka shingoni pako kama mawe ya kusaga...*	
	NDISR		
The extent of the hollows left in the power of the figurative language in terms of the omission of similes = 80/92 x 100			**86.1%**

The 7 variable acronyms explained: CORT= Correct Translation Attempt; ERTA= Erroneous Translation Attempt; AMSFT=Amenable to Straightforward Translation; INADTA=Inadequate Translation Attempt; NDISR=No Discernable Reason for the Omission; MISREP= Misrepresentation in translation; APLOD=Apparent level of Difficulty.

Variable frequencies summarized: Aspects of Omission

Variable 1: Correct Translation Attempt (CORT)	02 (2%)	TT author was conscious of simile presence otherwise he would not have attempted being correct here.
Variable 2: Erroneous Translation Attempt (ERTA)	05 (5%)	Suggests a well meant attempt
Variable 3: Amenable to Straightforward Translation (AMSFT) but omitted for unknown reason(s)	31(33%)	Apparent deliberate avoidance
Variable 4: Inadequate Translation Attempt (INADTA);	11(12%)	Limited translation experience
Variable 5: No Discernable Reason for the Omission (NDISR)	31(33%)	Translation fatique (?)
Variable 6: Misrepresentation in translation (MISREP)	02(2%)	Apparent lack of a well thought out translation
Variable 7: Apparent level of Difficulty (APLOD) deserving semantic empathy.	05 (5%)	A high possibility that the omission was due to semantic difficulty.
Total Simile TOA TENNA FLAWS	**86.1%**	
Total Metaphor TOA TENNA OMISSIONS	**10 (100%)**	A high possibility that the omission was due to semantic difficulty.

2.4. Metaphors found in *Treasure Island*, their translation in *Kisiwa Chenye Hazina* and their arguments based on Iceberg theory.

Table 2: Extractions according to the arguments based on Iceberg theory

METAPHORS	ARGUMENTS	TRANSLATABILITY
1) of that wretched skiff and devoutly <u>recommended my spirit to its Maker</u>…	An original metaphor showing the writer's comment on life'	Omitted but could have been translated as '*kupendekeza roho yangu kurudi kwa mwenyewe muumba*
2) … I'm a poor old hulk on a lee shore.(Chap. 3)	An original metaphor showing the creation of the SL writer's message, his personality i.e. he loved sailing	Was omitted. However could have been translated as ' Mimi Ni kiumbe mzee masikini aliyependa kusafiri baharini'
3) …I'm a man that has lived rough, and I'll <u>raise Cain</u>… (Chap 3).	A recent metaphor produced through coining i.e. raising Cain.	Was omitted but could have been translated as ' ningesababisha maafa kama alivyofanya Cain kwa ndunguye'
4) …I held out my hand, and the horrible, soft-spoken<u>, eyeless creature</u>...	an original metaphor quoting the SL writer's comment on life.	Omitted. Would have been translated as kiumbe kisicho macho kilichotisha.
5) …and <u>I take my wig</u> if you don't …break off short, you'll die …	Original metaphor quoting the personality and comment on life.	Omitted. Msimamo wangu ni kwamba usipopumzika utafariki.
6) …I jumped in my skin for terror…	A stock metaphor established to cover a physical and mental situation of the	Omitted. Would be translated as uwoga ulinitoa ngozini mwangu

		narrator.	
7)	…the croaking of the inmates of the wood (metaphorical for insects and or frogs)…	An original metaphor quoted to describe the insects' and frogs' behavior.	Was omitted. Could have been transferred as 'mliowao ulikua kama wa vyura na wadudu waliofungwa
8)	…and small thanks to you big, hulking, chicken-hearted men...	A stocked metaphor covering a mental situation of the sailors.	Omitted. Waoga kama kuku.
9)	…Pew was dead, stone dead…	A cliché metaphor since it has outlived its usefulness	Was omitted but could have been translated as 'mfu kabisa kama jiwe.
10)	…They've got off clean, and there's an end. Only," he added, "I'm glad I trod on Master Pew's corns" for by this time he had heard my story…	a stock metaphor covering a mental situation of the speaker	Was omitted and apparently difficult to translate easily onset
11)	…And I'm to lose my chance for you! I'm to be a poor, crawling beggar, sponging for rum, when I might be rolling in a coach! If you had the <u>pluck of a weevil in a biscuit</u> you would catch them still…	Adapted metaphor into a new context because weevils are found in cereals and not in biscuits.	Was omitted in the TT which at the onset is not easily translatability.
12)	…'Billy was the man for that,' said Israel. ''<u>Dead men don't bite</u>,' says he. Well, he's dead now his self; he knows the long and short on it now; and if ever a rough hand come to	An original metaphor used by the writer to comment on Billy's life and personality.	Omitted but would have been translated as ' wafu hawadhuru'

port, it was Billy.'…		
13) … Dr. Livesey called me to his side. He had left his pipe below, and being a <u>slave to tobacco</u>, had meant that I should fetch it…	An original metaphor describing Dr. Livesey's behavior.	Was omitted but would have been transferred as ' alikuwa mzoefu wa uvutaji tobako'
14) …The doctor changed countenance a little, but next moment he <u>was master of himself</u>…	An original metaphor created to inform readers about the doctor's personality of being responsible.	Was omitted instead of translating it as 'alibadilika mara wakati mwingine akawajibika.'
15) …I began to feel pretty desperate at this, for I felt altogether helpless; and yet, by <u>an odd train of circumstances</u>, it was indeed through me that safety came…	A cliché metaphor produced through coinage of train	Omitted which at the onset is not easily translatable.
16) …I thought this was a very bad sign, for up to that day the men had gone briskly and willingly about their business; but the very sight of the island had relaxed <u>the cords of discipline</u>…	Original metaphors containing the core of the writer's message concerning the pirates' rules.	Was omitted. Would have been translated as 'legeza sheria za nidhamu'
17) … As soon as I remembered I was not defenseless, <u>courage glowed again in my heart</u> and I set my face resolutely for this man of the island and walked briskly towards him. He was concealed by this time behind another tree trunk…	A stock metaphor informing readers of the narrator's physical and mental situation	Was omitted. However it could have been translated as ' ujasiri ulirejea tena rohoni mwangu'

18) …Every time we had a crack at them, we were to take it, saving our own lives, with the extremist care. And besides that, we had two <u>able allies—rum and the climate…</u>	A stock metaphor talking of the pirates' life situation while in the field	Omitted, thus denying the TT the imagery comparison of the two friends the pirates had. 'Kinywaji na hali yangu'
19) …the other mutineers had been already <u>swarming up</u> the palisade to make an end of us…	A stock metaphor describing the sailors' fears of being destroyed by the mutineers.	Was omitted. Would have been, ' waharibifu walikua tayari wakiogelea kutuangamiza'
20) … . And yet, in this <u>breath of time</u>, the fight was over and the victory was ours	Adapted metaphor used to describe the moment at which war had come to an end.	Was omitted. Would have been ' muda si muda ' or 'punde si punde'
21) … and sometime in the following night, without sign or sound, <u>he went to his Maker</u>… (chapter 22)	A stock metaphor established to cover on the physical situation of Hunter's death.	Was omitted instead of translating it as ' alienda kwa muumba wake'
22) …. As I continued <u>to thread</u> the tall woods, I could hear from far before me…	Cliché metaphor coined from thread	Was omitted because at the onset is not translatable.
23) … All at once there began the most horrid, <u>unearthly screaming,</u> which at first startled me badly…	A stock metaphor established to describe the mental and /or physical situation of the narrator	Was omitted. Would have been translated as, 'mayowe ya kidunia'
24) …But not you, you can't; You hain't got the <u>invention of a cockroach</u>…	A cliché metaphor coined from cockroach's art of invention	Was omitted but would have translated as ' ubunifu wa mende'
25) …and I'm still your cap'n, mind—till you outs with your	An adaptive metaphor into a new context of the mutineers bad	Was omitted in the TT because at the onset is not translatable

grievances and I reply; in the meantime, <u>your black spot isn't worth a biscuit</u>…	English.	
Total TOA TENNA flaws"		**100%**

Names omitted from the TT but of which various conversations in the ST are attributed to resulting in narrotology narrowing.

1) Billy Bones	11) John Hunter
2) Jim Hawkins	12) Richard Joyce, owner's servants, landsmen—
3) Jim Hawkins' mother	
4) Alexander Smollett, master;	13) Long (John) silver
5) David Livesey, ship's doctor;	14) Israel Hands
6) Abraham Gray, carpenter's mate;	15) Tom Morgan
7) Squire John Trelawney,owner	16) Mr. Arrow
8) Black Dog	17) Thomas Redruth
9) Pew	18) the lad Dick
10) Mr. Dance	19) Alan
	20) Ben Gunn-the man of the Island

2.5 The problem that might have been faced in translating similes and metaphors

With 25 simile omissions that appear to be otherwise amenable to straightforward (AMSFT) as the highest number, it can be suggested that there was a deliberate narrowing of the narrotology in the AMSFT sense.   Fifteen other similes omitted further seem to show no discernable reason for the omissions other than sheer possible translation duress. Any attempt on the simile transfer was correct to the order 2 out of 56 (i.e. 3.6%) which an extremely poor score on the part of the TT author suggestive of incompetence in the discipline of simile knowledge.

We have attempted to present possible translations of some of the similes and metaphors and are of the view at least 50 to 80% could successfully have been

attempted but only if they were guided by a theoretical basis of which the TT author may not have been equipped with at his time.

In empathy, to Johnson, we have attempted to examine according to Larson (1998) possible reasons (he mentions 8) why metaphors might have been so hard that none were attempted by the TT author. In retrospect:

1) The image used in the metaphor may have been well thought out to justify omitting altogether. For example, a metaphorical expression based on snow would be meaningless to people who live in some parts of South Pacific where snow is unknown. In English it can be said that, '*we washed our clothes as white as snow'* but in order to make comparison in the South Pacific, the image would probably be '*as white as seashells or as white as bone.*

2) It could also be that the fact of the topic of metaphor may not have clearly come across the translator. For example, in the ST sentence,

> …They've got off clean, and there's an end. Only," he
> added, "I'm glad I trod on Master Pew's corns" for by this
> time he had heard my story…

In above example, the topic, and other details are left implicit and which only known to the narrator.

3) Even if the TT author understood the context of the above ST phrase, as implicit it was, it probably was hard to identify the point of similarity and interpret the metaphoric content. For example when we say, *he is a pig;* the point of similarity is not included. A general example of this can be likened to the metaphoric abuse: "You pig!" In some cultures, such a reference to pig would imply *dirty* while in others it would mean *someone who does not listen to people;* hence a problem of similarity.

4) The point of similarity with respect to "Pew's corns" (see the same example above) may be understood differently in some cultures. A corn is a small painful raised bump on the outer skin layer which would hardly be a significant metaphor in the African metaphoric context. The same image may be used with different meanings. For example, it might

mean Pew like a corn cob or his body part(s) e.g. his private male parts (seed) were stepped on. A translator with some caution would avoid such an ambiguity.

5) There could also have been a possibility that the receptor language did not make comparison of the type which occurs in the ST metaphor, For example, in the sentence,

> …And I'm to lose my chance for you! I'm to be a poor,
> crawling beggar, sponging for rum, when I might be rolling
> in a coach! If you had the pluck of a weevil in a biscuit you
> would catch them still…

The above is an adapted metaphor put into a new context because weevils are in many cases, in East Africa, found in stored grains and not in biscuits as are known in that part of the world. The appropriate comparison might be with a weevil in granary of maize or cowpeas.

6) Even if the above was to be domesticated, a weevil in a granary of maize would locally have an unusual metaphoric ring to it. Language differs in how frequently metaphors are used and how easily new metaphors are created in the language. In *pijin* English (commonly spoken in West Africa, for example, it is said that literal statements are taken as they are. Metaphors which something else tend to be rejected outright. Similes are used instead.

7) The ST may have carried some new metaphors (i.e. more or less new creations to the TT author) and to translate such into Kiswahili at that time could have been a serious problem of understanding. The TT author might have realized that in languages where metaphors are not used very much, it could have been difficult for readers to understand a metaphor translated directly from the SL.

8) In Swahili like many other receptor languages where metaphors with their frequent translations, many of the images will already have metaphorical meaning in the language. If the ST text uses the images in a different way, there could possibly have been misunderstood since the point of similarity commonly thought in the receptor language will be the natural interpretation.

CHAPTER 3: DISCUSSION OF FINDINGS

3.0 Introduction

3.1 Key findings on omission of similes and metaphors

1. A significant number of the 20 characters to whom various conversations are attributed to in the ST are omitted. In essence, it means that what the statements they made in the conversations and in effect any use of similes and/or metaphors were equally lost. This character omission could be the largest cause toward the abridgement problem detected in the TT.

2. Apparent level of Difficulty (APLOD) deserving semantic empathy represented as variable 7 has only a 5% frequency occurrence which would bear little on the abridgment problem. In *Kisiwa Chenye Hazina,* for instance, the fidelity challenge could indeed be related to any one or more of the following:

   - The source text figurative language must have been relatively difficult to the understanding and ability of the translator to effectively handle at his time.

   - Source culture (e.g. African audience vs. Anglophonic) might have been difficult to bridge.

   - Target reader/audience for whom the TT short story was intended might have been perceived as *perhaps* lacking in the equivalent linguistic maturity of western literature for a precise fidelity to have been a big issue.

   - The edit, preview and critique tools of translation at the time were not as advanced as they are today to have made the refining versatile

   - The receiving culture may not have had as muchy Swahili expertise, teachers and/or learners of Kiswahili as is the case today.

   - Johnson, the translator of the ST to the TT probably needed to develop something and as quickly.as was possible for improving and promoting Swahili language and therefore might have been averse to the translation technicalities unaware of the linguistic consequences.

3. Flawed translation of similes were as follows: 2% misrepresented translation; 5% erroneously; and 12 % inadequately. They add up to 19% flaws. They, however, do not

constitute a problematic feature of abridgement but rather discrepancies peculiar to the TT as a whole.

4. Variable 3 on the order of 33% omission described as similes amenable to straightforward translation (AMSFT) but omitted for unknown reason(s); and Variable 5 with another 33% depicting a none-discernible reason for the omission (NDISR) of the similes to a significant degree both constitute 66% deletion. However, the simile omission falls short of the 87.5% (the $7/8^{th}$ that can be arbitrarily hidden below the surface of water according to the Iceberg theory of omission. The implications are, therefore, not about the adversity on the theory but rather on the loss that may be regarded as a simile abridgement handicap. According to Hadjivayanis (2011) *Kisima Chenye Hazina* is an abridged version (i.e. a short story).

> ...If a writer of prose knows enough of what he is writing about he may omit
> [$7/8^{th}$ *of… insert is mine*] things that he knows and the reader [*knows too-insert mine*], if the writer is writing truly enough, [*he*) will have a feeling of
> those things as strongly as though the writer had stated them.

It is not clear that the readers for which Johnson's TT was intended knew as much as Johnson knew about the ST. Therefore, it is safe to assume that the 66% of the simile omission is to be considered as simply lost.

5. Metaphors were omitted 100% but apparently not as a cause of abridgement but a tendency of Johnson's abridgement style. Both simile and metaphor omission is thus a peculiar that was introduced in Johnson's abridgement translation effort of which can be considered as having left a hollow in the figurative speech otherwise rich in the ST.

We conclusively refer to the said hole created by omitting the characters as Tact **of A**djustment **T**endered **E**ntirely on **N**arrotology **Na**rrowing' (TOA-TENNA) as our final unique verdict.

3.3 Advising cautious interpretation

These findings must be interpreted with caution because the basis of conclusion is based on the assumed theory of omission which may not have been consciously adopted and applied by Johnson as he may have had a different strategy, intent, circumstances in mind when he was translating. The extent to which he was familiar with the Iceberg theory or any other theory for

that matter remains not certain. Furthermore, it his linguistic specialty as a translator is uncertain.

3.4 Suggesting a general hypotheses

Given the above, any further work to be directed to similar STs written around the same period as Treasure Island could be best guided by the hypothesis such as the following one: All TT translations undertaken at the pre-independence Swahili development period have a fidelity problem to the source texts.

Although our results suggest the rejection of the null hypothesis, it does not negate the quality in entirety of the TT of the *Kisiwa Chenye Hazina* except for the loss of the figurative language omissions as they pertain to the omission of the similes and metaphors to which this study confined itself.

CHAPTER FOUR: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

4.0 Introduction

This research project was set out to investigate challenges of translating similes and metaphors from the original English novel *Treasure Island* into Kiswahili translated as *Kisiwa Chenye Hazina*.

4.1 Summary

4.1.1 Achievement of the objectives:
The study had three objectives which were:

1. To investigate a possible consequence of the abridgement.

2. To determine if there was any deletion or addition of similes and metaphors and their likely effects on the power of the figurative language.

3. Based on seven variable criterion, assess possible difficulties related to translating similes and metaphors into *Kisiwa Chenye Hazina* from *Treasure Island*.

With regard to objective 1, we conclude that character omission appears to be a single most culprit that caused abridgment problem.

With respect to objective 2, we have demonstrated that there are indeed deletions of similes and metaphors to a substantive extent that can be traced back to the omission of the characters who stated them.

Regarding objective 3, it is apparent that Johnson must have faced several difficulties in handling similes and metaphors present in the ST.

4.2 Testing of Hypotheses.
The study had the following hypothesis:
There is no problem in the way *Kisiwa Chenye Hazina* has been translated.

In retrospect to similes and metaphors, although not statistically tested, would seem to ;be true if more advanced linguistic analysis was the intent.

4.3 Application of Hemingway's (Iceberg) Theory of Omission

To the extent that the gist of the main story of the ST still prevails in the TT, the Iceberg theory (Smith, 1983) of the 1/8th floating above water is evident. However, based on the same theory, the cautionary side of its argument has led us to conclude that the omissions in the TT have left a big hole in the figurative language to which we have ascribed the flaw to TOA TENNA.

4.4 Conclusions

The findings suggested the following, that:

- The translator may have applied the omission strategy either consciously or otherwise by avoiding inclusion of similes and metaphors in the TT.
- The omission strategy could have been associated with failure to understand the meaning of similes and metaphors in the ST or the translators were totally unfamiliar with TL.
- It is noted that even in the ST, metaphors are proportionately fewer than similes possibly for didactic purpose and also to focus on the adventure more than the metaphor figures of language. For both ST and TT readers, the sparing inclusion or total exclusion could be for purposes of moderation given the perceived levels of readership for which the reading was intended.
- Johnson's inability to handle simile and metaphor translation would seem to be supported by Larson's view (1998: 276-277) that translators into the receptor language are likely to find metaphors hard to understand and cannot be translated literally across the cultural meaning.

4.5 Recommendations for further studies

We recommend that the TTs like *Kisiwa Chenye Hazina* which were translated under the same pre-independence period as was be further re-examined occurences with a view to determine their didactic efficacy in terms of the following:

1. The extent to the original names of the ST characters are preserved in the TT.

2. The extent to which either the figurative speech or utterances or the roles they played are translated as with as close equivalence as is possible.

3. Detection of likely deletions and or additions. When a TT has additions they may cause over-translations leading to unfavourable effects such as the unshaping of rhythms and a reduction of the clarity of the work's 'voice' (Bergman as quoted in Wing BO TSO, 2010) unless it is justifiable to certain instances in which a simile or metaphor's work's voice might suffer the risk of loss (Eco as quoted in Wing BO TSO. 2010). Similarly, omission in translation is normally is also considered unfavourable because during its process some information or effect in the ST will be omitted and therefore lost

The above recommendations are particularly made in view of the fact that a number of English novels used for educational purposes as set books in schools have not been subjected to above assessment. The novels include:

- Bunyan's *Pilgrim's progress* (1678) translated in 1927 into *Safari ya Msafiri* (1927);
- *Hadithi za Esopo* (1889) which are adaptations of Aesop's Fables;
- *Alice in Wonderland* (1865) into *Elisi katika nchi ya Ajabu* (1940);
- Rider Haggard's *King Solomon Mines* (1885) into *Mashimo ya Mfalme Suleimani* (1929)
- Defoe's *Robinson Crusoe* (1719) translated as *Robinson Kruso* (1929);
- Kipling's *Mowgli stories* (1894) translated as *Hadithi za Maugli* (1929);
- the George Orwell's *Animal Farm* translated by Kawegere as *Shamba la Wanyama (*the year not given from the citation source- Hadjivayanis, 2011*);

Further more, such an exercise will not be futile but could also have invaluable contribution to capacity building of the english-swahili translation discipline.

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