The Issue of Metaphor in Literary Translation: Focusing on the Analysis of a Short Story Translation[*]

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Abstract

This paper defines metaphor translation in literary texts translated into Korean. Specifically, it presents concepts related to metaphor translation such as 'text types' and 'semantic/ communicative translation' necessary for discovering how the issues of culture and metaphor are defined. Then it introduces a method of data analysis and seeks out an appropriate metaphor translation technique. The results of the analysis of five Korean translations of a short story by Poe show that the main feature of the metaphor translation into Korean in the data is the priority on the transfer of meaning rather than that of form. As for desirable translation of metaphor in high literature, a suitable method is to reproduce the image in the TT as closely as possible. Therefore, it is important for a metaphor to be retained in the translation. However a metaphor translation cannot be always identical to its ST. When the semantic translation cannot help TT readers understand the metaphor, the translator should try to find equivalence rather than identity. In other words, if metaphors cannot be translated by using metaphors, it can be done by focusing on communicative rendering and/or cross-cultural translation.

Keywords: metaphor, semantic translation, communicative translation, text types, cross-cultural translation

1. Introduction

There are some basic requirements for success in literary translation. Translations need to make sense, to transfer the spirit and manner of the original, to have a natural and easy form of expression, and to produce a response. These requirements are related to communication with TL[1] readers. A typical linguistic problem that translators face in communication with TL readers is the translation of metaphors.

Metaphors reflect human experience and can contribute to the expression of the way human lives are embedded in language. They can include a personalized, compressed use of language or be related to specific cultures. Therefore, metaphor translation requires entailed knowledge and solid background research to get an appropriate equivalence of lexis and syntax as well as of style, text types, and cultural elements.

This paper defines metaphor translation in literary texts that are translated into Korean. It specifically presents concepts related to metaphor translation such as semantic/communicative translation necessary for discovering how the issues of culture and metaphor are interrelated. The paper will first examine what a metaphor is and how the types of metaphor are categorized. Then the relationship between the text types and translation method will be investigated because the type of ST[2] strongly affects the translation method of metaphor. The paper then introduces a method of data analysis and seeks out an appropriate metaphor translation technique focusing on ST-oriented and TT[3]-oriented methods.

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[1] Target Language: the language into which a text is to be translated.
[2] Source text: The text to be translated.
[3] Target text: The translation, i.e. the result of the translation process.

The data research consists of a short story written by Poe and its five Korean translations. The research shows which method literary translators use to communicate with TL readers in metaphor translation. The theoretical grounds appropriate to the analysis are presented along with the results.

2. Metaphor in Translation

Newmark states that the first purpose of metaphor is to describe something comprehensively, economically and generally more forcefully than what is possible in literal language (Newmark 1988: 111). However, metaphor can create difficulties and conflict in the translation process because of its vagueness and implication. Newmark categorizes metaphor into six based on the dead/live metaphor distinction: Dead metaphor, cliché metaphor, stock or standard metaphor, adapted metaphor, recent metaphor, and original metaphor. Dead metaphor "relates to universal terms of space and time, the main part of the body, general ecological features and the main human activities" (ibid. 106). In dead metaphor, the figurative value is lost through overuse, and the image is hardly clear. Cliché metaphor has outlived its usefulness and is used as a replacement for clear thought, often emotionally, but without corresponding to the facts of the matter (ibid. 107). Stock, or standard metaphor, is an efficient and concise method of covering a physical and/or mental situation in an informal context both referentially and pragmatically" (ibid. 108). Adapted metaphor is in fact a stock metaphor that has been adapted into a new context by its speaker or writer. Recent metaphor is made by coining and is spread rapidly in the SL[4]. Original metaphor is created by the SL writer and holds the core of the writer's message, his or her personality and his comment on life (ibid. 112).

According to Newmark's distinction (1985: 319-320), conceptual

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[4] Source Language: the language in which the text to be translated is written.

metaphors are appropriate for explanation and description, while affective metaphors are expressive and interpretative rather than descriptive. The former presents physical reality, while the latter reflects the states of mind.

Newmark refers to the translation method of these metaphors correlating with semantic and communicative translation. "There is a relation between conceptual metaphor and communicative translation as there is between affective metaphor and semantic translation" (ibid. 320). "Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (Newmark 1981: 39). Communicative translation puts emphasis on conveying the message of the original in a form that conforms to the linguistic and cultural conventions of TL rather than emphasizing the actual words of ST as closely as possible. When the text is categorized as serious literature, semantic translation is assumed appropriate. Reiss also aligns herself with Newmark. Reiss links language functions to text types and translation method. She categorizes four text types in connection with the translation method.

3. Text Type and Appropriate Translation According to Text Types

When translators come across the barrier of linguistic and cross-cultural items in translating literature, they might need a proper signpost to guide them. The argument of Reiss can be a useful tool in solving the linguistic and/or socio-cultural problem in translation. Reiss presents the translation method according to each text type. Even though the TT might have a different translation method according to the time of the TT's publication and socio-cultural situation, Reiss's translation method based on the text type can present the basic guideline to translators.

Reiss (1989: 108-109) categorizes four text types and summarizes the main characteristics of each text type as the following. An informative text type presents plain communication of facts, i.e. information, knowledge, and opinions, etc. The language dimension used to transfer information is logical or referential, and the content or topic is the main focus of the communication. An expressive text type means creative composition, in which the author uses the aesthetic dimension of language. Both the author and the form of the message are foregrounded. An operative text type induces behavioral responses. The aim of its function is to appeal to or persuade the reader or receiver of the text to act in a certain way. The form of language is dialogic, and the focus is appellative. Audio-medial texts are films, visual and spoken advertisements.

Reiss's suggestions on specific translation methods according to the text type are as the following (ibid. 109). The translation of informative texts[5] should convey the full referential or conceptual content of ST. The translation should be in plain prose without redundancy and necessary explication should be used. The translation of an expressive text[6] should convey the aesthetic and artistic form of ST. The translation should use the identifying method and the translator should adopt the viewpoint of the author of ST. The TT of an operative text[7] should create the desired response in the TT readers. The translation should use the adaptive method and make an equivalent effect among the TT readers. Audio-medial texts need a supplementary method, and written texts should be supplemented with visual images and music.

Poe's short story is categorized as serious literature. According to Reiss' categorization, Poe's short story, *Ligeia*, belongs to an expressive text and the translation should transmit the artistic form

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[5] The main aim of this text is to convey information to the readers.
[6] The major feature of this text is that it includes an aesthetic component.
[7] Political manifestos and advertisements are the typical texts of this type.

of the ST, which is semantic translation. It means that the ST and the standpoint of the author should be respected.

4. Data Analysis

4.1. The Methodological Issue of this Study

This analysis will find out which methods the translator adopts in metaphor translation and examine how the results of the analysis are related with metaphor translation method according to text type. The analyzing tool is Newmark's seven procedures in metaphor translation. While Newmark has suggested eight procedures for metaphor translation, the procedure titled as 'the modification of metaphor' is adopted only for non-expressive text where the SL metaphor is "too bizarre or decorated" (1985: 310).

The following are the procedures for translating metaphors suggested by Newmark in order of preference (1981: 88-91): Reproducing the same image in the TL, replacing the image in the SL with a standard TL image, translating metaphor by simile, translating metaphor by simile plus sense, converting metaphor to sense, deleting, and translating the same metaphor combined with sense. These seven methods cover possible methods in metaphor translation. The order is originally listed by preference. In this paper the order is restructured by the order of faithfulness to ST. According to this order, message and form are considered in deciding the deviation grade. Message is the primary factor than form in the arrangement. The order is decided as follows:

   1) Reproducing the same image in the TL.
   2) Translating the same metaphor combined with sense.
   3) Translating metaphor by simile.
   4) Translating metaphor by simile plus sense.
   5) Replacing the image in the SL with a standard TL image.

6) Converting metaphor to sense.
7) Deleting.

In the first and second method of translation, meaning and form are well preserved. As for the third and fourth method, the translation focuses on transference of meaning rather than form. In the fifth and sixth method, the translation focuses on the communicative rendering to TL readers.

4.2. Analysis of the TTs

The five metaphor translations translated by professional translators will be analyzed. The comparative analysis might be difficult to generalize with the limited data, but the significance of this study is to introduce a kind of data analysis and to examine the theoretical grounds of literary translation. It also might be a foothold for continuous studies of this field.

The SL is Edgar Allen Poe's *Ligeia* published in 1967. Five Korean translations are presented in the appendix. They have been published by different publishers at different times. The information of the TTs is tabled as the following.

Table 1. Information of the 5 TTs

	Publication year	Publisher	Translator
TT 1	1971/1975	Sangsugak	Kim Byungho
TT 2	1975/1981	Samsung	Park Kyungryul, Oh Kugkeun
TT 3	1991	Hakwon	Kim Byungchul Kang Youngkil
TT 4	1996	YBM Si-sa	Editing Department
TT 5	2005	Samjisa	Editing Department

The metaphor texts are as follows:

(1) Or was it rather a caprice of my own –a wildly romantic offering

on <u>the shrine </u>of the most passionate devotion (Poe, 1967/1981: 110)?

(2) It was <u>the radiance of an opium-dream </u>— an airy and spirit-lifting vision more wildly divine than the phantasies which hovered about the slumbering souls of the daughters of Delos (111).

(3) Of all the women whom I have ever known, she, the outwardly calm, the ever-placid Ligeia, was the most violently <u>a prey to the tumultuous vultures </u>of stern passion. (114)

(4) With how vast a triumph – with how vivid a delight – with how much of all that is ethereal in hope did I feel, as she bent over me in studies but little sought—but less known—that delicious vista by slow degrees expanding before me, down <u>whose long, gorgeous, and all untrodden path</u>, I might at length pass onward to the goal of a wisdom too divinely precious not to be forbidden! (115)

(5) How poignant, then, must have been the grief with which, after some years, I beheld my well-grounded expectations <u>take wings to themselves and fly away!</u> (115)

(6) And the blue veins upon the lofty forehead swelled and sank impetuously with <u>the tides </u>of the most gentle emotion. (115)

(7) Let me speak only of that one chamber, ever accursed, whither, in a moment of mental alienation, I led from <u>the altar</u> as my bride – as the successor of the unforgotten Ligeia – the fair-hared and blue-eyed Lady Rovena Trevanion, of Tremaine. (118)

4.3. The Results of the Analysis

4.3.1. The Overall Statements of the Results

A main feature of the metaphor translation into Korean in this

data is to put priority on the transfer of meaning rather than that of form. Specificly, TT3, TT4, and TT5 respect the ST while TT1 and TT2 try to show common parlance for readability to Korean readers in metaphor translation.

The total shown in Table 2 is the sum of the number of each metaphor in the text. The total sums of each metaphor in the text can be a basis from which to judge how much the TT has deviated from the ST. The higher the sum is, the more the TT moves away from faithfulness to the ST. For example, the result shows that the total sums of the two TTs published in the 1970's are 36 and 30. The sums are far higher compared to the other three TTs published in the 1990's and 2000's. The result of the analysis is tabled as the following.

Table 2. Number of Translation Method per Each Text

	M. text 1	M. text 2	M. text 3	M. text 4	M. text 5	M. text 6	M. text 7	total
TT 1	6	3	7	1	6	6	7	36
TT 2	7	6	3	1	1	5	7	30
TT 3	1	1	3	1	1	6	1	14
TT 4	1	1	5	1	1	1	6	16
TT 5	5	4	4	1	1	5	1	21

The token[8] per each translation method in Table 3 shows how frequent each TT uses a certain kind of translation method. It reveals which method Korean translations generally adopt.

Table 3. Token per Each Translation Method

Trans.Method	1	2	3	4	5	6	7
Token	16	0	3	2	4	6	4

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[8] The frequency of using a specific item or figure.

4.3.2. The Translation Method per Metaphor Type

The seven metaphor texts include one stock metaphor, three dead metaphors, and three original metaphors. Here the stock metaphor and dead metaphor are put into the same category, which are defined as a 'routine metaphor' in this study. The common translating feature of the routine metaphors shows that the first method of translation is frequently used, and the third and fourth methods are not adopted. In translation of the original metaphor, various methods except the second one are adopted. Translators try to use various methods to transfer the meaning of the original metaphors to the TL readers. The meaning of original metaphors might not be grasped easily because they are the ST author's unique and creative expressions.

Table 4. Translation Method in Routine Metaphors

	M text 1 (stock)	M text 4 (dead)	M text 6 (dead)	M text 7 (dead)	total
TT 1	6	1	6	7	20
TT 2	7	1	5	7	21
TT 3	1	1	6	1	9
TT 4	1	1	1	6	9
TT 5	5	1	5	1	12

Table 5. Token per Each Translation Method in Routine Metaphor

Trans.Method	1	5	6	7
Token	10	3	4	3

Table 6. Translation Method in Original Metaphor

	M. text 2 (original)	M. text 3 (original)	M. text 5 (original)	total
TT 1	3	7	6	16
TT 2	6	3	1	10
TT 3	1	3	1	5
TT 4	1	5	1	7
TT 5	4	4	1	9

Table 7. Token per Each Translation Method in Original Metaphor

Trans.Method	1	3	4	5	6	7
Token	6	3	2	1	2	1

Metaphor text 4 and 5 can be noticed in that the metaphor images are retained in the TTs regardless of the time of translation. The images, 'path' and 'wing', are assumed to have clear and specific meanings and to be communicated well in the TL society with literal translation.

4.3.3. Translation Method per Each TT

TT1 has five cases where the metaphors are converted to sense or deleted. This TT hardly retains the image of the metaphors and just tries to transfer the message to the TL readers. TT2 also reveals a translation method focused on readability of TL readers. The translational feature of the method is that it departs from the form of metaphor in order to deliver the message. The translator changes the image in the SL to a standard TL image or to the metaphor. He also omits to translate the metaphor expression in four cases for readability. TT3, published in the 1990's, seems to convey the image of the ST faithfully. The total sum of TT3 is smallest among the five TTs. It means that the TT is faithful enough to transfer the metaphor image in the ST compared to other TTs. In the case of TT4, the first method is overwhelming. The TT tries to maintain fidelity in form and message. The feature of TT5 maintains less fidelity than TT3 or TT4 and deviates more or less from the image in the ST in both form and message.

5. Discussion

5.1. Meaning Rather Than Form

The comprehensive result in this analysis is that the first method

is overwhelming. Sixteen cases among 35 tokens reveal the first method, which reveals that the translators try to be faithful in both the form and the meaning in metaphor translation. The second frequent method is the sixth method, in which the translators transfer metaphors by sense in TL. In this method of translation, the image of the ST has gone and only the message is passed on. Then the translators also change the ST image to an established and accepted TL image, delete the metaphor in translation, or translate metaphor as simile. They are assumed to put priority on the transfer of meaning rather than that of form.

One noticeable thing is that none of the five TTs adopts the second method. The method, translating the same metaphor combined with sense, might be considered as an appropriate way for retaining form and making TL readers understand the original meaning. However, the five TTs do not include the gloss as a supplementary tool for explicating the metaphor image.

In the Newmark's order of preference, explaining the image with gloss is in the last rank. In the case of English-Korean translation, gloss is often adopted in the metaphor and cross-cultural translation for communicating with TL readers. House (2001: 141) also states that the use of gloss is proper in the translation of literary texts. The method to use gloss in the metaphor translation in literary texts is appropriate in that it keeps ST undamaged and the TL readers are able to understand the metaphor easily.

As referred in chapter 3, the semantic translation method is appropriate since the ST is serious literature. TT3, TT4, and TT5, which have been translated since the 1990's, are relatively faithful to the principle. However, TT1 and TT2, translated in the 1970's and 1980's, are assumed to have neglected to maintain the principle of fidelity. They just focused on conveying the message rather than keeping the metaphor image and the ST form.

Adhering to the semantic translation method is not necessarily the best method given the extraordinary nature of metaphor translation.

However, to retain the metaphor image and form if possible is the best strategy. In this situation, Newmark's advice is valid: " Provided that effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation" (Newmark 1981: 39).

5.2. Equivalence Rather Than Identity

Another important consideration to note is the metaphor translation focusing on communicative rendering and/or cross-cultural ones. All but the first method that Newmark has suggested have a tendency of cross-cultural translation in order to find proper equivalences. Therefore, in the five TTs, 19 cases out of 35 tokens show that the translators put the focus on communicative rendering rather than on preserving identity. Here the cross-cultural translation in metaphor will be discussed and the examples of proper cross-cultural translation will be introduced.

Lomheim states that "striking metaphors in SL can only be translated equivalently using as striking metaphors in TL" (ibid. 132). However, a metaphor translation cannot always be identical to its ST. When the semantic translation cannot make TT readers understand the metaphor, the translator should try to find equivalence rather than identity. He or she should try to find the road away from strict literal rendering. Therefore, if metaphors cannot be translated by using metaphors, it can be done by focusing on communicative rendering and/or cross-cultural translation. As Borges believes, focusing on readability does not mean betrayals of faithfulness (Kristal 2002: 30). In the following translation of Aesop's Fables, the translator appropriately conveys the metaphor expressions with the TL culture-oriented method.

(8) *The Frogs Who Asked For a King*

The frog <u>nation</u> , becoming bored
with democracy, raised such a fractious cry
that Jupiter appointed them an <u>overlord.</u>
<div align="right">(Kim 2001: 124)</div>

The translator, Kim Jeong-Woo, suggests that translation of "nation" as "people"*(Baeksung)*, and that of "overlord" as "great king"*(Daewang)*. He considers the periodical background with which Korean readers are easily recognized. Dynastic times are not an unfamiliar period to Korean readers. Therefore, the terms *Baeksung* and *Daewang* are familiar concepts to Korean readers.

(9) *The Crow and the Fox*

Mr Crow, perched in a tree, held in his beak
A piece of cheese.
Mr Fox, attracted by the smell,
    Began to speak
    In terms roughly like these:
    "'Hullo!
I mean, good morning, honourable Crow,
    You look uncommonly well,
Indeed you look a veritable Romeo.
Honestly, if it were not for one thing
You would be <u>the phoenix</u> of our woodland birds.
Your feathers are gorgeous – but how well can you sing?
 (omission)   (Kim 2001: 124)

The translator suggests the appropriate translation of "the phoenix" as "the king" (*Imgeum*) or "Chinese phoenix" (*bonghwang*) rather than "undying bird *(Bulsajo)*." It is because *Bulsajo* is not the expression that young Korean readers easily accept. The translator

shows TL-oriented strategy in both of his translations and intends to transfer the expression specifically to the TL readers. Considering that the STs' readers are children, the method of selecting a communicative translation method seems to be appropriate. "Communicative translation attempts to produce on its reader's an effect as close as possible to that obtained on the readers of the original" (Newmark 1981: 39). Focusing on the SL culture means faithfulness to the ST, but the method might not accommodate the needs of TL readers since it sounds 'foreign'.

The translation method of focusing on the TL culture has the following aspects: Firstly, the translator tries to convey the implied message to the TL readers. Secondly, the translator changes the text into the appropriate expression of the TL culture. Thirdly, the translator omits the metaphor when he or she thinks that the text is appropriate without it. The omission is not desirable as the original expression should be preserved as much as possible in the case of high literature's translation. When the translator tries to change the metaphor expression according to the TL society, he or she must have extensive analysis and serious consultation on the basis of the preservation of the ST's character and grace.

6. Conclusion

Until now the issues which a translator prioritizes have been considered. A translator decides translation strategies focusing on angles such as ST or TT, and style or content. Here the paper will conclude with the suggestions of appropriate metaphor translation.

The translator should examine the way the images work in the SL, be aware of the style and the way in which language reflects contents, and then reproduce it in the TL. Through the translation procedure, the translator can see through a brick wall of his or her mother tongue. When the text is expressive, the translation would

retain the metaphor as much as possible. Therefore, to reproduce the image in the TT can be a suitable strategy in metaphor translation of high literature.

It is important for a metaphor to be retained in the translation of an expressive text than in an informative text, where translation of its semantic value alone will be satisfactory. This means that in literary text, semantic translation is appropriate. However, if the image is not familiar with the TL readers, some devices to make them understand the message are necessary. In this case, the translator can choose any method from the second to sixth methods of metaphor translation. In brief, the appropriate method of metaphor translation is summarized as follows. Metaphor translation in literary texts should put focus on the expressive function. As for translation strategy, semantic translation is proper. When both the meaning and the form cannot be kept in the TT, the translator should maintain prior commitments to the meaning, which means that the translator should find some devices for acquiring equivalence.

To make a proper metaphor translation, translators should recognize that metaphor translation needs relevant knowledge and substantial background study. To establish the contact between the author and TL readers in metaphor translation, literary translators should utilize all their linguistic abilities or relevant material on the basis of conventionality.

Appendix

Five Translations of Metaphor Text 1-7.

Text 1
(TT1) 혹시 그것은 내 마음이 어지러워 가장 열렬한 사랑의
      표시로 내가 결정한 매우 낭만적인 행위였을까?

(TT2) 나의 애정의 강렬함을 증명하려고 하였던 탓인지 아니면 내 자신의 망령 탓이었는지 나에게는 그것마저 막역하게 생각날 뿐이다.

(TT3) 아니면 오히려 내 자신의 변덕, 가장 정열적인 애정의 제단에 바쳐친 나의 몹시도 낭만적인 제물이었던 것일까?

(TT4) 그것도 아니라면 가장 정열적인 헌신의 제단에 바친 무모하리만큼 낭만적인 제물이라 할 내 일시적 충동 때문이었을까?

(TT5) 그도 아니면 오히려 내 변덕 –가장 정열적인 사랑의 제단에 무턱대고 낭만적으로 바치는 제물–이었을까?

Text 2

(TT1) 그것은 아편장이의 꿈결처럼 화려하고, 데로스의 무녀들이 혼수상태에 빠졌을 때 느끼는 환상보다 더 거룩하며---

(TT2) 그것은 마치 꿈결 속의 광망과도 같이 빛나고 – 델로스의 처녀들이 꿈꾸는 영혼에 오르내리는 환상보다도 더 처절하고 신성하게, 교묘하게 영혼마저 승화시켜주는 것 같은 기분을 주는 용모였다.

(TT3) 그것은 흡사 아편의 꿈인 찬란한 광채, 잠자는 델로스 아가씨의 가슴을 오락가락하는 환상보다도 더욱 아득하여 이 세상의 것이 아닌 것처럼 마음을 순화시켜 주는 모습이었다.

(TT4) 그것은 아편 환각의 광휘 – 델로스의 딸들의 잠든 영혼 주위를 맴도는 환영보다 훨씬 거룩한, 가볍고도 고양된 영혼의 모습이었다.

(TT5) 그것은 아편 같은 꿈의 광휘였으며, 선잠을 자는 멜로스의 딸들의 영혼을 배회하는 환상보다 더 진정한 정신을 순화시키는 환영이었다.

Text 3
(TT1) 내가 알고 있는 여자 중에서 리이지아처럼 외모로는
      침착성을 잃으면서도 <u>내면으로는 격정의 동요에 괴
      로와하는</u> 여자는 찾아볼 수 없었다.
(TT2) 나는 아직까지 내가 아는 여성들 중에서 겉으로는 온
      화하고 항상 단정하지만 <u>탐욕스럽고 격렬한 독수리
      같은 정열</u> 앞에 리가이아처럼 과감하게 몸을 내던지
      는 사람을 보지 못했다.
(TT3) 겉보기엔 언제나 차분하고 조용한 라이지아, 그러나
      내가 지금까지 알고 있는 여성 가운데 그녀 이상으
      로 <u>콘도르 같은 극심한 격정에</u> 쉽게 사로잡힐 수 있
      는 사람은 없었다.
(TT4) 내가 알아온 어떤 여자보다도 겉으로는 조용하고 늘
      침착했던 리지아는, <u>폭풍 같은 격정을 가진 독수리의
      격렬한 제물</u>이었다.
(TT5) 내가 지금까지 알고 있던 여자들 중에서 외견상으로
      는 가장 조용하고 침착한 리지아는 <u>독수리같이 강렬
      한 열정에</u> 온몸을 던지는 여자였다.

Text 4
(TT1) <u>그 기나긴 영광스러운 미답의 길을 감으로써</u> 너무나
      소중히 여겨 결국 금단의 열매가 아닐 수 없는 저
      궁극의 지식에 도달하는 것을 얼마나 큰 영광---
(TT2) <u>그 길고 장엄한 인적이 미치지 않는 길을 걸어나가면,</u>
      너무나도 신성하고 귀중하기 때문에 인간으로 하여
      금 접근하는 것이 금지되어 왔던---
(TT3) 세상에서 찾는 사람이 드문, 세상에 알려진 일은 더
      욱 드문 연구에 몰두하고 있는 나에게 그녀가 이웃
      거리듯 몸을 기대어 오면, 거기에 <u>길게 삐친 화려한,
      그리고 아무도 밟지 않았던 길을 따라가노라면</u> ---
(TT4) 거의 탐구되지 않은, 거의 알려져 있지 않은 연구에

몰두하고 있는 내 위로 그녀가 몸을 구부려 왔을 때, 나는 그 거대한 승리감, 그 생생한 기쁨과 희망 속에 내재된 수많은 정기와 함께, 길고 현란한 전인미답의 길 아래로 상쾌한 미래에 대한 조망이 서서히 눈앞에 펼쳐지는 것을 느꼈다.

(TT5) 거의 찾지 못했고, 또한 거의 알려지지 않았던 연구에 몰두하고 있는 내게 그녀가 몸을 숙였을 때, 그 아래 펼쳐져 있는 장엄한 전망이 서서히 내 앞에서 확장될 때, 나는 얼마나 광대한 승리감과 생생한 기쁨과 천상의 희망을 느꼈던가! 그 길고 눈부신, 그리고 아무도 밟지 않은 좁은 길, 나는 마침내 너무 숭고하고 소중해서 지혜의 목표를 향해 나아갈 수 있었을 지도 모르는 것이었다.

Text 5

(TT1) 그러므로 몇 해 후의 나의 근거 있는 기대가 허물어졌을 때, 내가 얼마나 큰 비통에 사로잡혔는가에 대해서는 설명한 필요조차 느끼지 않는다.

(TT2) 그러기에 수년 후에, 이 충분한 승산이 있는 기대가 날개를 펴고 날아가버렸을 때, 나의 비통이 얼마나 통절하였던가는 상상하기 어렵지 않을 것이다.

(TT3) 그렇기 때문에 몇 년 후에 충분한 근거를 가진 나의 기대가 날개를 달고 날아가 버리는 것을 보았을 때의 내 비탄이 그 얼마나 격심했겠는가.

(TT4) 그렇기에 몇 년 후, 내 꿈 같은 기대가 날개를 달고 날아가 버리는 것을 보았을 때, 나의 비탄은 참으로 뼈에 사무치는 것이었다.

(TT5) 그렇기 때문에 수년 후에 굳건한 근거가 있는 나의 기대들이 날개를 달고 날아가 버렸을 때 느꼈던 슬픔이 얼마나 마음에 사무칠는지!

Text 6
(TT1) 넓은 이마의 정맥은 감정이 조금만 <u>격하여도</u> 곧 위로 튀어올랐다가 다시 가라앉곤 하였다.
(TT2) 그 수려하던 이마의 파란 정맥은 가냘픈 감정의 <u>물결</u>에도 심하게 맥박치고 있었다.
(TT3) 그 높은 이마에 솟은 파란 정맥들은 극히 희미한 마음의 <u>동요</u>에도 격렬하게 불쑥거렸다.
(TT4) 당당한 이마 위의 푸른 색 혈관은 가장 부드러운 감정의 <u>조수</u> 속에서도 격렬히 부풀었다가는 가라앉았다.
(TT5) 빼어난 이마의 푸른 정맥은 부드러운 감정의 <u>흐름</u>에 따라 격렬하게 부풀어 올랐다가 가라앉았다.

Text 7
(TT1) 나는 교회에서 <u>결혼식</u>을 올리자 그녀를 데리고 돌아와 사원의 저주받은 방을 비워 살게 하였던 것이다.
(TT2) 그 저주스런 방에다 마음이 착란되었던 탓인지, 신부로서 – 그 있을 수 없는 리가이아 대신으로 – 금발 벽안의 규수 로위이나 트레바니온을 데려다 놓았다. (은유 번역 생략)
(TT3) 나는 제정신이 아닌 상태에서 아름다운 금발과 푸른 눈을 가진 트레마인의 로비나 트레바뇽을 <u>제단</u>으로부터 이 방으로 데리고 왔던 것이다.
(TT4) 나의 신부로서, 리지아의 후계자로서, 금발에 푸른 눈을 가진 트레메인의 로위나 트레바니온 양을 <u>식장</u>으로부터 안내한, 정신이상이 되었을 무렵의 그 영원히 저주받을 방에 대해서만 이야기를 하겠다.
(TT5) 단지 그 방에 관해서만 이야기하고자 한다. 내가 정신적인 소외감을 느낀 순간에, 금방에 파란 눈을 한 트레멘 출신의 로위나 트레바니옹이라는 신부를 <u>제단</u>으로부터 인도했을 때부터 저주받은 그 방에 대해서 말이다.

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