

## What about Metaphors in “The Snows of Kilimanjaro and Other Stories” Written by Ernest Hemingway

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### Abstract

It is discovered plenty of various interesting metaphors in the book of “The Snows of Kilimanjaro and Other Stories” which were written by Ernest Hemingway. By the metaphorical expressions, one can describe everything much more expressively, imaginatively, effectively, and poetically. Each of the metaphors has always a specific style and must have a complex grammatical structure. Each metaphor always has two terms which are called the tenor and vehicle. The two terms are "the thing we are talking about and that to which we are comparing it".<sup>1</sup> It makes listeners or readers pay attention the metaphor well when they want to understand its sense.

**Keyword:** Metaphors, Snows, Kilimanjaro, Ernest Hemingway.

### A. Introduction

The book of the Snows of Kilimanjaro and Other Stories that was written by Ernest Hemingway used plenty of very interesting metaphors, at least 163 metaphors. They are variations in their forms and each metaphor has a complex grammatical structure. The book is a collection of short stories that consists of the best short stories selections written by Ernest Hemingway, the Nobel Prize winner in literature for its expertise in mastering the art of storytelling in modern prose, and Pulitzer Prize winner.

This paper will briefly explain some information about the findings of my research. Here, let me say, the metaphor that is the most specific expression must be imaginative, expressive, effective, poetic, and flexible. The live and death metaphors that are quite beautiful and powerful are often spoken in the world. This phenomenon is not only interesting but this figure of speech must be paid attention by most linguists, men of letters, or translators. Some of them have ever written about the concept of metaphor. Because of this, Newmark has ever said:

The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise.<sup>2</sup>

The idea implied that basically each metaphor can be used to describe everything that makes it more forceful, and expressive. What about the metaphor is also spoken by Saeed “Metaphor has traditionally been viewed as the most important form of figurative language use, and is usually seen as reaching its most sophisticated forms in literary or poetic language”.<sup>3</sup> This idea makes it clear that, the metaphor that is considered as a form of figurative language is very important, and viewed as a form of literature or the touch of a complex literary language. The statement above implies that there are three important things that should be understood; the metaphor that is essentially considered as a form of figurative speech, is very important, and recognized as a form of typical literer language value, or as a complex poetic language. The concept of metaphor was also said by Lakoff & Johnson.<sup>4</sup> “Our experiences and activities are metaphorical in nature and that much of our conceptual system is structured by metaphor. Since we see similarities in terms of the categories of our conceptual system and in terms of the natural kinds of experiences we have”. This idea implies that structural metaphors in our conceptual system also induce similarities. Metaphors also commonly used to create a description of someone, something, and events based on fact or experience of someone who is very widely. A metaphor is as well as rhetorical language, or as a narrative that has an effective value addition to the imaginative, expressive, and flexible utterances. Knowingly or not, metaphors must be paid attention by every listener or reader. Some linguists or literary scholars have defined metaphors according to their points of view as well.

A metaphor is one of figurative languages that is created by human creative power in applying sense, and through the creativities of the language, one gives new sense to the symbols of the words (references) that

<sup>1</sup> Ullmann, Stephen. 1972. *Semantics an Introduction to the Science of Meaning*. London: Oxford Basil Blackwell.

<sup>2</sup> Newmark, A. *A Textbook of Translation*. Singapore: Prentice Hall International (UK) Ltd., p.104, 1988.

<sup>3</sup> Saeed.I.John, *Semantics (London: Blackwell Publishers)*, p.302. 1977

<sup>4</sup> . Lakoff& Johnson, “*Metaphors We Live By*“, (Chicago: The Univ. of Chicago Press). p.147

have already been existed. Metaphorical forms of speech happened because the symbols are still very limited, while the objects that are surrounding human beings are unlimited. In this case, by using metaphors, creative speakers are able to express varieties of specific purposes which are normally not be reached by the literal language.

In order to grasp the meaning of the rules related to the metaphorical rule, it is needed special forms of metaphorical interpretations from listeners or readers. Metaphor is as something outside normal language which requires special forms of interpretation from listeners or readers. It means that: firstly, the metaphor is not a common language (it is not a literal language), secondly, in order to grasp the implied meaning of the metaphor it is required a special attention by listeners or readers. The metaphorical expression has also a different level of language classes. Therefore, these metaphorical expressions are rarely spoken and understood by small children or those who are still poor in their languages.

Each metaphor has always a complex grammatical structure; the syntactic structure, basic structure of metaphor, and notional classes of metaphor. The syntactic structure of metaphor is able to be in the form of a sentence, clause, or phrase. In the basic structure of metaphor, there are always two terms, namely 'topics' and 'vehicle'. The notional classes of metaphor included four image projections. They are an abstract with the concrete, something that does not animate with the inanimate, something about the human characteristics to nonhuman, and one of the five senses with something else.

Everything is possible in the world, and language grows continuously. The meaning of an expression is something greatly influenced by its context. Furthermore, the translation metaphor is briefly said by Newmark (1988): "The most important particular problem is the translation of metaphor. By metaphor, any figurative expression describes one thing in terms of another"<sup>1</sup>. This idea implies that the special issue of the metaphorical translation is extremely important to observe. Through a metaphor, figurative expression, easily describes someone or something with other terms. The translation of metaphors from the source language into the target language, it makes two main problems, they are concerning to their language systems and cultures. Examples: "You're sweet to me" (English) , and "Kau sangat manis padaku"(Indonesian). "I'm poorer than the birds" (English) , and "Aku lebih miskin dari gembel" (Indonesian). These examples seem that there are shifts of language systems and cultures.

The purpose of this reseach is intended to make all readers:

1. Understand well about the faces of metaphors in "The Snows of Kilimanjaro and Other Stories.
2. Distinguish the types of metaphors
3. Use the techniques used to translate the metaphors from the source language into the target language well.
4. Explain the reasons why the translation of such metaphors occur.

C. This type of research chosen for this study was a qualitative descriptive study with a holistic approach to criticism. With paradigm of this holistic approach, it involves three factors, objective factor, genetic factor, and affective factor, and the interactive relationship between one factor to other factors. By this study, there are two main data sources are utilized based on the information required, the documents / records and interviewees / informants. We consider that analysis consists of three concurrent flows of activity: data reduction, data display, and conclusion drawing/ verification"

#### D. Results and Discussion

1. The first principal finding is that the metaphor has always a complex grammatical structure, the syntactic structure, the basic structure of metaphor, and notional classes of metaphor.
  - a. The syntactic structure of metaphor is in the form of sentence, clause, or phrase.
  - b. The basic structure metaphor is very specific, it always has 'tenor' and 'vehicle' directly.
  - c. In the relationships of tenor and vehicle, there is point of similarity involved. For example: He is **a rock**. The similarity between He and a rock, is characteristic / character 'a rock' that is applied to 'He', it is hard and rough. This will become clearer after having a look at its context.
  - d. The distance of relationship between tenor and vehicle affects the expressive value. The farther distant of the relationship between tenor and vehicle, the more expressive. Conversely, if the relationship is very close between tenor and vehicle, it has the low expressive value.
  - e. There are four notional classes of metaphor they are; concrete, animistic, anthropomorphic human, and sinaestetik. In this study, the most dominant metaphor is concrete, and it is followed by human anthropomorphic, animistic, and last sinaestetik
2. The second principal finding is the metaphorical types. They are live metaphor and dead metaphor. The live

<sup>1</sup>.Newmark, "A Textbook of Translation" (Singapore: Prentice Hall International UK Ltd.), p.104

metaphor is considered more expressive, imaginative than the death metaphor. The live metaphor can commonly be understood after we have paid special attention to the comparison. In this study, the live metaphor is relatively more widely used. It was discovered 80, 98% in the source language, and 70, 55% in the target language. The dead metaphor is easily understood, and it can be translated directly without having to think about the primary meaning of every word or its metaphorical element.

### 3. Translation techniques used by the translator

- a. The functional equivalent is relatively much more used by the translator. It was discovered 91, 41% (149 data). That is, functional equivalent techniques can be done by a translator with a very fantastic. This happens because the translation equivalence must also be viewed in terms of narrative function, as far as translation is not shifted from its original function, then the translation is equivalent to the original.
- b. The metaphorical description is relatively a little used by the translator, it was only 8, 59% (14 data). That is, the technique of metaphorical description can indeed be done by a translator, but it is relatively limited. This happens because the metaphor is laden with culture.

In this case, the metaphorical terms are laden with of national cultures in which the languages are used.

4. Thus, in fact each language has potentially, and relatively been used to express metaphorical expressions by most people in the world. In addition, the some metaphors of source language are able to be translated into the target language. The grammatical shifts may occur at the syntactic structure, the basic structure of metaphor, and notional classes of metaphor from SL into TL.
5. In this case, it is quite necessary for us to know well about metaphors. Because, they are often spoken and written by most linguists, scientists, or men of letters in the world. In order to understand the exact meaning of a metaphor, we should imagine the two things compared in the metaphor well. In this case, it is not so simple to understand what a metaphor is. Concerning to the concept of metaphor have a look at:

Ideas (or Meanings) are Objects.

Linguistic expressions are Containers. Communication is Sending the speaker puts ideas (objects) into words (containers) and sends them to a hearer who takes the idea /objects out of the word/containers.<sup>1</sup>

The idea implies that the idea (purpose) is the object (which is expressed with the metaphor utterance). Linguistic symbol is associated with the container. It is also explained by other linguists, such as Hornby (1995):

A metaphor is the imaginative use of a word or phrase to describe somebody or something as an other object in order to show that they have the same qualities and to make the description more forceful.<sup>2</sup>

The idea implies that, each metaphor is related to the essentials, namely the use imaginative words, description of someone or something to other things, to show similarities, non-literal meaning, and more powerful / expressive things. What about the two terms of a metaphor was also said by Aristotle (in Berman)

A metaphor is a figure of speech that extends one term to another term, the transfer of terms from group to type, type to group, type to type, or by analogy. In other words: A metaphor is a figure of speech that constructs an analogy between two things or ideas, the analogy is conveyed by the use of metaphorical word in place of some other words.<sup>3</sup>

6. The specific characteristic of a metaphor is to show the similarities. It is also said by Stern, (2000). "Metaphors assert similarities".<sup>4</sup> The aims of similarities are: physical similarities, characteristic similarities, conceptual similarities or cultural similarities.

The basic structure of metaphor is a special of each metaphor for it always has two terms ('tenor' and 'vehicle') come in a metaphor directly. It's clearly said by Ullman: "The basic structure of metaphor is very simple. There are always two terms present: the thing we are talking about and that to which we are comparing it".<sup>5</sup> This idea implies that, every metaphor always presents two terms directly, and briefly, they are 'tenor', and 'vehicle'. Tenor' is a topic about to be explained by specific properties, and the 'vehicle' is another subject that its characteristics are borrowed to explain tenor.

What should we know about the four notional classes of metaphor is as spoken by Leech:

- 1) The **Concretive Metaphor**, which attributes concreteness or physical existence to an abstraction: 'a vicious circle', 'room of negotiation'.
- 2) The **Animistic Metaphor**, which attributes animate characteristics to the inanimate: 'an angry sky',

<sup>1</sup> . Lakoff & Johnson, "Metaphors We Live By", (Chicago: The Univ. of Chicago Press). p.10

<sup>2</sup> . Hornby, A.S., "Oxford Advanced Learner's Dictionary of Current English" (New York: Oxford University Press), p.734

<sup>3</sup> Berman & David, "The power of Metaphor", (Mumbai: Jaico Publishing House).

<sup>4</sup> Stern, Josef, "Metaphor in Context", (Hongkong: Massachusetts Institute of Technology), p.147

<sup>5</sup> Ullmann, Stephen, "Semantics an Introduction to the Science of Meaning, (London: Oxford B. Backwell), p.213

‘the shoulder of the hill’.

- 3) The **Humanizing (‘Anthropomorphic’) Metaphor**, which attributes characteristics of humanity to what is not human: ‘This friendly river’, ‘laughing valleys’.
- 4) The **Synaesthetic Metaphor**, which transfers meaning from one domain of sensory perception to another: ‘dull sound’, ‘loud perfume’<sup>1</sup>.

Each metaphor must have one of these nosional classes of metaphor. The image projection of each metaphor appears from its tenor and vehicle applied. There is no metaphor that does not an image projection.

## 7. The Basic Concept of Metaphors

Metaphor is a kind of figurative language that is used for having communication. Communication is the action or process of communicating ideas (so the ideas expressed can be understood. The communication process of metaphorical expression occurs as follows: Speakers tell the ideas (of objects) in the form of words or expression (meaningful words) expressed the audiences who receive the ideas (the ideas that beyond the meaning of the words expressed. Examples: Time is money. Time is a limited resource. Time is a valuable commodity.

The Concept used for this metaphor, based on the experience of every day on the money 'money' and 'limited resource', and 'valuable commodity' is coherent. The concept of metaphor covers three main areas, namely the ideas which are spoken specifically in linguistic expressions which are acceptable in communication. Carol (1980: 211) has the same opinion, he said: “The concept of metaphor is a quick expression with meaning that is not literal (non-literally), and the literal meaning (literally) as something that is impossible.<sup>2</sup> Meaning is not literal, the metaphorical meaning expresses the similarity. Example: ‘Man is a wolf’. This example seems that the term 'wolf' is used as a form of metaphorical because if the 'wolf' is literally translated, is not only wrong but also absurd (impossible). So, the relationship between its tenor and vehicle with the new term expresses similarities between humans and 'wolf' that is given in an objective, but at some point to give a perception of their similarities.

The important thing to consider is to know the nature (character) which is owned by specific people and wolves in general. The term has two meanings wolf, literally and not literally. Literal meaning, is clear and easy to find in the dictionary. The non-literally meaning has to think imaginatively. The implied meaning of the term of 'wolf' must be considered on its special characteristics. So there is usually a set of statements associated with the term of "fierce, vicious, harmful, illegal, malicious, and so on. The various associated meanings are applied to the man, in the metaphor.

So, the reference substitute of the term used in the metaphor has the special metaphorical meaning of the term is not the real meaning as the term used, non-literal meaning. In order to find the exact metaphorical meaning is required carefulness, and strong imaginative power. The metaphorical meaning is a very important aspect in determining the actual meaning of the metaphorical expressions.

Each metaphor has special properties which are loaded of metaphorical rules. Metaphorical rules which describe the similarities are imaginative. That is, to create a special interpretation in capturing the non-literal meaning in the context of this metaphor is required carefulness, sensitivities, and understanding of specific metaphorical rules. According to Leech, “Metaphor can not be understood properly when one does not know of which the metaphorical background is”.<sup>3</sup>

The metaphor can be divided into two classes, namely the narrow and wide sense. Metaphor in the narrow sense is a special figurative language among other figurative languages. Metaphor in its wider sense includes all forms of comparable figurative languages (parable, allegory, and personification); contrastive figurative languages (hyperbole, litotes, and irony); and the joining figurative languages (metonymy, sinekdoke, and eufisme). Among the figurative languages, metaphor is in the widest sense, the highest level and the most specific language spoken by most people in the world. In this case, metaphors must be absolutely imaginative and beautiful expressions.

In order to know the meaning of a certain metaphor, we should analyze it correctly. A metaphor has four parts, they are:

- 1) topic-the first proposition (nonfigurative), i.e. the thing really being talked about.
- 2) image-the second proposition (figurative), i.e. what is being compared with.
- 3) point of similarity-found in the comments of both of the proposition involved or the comment of an event proposition which has the image as topic.
- 4) nonfigurative equivalent- when the proposition containing the topic as an event proposition, the comment is

<sup>1</sup> Leech, Geoffrey, “*A Linguistics Guide to English Poetry*”, (Hongkong: Longman Group Ltd),p.158.

<sup>2</sup> Carol & Kates, 1980. “*Pragmatics and Semantics*” New York”: Cornell University

<sup>3</sup> Leech, Geoffrey, “*A Linguistics Guide to English Poetry*”, (Hongkong: Longman Group Ltd),p.150.

the nonfigurative equivalent.<sup>1</sup>

Pay attention to the two examples given below. To analyze the metaphor, we can state the two propositions explicitly.

Example 1: In the sentence of 'He is an elephant'.

topic - he; image - elephant; point of similarity - big (very big). When the metaphor consists of a sentence which is encoding an event proposition, the four parts must be identified.

Example 2: In the sentence of 'the righteous judge will give you the crown of life'; topic-God, who judges righteously; image - officials; point of similarity- receive a reward for doing well; nonfigurative meaning- will give you eternal life.

It is very helpful to write out the propositions which are basic to the comparison in analyzing metaphors, but we spend a longer time to write them. Each of the metaphor has tenor (first proposition as a topic) and vehicle (second proposition as an image). In the relation of the terms, between tenor and vehicle, there is point of similarity that is implicitly. 'Tenor' is the thing really being talked or described about, and 'vehicle' is what is being compared with, and has non literal meaning.

In fact, metaphors are spoken by most linguists, scientists, men of letters in the world, and they are absolutely imaginative beautiful expressions. Metaphors won't be used by small babies or some people who are still poor in languages. Most people use them imaginatively, expressively, effectively, efficiently, flexible, and poetically.

There are two types of metaphors, they are live and dead metaphors. Live metaphors are constructed on the spot by the author or speaker to teach or illustrate. Example, He is **a rock**. It has the tenor of 'He', and the vehicle of '**a rock**' as a metaphorical term. In the relationship among the two terms, there is a point of similarity, such as the character of 'hard'. It is also explained by Larson, "A live metaphor is one which is understood only after paying special attention to the comparison which is being made".<sup>2</sup> Dead metaphors are those which are a part of the idiomatic constructions of the lexicon of the language. A dead metaphor is one which is understood directly without paying attention to the comparison. In this case, when a dead metaphor is used, the person listening or reading does not think about the primary sense of the words, but only about the idiomatic sense directly. An idiom is a dead metaphor.<sup>3</sup> Example: 'the leg of table', 'a dead language'.

It is quite necessary for us to know about translation and how to translate metaphors from source language into target language correctly. "Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target)".<sup>4</sup> Such as what is said by Nida "Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style".<sup>5</sup>

Linguistic In general, there are five ways that metaphors may be translated:

- 1) The metaphor may be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers)
- 2) A metaphor may be translated (as a simile, adding 'like', or 'as') by shifting
- 3) A metaphor of the receptor language which has the same meaning may be substituted;
- 4) The metaphor may be kept and the meaning explained (that is, the topic and/ or point of similarity may be added); and
- 5) The meaning of the metaphor may be translated without keeping the metaphorical imagery.

In this case, we may translate a metaphor from source language into target language using the ways above.

## E. Conclusions

A metaphor must be imaginative, expressive, imaginative, effective, poetic, and flexible forever. The metaphor has always a complex grammatical structure, namely the syntactic structure, the basic structure of the metaphor, and the notional class of metaphor. It must be in a live or death metaphor.

However, English metaphors can be translated into Indonesian in large numbers. This happens because Indonesian has a great potentiality to adopt the terms of the English language.

In accordance to the principles of translation, translating consists in reproducing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and secondly in terms of style. Some English metaphors can largely be translated to Indonesian metaphors, with the same grammatical structures. Live metaphor can be understood by readers or listeners after they have paid special attention to the comparisons made, the sense is also influenced by the context. Moreover, the death metaphor is part of the

<sup>1</sup> Larson, L. Mildred, "Meaning Based Translation", (England: University Press of America)

<sup>2</sup> Ibid.249.

<sup>3</sup> Ibid.249.

<sup>4</sup> Brislin, "Trnaslation Applications and Research", (New York: Gardener Press, Inc.), p.1.

<sup>5</sup> .Nida, Eugene & Charles, "The Theory and Practice of Translation", (Leiden: Published for the United Bible Societies)

idiomatic construction of the lexicon of the language. Metaphorical meaning of death metaphor can be understood and translated directly without having to think about the comparison or the primary meaning of every word. Example, the foot of the bed.

There are two translation techniques used for translating metaphors, they are metaphorical description and functional equivalent. The technique of metaphorical description can be used relatively a little, because there is only limited the same metaphorical term. This happens because of the cultural different factors between the source language and target language. However, the functional technique can be performed more. Because the main functions of narrative metaphors of source language can be adjusted to its equivalent into the target language. The source language has potentially adopted many of the terms of the source language to convey the same intent.

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