

# Removal and Omission of Fiction Synesthetic Metaphors in English-Ukrainian Translation

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**Abstract**—This paper investigates omission and removal of synesthetic metaphoric descriptions in English-Ukrainian translations of Celeste Ng's novel "Everything I Never Told You". A synesthetic metaphor is viewed as a product of mapping between two different domains of human experience, which are both of sensory nature. The mappings instantiate in synesthetic metaphoric descriptions. The study resorts to the methodological tools of cognitive metaphor translation theory and the affordances of corpus linguistics and quantitative analysis to reveal the correlation between the choice of removal/omission of the source-text synesthetic metaphoric descriptions and the linguacultural specificity/universality of their metaphorical mappings. The results suggest that omission/removal is explained by the linguacultural features of the source-target text cross-sensory mappings and the translators' free choices. Omission can be accounted for by a translator's choice to avoid redundancy. Removal occurs if the target-text equivalent synesthetic metaphoric description a) is based on a cross-sensory mapping not embedded in the target linguaculture, b) rests on a different semantic specification of a structurally identical cross-sensory mapping, or c) has a lower degree of conventionality than its non-metaphoric periphrasis.

**Index Terms**—cross-sensory mapping, omission, removal, synesthetic metaphor, translation procedure

## I. INTRODUCTION

Comparing modern Translation Studies with the translation research of the previous years, we realise that nowadays, translation is more than just associating words of a source language with those of a target language. It involves a transfer from one language to another and from one way of conceptualising the world to another (Mandelblit, 1995). Influenced by Cognitive Linguistics, Translation Studies of recent years aim to describe mental processes that make possible such complex cognitive behaviour as translation. They focus on the translator rather than the text to understand and describe cognitive mechanisms that license translators' solutions (Chesterman, 2009; Risku, 2013; Schlesinger, 2000; Thagard, 2005).

These new tendencies tell on Translation Studies of metaphor. Previously metaphor has been extensively discussed as a linguistic, stylistic device presenting one of the translation problems in the context of a more significant issue of translatability (Taheri-Ardali, 2013). It has also been stated that metaphor can be a translation problem as transferring it from one language into another may be hindered by linguistic and cultural differences (Schäffner, 2004, p. 1254). Within a cognitive translation framework, metaphor is seen as a product of conceptual mapping that provides an understanding of an abstract entity (the target domain) in terms of a concrete one (the source domain) (Lakoff & Johnson, 1980; Lakoff & Turner, 1989; Gibbs, 1994, p. 207) and licenses the use of metaphoric linguistic expressions influencing translators' choices (Kövecses, 2005; Al-Hassnawi, 2007).

Different methods of translation analysis are employed. A product-oriented approach focuses on translators' decisions instantiated in metaphoric expressions and the mappings that underlie them and govern the source-target texts metaphoric transfer (Al-Harrasi, 2001, 2020; Kovalenko & Martynyuk, 2018; Papadoudi, 2010; Schäffner, 2004; Schuttleworth, 2011). Along with it, a process-oriented approach aims to reveal the algorithms of mental operations that underlie metaphoric transfer with the help of think-aloud protocols, eye-tracking, keystroke logging, EEG measurements of brain activity (Martikainen, 1999; Sjørup, 2008, 2011; Tirkkonen-Condit, 2001, 2002).

One notable outcome of such research is Mandelblit's (1995) 'Cognitive Translation Hypothesis', in which he proposed two schemes of cognitive mapping conditions: Similar Mapping Conditions (SMC) and Different Mapping Conditions (DMC). He states that 'the difference in the reaction time is due to a conceptual shift that the translator is required to make between the conceptual mapping systems of the source and target languages' (ibid., p. 493). Developing Mandelblit's ideas, Al-Hassnawi (2007) claims that if the source and target metaphors are related to different domains, "the translator is called upon to play the role of a proxy agent doing the act of conceptual mapping on behalf of the target language reader" (Al-Hassnawi, 2007). In such cases, at the linguistic structure level, translators use a target language simile, paraphrase, footnote, explanation, or omission (Mandelblit 1995).

This observation is valuable for the present research, focusing on removing (non-metaphoric paraphrasing) and omitting synesthetic metaphors in English-Ukrainian translations of fiction. Applying methodological tools of cognitive metaphor translation theory and the affordances of corpus linguistics and quantitative analysis, this paper aims to reveal

correlations between the choice to remove or omit the source-text synesthetic metaphoric descriptions and linguacultural specificity/universality of the metaphoric mappings that underpin them.

The novelty of this research stems from two sources.

Firstly, relatively little attention has been given to the translation of synesthetic metaphors representing one sensation in terms of another (Day, 1996; Strik-Lievers, 2016; Zhulavska, 2019, 2020). However, it is a unique object of translation analysis since it combines the universal biological nature of synesthetic sensory-motor experience with its cultural specificity, which cannot but influence translators' choices.

Secondly, omission and removal of metaphors need to be further differentiated in translation analysis since the difference between these two procedures is not always transparent.

Handling these issues enhances the significance of the study, which stems from its methodological design that provides the tools to differentiate between the compulsory strategic choices imposed by the linguacultural specificity of the cross-sensory mappings behind the source-text and target-text linguistic expressions and the translators' free choices.

## II. THEORETICAL BACKGROUND

The phenomenon of synesthesia is discussed in different scientific fields, including psychology, neuropsychology, arts, literary and linguistic studies. Synesthesia is often defined as a "merging of the senses", which suggests that the stimulus itself and the unusual second unstimulated experience must both be sensory in nature (e.g., sound triggering the experience of colour) (Simner & Hubbard, 2013).

Linguistic synesthesia is mainly regarded as a type of metaphor (Dirven, 1985, p. 99; Barcelona, 2000; Marks, 1990; Strik-Lievers, 2016; Zhulavska, 2019, 2020) instantiated in linguistic expressions of the "adjective + noun" or "verb + adverb" structure that describe a sensation of one modality in terms of another, e.g., *warm smell*, *soft voice*, and *sharp wince*, *to speak softly*, *to look sharply*. However, some scholars view it as a non-figurative expression (Rakova, 2003; Paradis & Eeg-Olofson, 2013) or as a metonymy based on the experiential contiguity (Dirven, 1985, p. 99; Barcelona, 2000; Marks, 1990).

We support the metaphoric interpretation of linguistic synesthesia since, like any conceptual metaphor, it is a product of mapping between two different domains of human experience. The difference is that while in a typical conceptual metaphoric mapping, a more abstract conceptual structure (the target domain) is identified in terms of a more concrete conceptual structure grounded directly in sensory-motor experience (the source domain) (Kövecses, 2002, p. 6; Lakoff, 1999, p. 210) in a synesthetic metaphoric mapping both domains are sensory. For example, VISION is TOUCH (*If she looks hard*); SMELL is TOUCH (*Marilyn remembered the smell of his skin – clean and sharp*) / TASTE (*the heavy sweet smell of his neck*) / TEMPERATURE (*warm spicy scent of her skin*); HEARING is TEMPERATURE (*Lydia's voice froze*) / TOUCH (*a touch of sharpness in her voice*) / TASTE (*savouring the words like a cherry Life Saver*), etc. However, these sensory domains have different degrees of embodiment, and metaphoric transfer goes from "more embodied" to "less embodied" domains (Shen, 1999; Yu, 2003; Popova, 2005) corresponding with Ullmann's (1945, 1957, 1966 [1963]) directional pattern: touch → taste → smell → hearing → vision (see also Whitney, 1952; Rosiello, 1963; Shen & Cohen, 1998; Yu, 2003; Salzmann, 2004).

Like any other metaphors, synesthetic metaphors are divided into conventional and original (Strik-Lievers, 2016). In conventional metaphoric descriptions, the focal words (adjectives or adverbs) adapt their meanings to those of the tenors (nouns and verbs) (ibid.). Thus, in the cases of *sharp look* / *soft voice* or *look sharply* / *say softly* as well as *face warmed* / *voice froze*, the nouns and verbs keep their meanings, while the adjectives and adverbs lose their literary meanings referring to the TOUCH, and TEMPERATURE domains, correspondingly, and acquire figurative meanings compatible with the linguistic context.

In original synesthetic metaphoric descriptions, both the focal and tenor words keep their literal meanings (ibid.); e.g., *savouring the words like a cherry Life Saver*. It creates a conceptual conflict since, like any creative item of thought and language, original synesthetic metaphors rest on incongruity, blending elements from two previously unrelated matrices of thought into a new matrix of meaning (Koestler, 1964). Being unique original metaphors cannot be described in terms of cultural specificity.

## III. METHODOLOGY OF RESEARCH

Our sample embraces 34 English synesthetic metaphoric descriptions, found in Celeste Ng's novel "Everything I Never Told You" (Ng, 2014), which were omitted or removed in their translations into Ukrainian, performed by Anastasiya Dudchenko (Ng, 2016). All analysed descriptions are conventional metaphors, suggesting that original metaphors are mostly retained (Strik-Lievers, 2016; Zhulavska, 2019, 2020).

It is Celeste Ng's first novel. It was released on June 26, 2014, and won the Amazon Book of the Year award and praise from critics. The author describes the sufferings of a teenage girl who lost her individuality because of her parents' tragic attempts to live out their dreams in their daughter. The choice of this novel is explained by the richness of the author's language, which is abundant in linguistic synesthesia.

The main character, Lydia, drowns in a tragic accident, classified by police as a suicide. Marylin, her mother, failed to become a doctor, as she had to take care of her three children. Thus, she tried to realise her dreams through her elder

daughter. Lydia's father, James, was of Chinese origin and felt a stranger in American society his whole life. He married an American girl and expected his children to integrate into society. Nathan, Lydia's elder brother, was her only friend. Hannah, Lydia's younger sister, was a very tender and sensitive girl. She was concerned about all her relatives, though they did not care about her that much. There was also Jack, who lived nearby and studied with Lydia. He was very popular among the girls in their school, though, as it turned out, he had a thing for Nathan.

To handle the data, I take the following steps:

1. Identify the cases of metaphor removal and omission in the target text. I use Mark Shuttleworth's (2017) classification of translation procedures that includes retention, modification, addition, removal, and omission to fulfil this task. Referring to *removal* and *omission* by the general term "deletion", the scholar describes them as different translational procedures (Shuttleworth, 2017, pp. 125-132). *Removal* is defined as a procedure in which a source-text synesthetic metaphoric expression "is replaced by identifiable non-metaphoric textual material" (ibid., p. 131), which is explained by many reasons, starting from the necessity of rendering a source metaphor by "different grammatical means" and ending with elimination of "unnecessary difficulty for the translator" (ibid., 2017, p. 131). *Omission* is found in cases when a metaphoric expression is "totally missing from the target text" and "no identifiable trace of it remains in the translation" (ibid., p. 131). The reason for it "is the avoidance of translation problems" (ibid., p. 132).

Following Shuttleworth's logic, I differentiate between omission where the focal word is lost in translation (example 1) and removal where the focal word is substituted by a lexical unit that does not refer to senses and thus ruins the synesthetic metaphor (examples 2-8). To do this, I refer to dictionary definitions of the metaphor structural components and consider the implications the analysed descriptions display in a given context.

2. Establish the conventionality degree of synesthetic translation equivalents of the source-text synesthetic metaphors to explain the translator's choices. I hypothesise that removal/omission of a synesthetic metaphor is most probably caused by the fact that the corresponding cross-sensory mapping is not embedded in the Ukrainian linguaculture. Consequently, no conventional synesthetic description instantiates it, or such a description has a low degree of conventionality. To establish the degree of conventionality, I consider the relative frequency of a synesthetic metaphoric description per million of word-token, given in "General Regionally Annotated Corpus of Ukrainian" (Grac v.10, 2021), available at <http://uacorporus.org>. Grac v.10 is a representative collection of texts in Ukrainian, containing more than 600 million tokens, referring to different genres, such as fiction, magazines and newspapers, academic and scientific texts, web pages, and everyday speech. This corpus has installed quantitative mechanisms that provide essential information about the exact number and relative frequency of words, phrases, and grammatical constructions across the genres.

To interpret the results, I turn to the probability theory assumptions. If an event does not happen or tends to be unique, the probability of its occurrence is/or tends to 0,00. The more often the event occurs, the higher is the probability of its occurrence (Kenney & Keeping, 1948). Thus, metaphoric descriptions, which relative frequency in Grac v.10 is 0,00 or tends to 0,00, are considered unique, i.e., original. And, vice versa, if the probability is or tends to 1,00, a metaphoric description is deemed conventional. The higher is the relative frequency - the higher is the degree of conventionality.

3. Conduct quantitative analysis of removal and omission applied in the translation.

#### IV. RESULTS AND DISCUSSION

In this section, I present the quantitative and qualitative analysis results of removal and omission translational procedures. The quantitative analysis shows that out of 34 original synesthetic metaphoric descriptions, 33 (97 %) were removed, and only 1 (3 %) was omitted. All the removed and omitted synesthetic metaphoric descriptions are dead/conventional. In this study, only synesthetic metaphoric descriptions were analysed. The source-text synesthetic metaphoric descriptions, which were "totally missing from the target text" and "no identifiable trace of it remains in the translation" and "replaced by identifiable non-metaphoric textual material" (Shuttleworth, 2017, p.131-132), were extracted from the source and target text and investigated in details.

##### A. Omission of Synesthetic Metaphors

I begin the analysis with the case of **omission**:

(1) (...) *hear their son's raised voice* (Ng, 2014) – (...) *почули сунів голос* [(...) *heard their son's voice*] (Ng, 2016).

Celeste Ng describes Nathan's voice as *raised*, creating a synesthetic metaphoric description based on a HEARING IS SEEING / ORIENTATION IN SPACE (LOUD is UP :: QUIET is DOWN) cross-sensory mapping. According to dictionaries, the adjective *raised* has a literal meaning "elevated to a higher position or level" (LODCE, n.d.; Lexico, n.d.), which belongs to the domain of ORIENTATION IN SPACE/SEEING HIGHER/LOWER SURFACES. Within the HEARING domain, referring to voice/sound, it means, "at a higher level than normal; more intense or strong than usual; higher" (OLOD&TH, n.d.; Lexico, n.d.).

The expression is used to describe the pitch of Nathan's voice at Lydia's funeral when he was trying to find out who was guilty of her death. The tone of his voice was higher than the voices of other guests and all other sounds, which attracted attention.

This English description has a Ukrainian synesthetic equivalent *підвищений голос* [*raised voice*]. According to dictionaries, referring to voice, the adjective *підвищений* means "higher than normal" (ADUL, n.d.), which makes it

quite suitable to describe Nathan's voice in the given situation. The relative frequency of this description in Grac v.10 is relatively high and equals 0,92 (Grac v.10, 2021). Nevertheless, the translator probably chose to omit the adjective because the situation itself implicated the idea that Nathan's voice was heard as it was louder than all the other sounds and voices at the funeral, and the translator wanted to avoid redundancy.

### B. Removal of Synesthetic Metaphors

The following examples illustrate cases of **removal**.

Example 2 illustrates removal of a synesthetic description based on a VISION IS TOUCH cross-sensory mapping:

- (2) *If she looks hard, she can even see the rise and fall of the flowered comforter with each breath* (Ng, 2014) – *Якщо придивитися, можна побачити, як від її подиху підіймається й опускається квітчаста ковдра* [If one looks more attentively] (Ng, 2016).

Modifying the verb *looks* by the adverb *hard*, the author creates a VISION IS TOUCH synesthetic metaphor. The literal meaning of *hard* is "solid, stiff, or firm" and belongs to the domain of TOUCH. In the given context, *hard* is used to describe VISION and means "to look attentively with mental effort" (LODCE, n.d., COFED, n.d.). Thus, the source-text metaphoric description rests on the SEEING AN INTENSE LOOK IS TOUCHING A HARD SURFACE specification of the VISION IS TOUCH cross-sensory mapping. Celeste Ng employs this metaphor to describe Marylin's intense look at her late daughter's bed when the mother was trying to imagine her daughter still alive and sleeping.

In Ukrainian there exist a direct synesthetic equivalent of the original description, – *дивитися твёрдо* [to look hard]. Its relative frequency in Grac v.10 is relatively low, 0,19 (Grac v.10, 2021), which is explained by the fact that it is mainly employed in academic and scientific psychological texts to describe a powerful/dominating look (Zymovin, 2016). This fact prompts a conclusion that the description rests on a cross-sensory mapping that is not entrenched in the minds of the average representatives of Ukrainian linguaculture.

To solve the problem, the translator employs the verb *придивитися* [to look intensely], which is a contextual equivalent of the source-text description *to look hard* and means "to look intensely, attentively, trying to scan or scrutinise a person" (ADUL, n.d.). The relative frequency of the Ukrainian description is 1,00 (Grac v.10, 2021).

Examples (3)–(4) present removal of synesthetic descriptions based on a HEARING IS TOUCH cross-sensory mapping:

- (3) *"Congratulations," she said softly* (Ng, 2014). – *Вітаю тебе, – тихо мовила вона* [Congratulations, – quietly said she] (Ng, 2016).

The adverb *softly* literally means, "which is easy to mould, cut, compress, or fold; not hard or firm to the touch". The example under analysis is used to describe the voice that is "quiet and gentle, and pleasant to listen to" (COFED, n.d.; OLOD & TH, n.d.; LODCE, n.d.). In this way, the author creates a HEARING IS TOUCH (HEARING A PLEASANT SOUND IS TOUCHING A SOFT SURFACE) synesthetic metaphor.

This metaphor describes Lydia's voice when she just learned that Nathan had been admitted to Harvard. Lydia had been desperately against his leaving home. She had even stolen and hidden the first letter of invitation from Harvard. However, she coped with her negative emotions, probably realising how much it meant for her brother and feeling guilty for standing in his way, and this new gentle attitude is reflected in the sound of her voice.

The direct translation equivalent of the adverb *softly* – *м'яко* [softly] is used in the Ukrainian language to describe the voice as "arising pleasant feelings (for hearing); not sharp; quiet, barely audible; kind, heartily, sensitive" (ADUL, n.d.), and also has a literary meaning, associated with TOUCH "not firm or hard to touch, arising the sensation of flexibility at a touch" (ADUL, n.d.). This description's relative frequency in Grac v.10 is 0,42 (Grac v.10, 2021), suggesting its conventionality.

The translator substitutes *softly* with its contextual synonym, the adverb *мухо* [quietly], which does not have any meanings associated with TOUCH and describes the character's voice literally "low-pitched, quiet and also gentle" (ADUL, n.d.). The relative frequency of this non-metaphoric description in Grac v.10 is 0,80 (Grac v.10, 2021), which means it has a higher degree of conventionality than the corresponding synesthetic metaphoric description. It can also mean that the HEARING A PLEASANT SOUND IS TOUCHING A SOFT SURFACE cross-sensory mapping is less entrenched in the Ukrainian linguaculture than in English. It is more natural for a Ukrainian language speaker to use a literal description to speak about a low-pitched voice.

- (4) *James could not miss the edge in her voice* (Ng, 2014) – *Джеймс не міг не помітити, що її голос звучить ненатурально* [James could not but noticed that her voice sounded unnatural] (Ng, 2016).

Describing Lydia's voice as having an *edge*, Celeste Ng creates a HEARING IS TOUCH synesthetic metaphor. The noun *edge* literary means "the side of a blade that cuts, or any sharp part of an object that could cut" (COFED, n.d.), and this meaning belongs to the TOUCH domain. Within the HEARING domain, describing a human voice means "a sharp tone of voice, often showing anger, a quality in someone's voice that makes it sound slightly angry or impatient" (OLOD&TH, n.d.; LODCE, n.d.). Thus, this metaphoric description is based on a HEARING AN UNPLEASANT SOUND IS TOUCHING A SHARP SURFACE cross-sensory mapping.

This description appears in the source text in the episode when Lydia's father presented her with Dale Carnegie's book "How to Win Friends and Influence People". Lydia did not like the present, but she could not disappoint her parents, so she tried to pretend, but her voice betrayed her frustration.

The direct Ukrainian equivalent of the source-text description *голос на межі* [*the edge in smb's voice*] is not registered in dictionaries and is not found in Grac v.10, which means that the corresponding cross-sensory mapping is not embedded in the Ukrainian linguaculture. To cope with the difficulty, the translator resorted to a literal explanatory description *голос звучить неприродно* [*voice sounded unnatural*]. This description relative frequency in the Grac v.10 is 0,04 (Grac v.10, 2021).

Examples 5–8 below illustrate removal of the source-text linguistic expressions instantiating the HEARING IS SEEING/ORIENTATION IN SPACE cross-sensory mapping, specifically, LOUD is UP :: QUIET is DOWN.

(5) *Jack's voice is lower* now, almost a sigh (Ng, 2014). – *Джек тепер говорить так тихо, що це схоже на зітхання* [*Now Jack is speaking so quietly that it is almost a sigh*] (Ng, 2016).

(6) *Hannah lowers her voice* to a whisper (Ng, 2014) – *Ханна стишує голос до шепоту* [*Hannah depresses/lowers her voice to a whisper*] (Ng, 2016).

In example 5, this cross-sensory mapping is cued by the comparative degree of the focal adjective *low*, which literal meaning is “below something else, especially below something of the same type” (LODCE, n.d.). It belongs to the ORIENTATION IN SPACE/SEEING HIGHER/LOWER SURFACES domain. Besides, within the HEARING domain, about sound/voice, it means “soft, subdued, not loud” (Dictionary.com, n.d.). In example 6, this cross-sensory mapping is instantiated by the verb *to lower*, a derivative of the adjective *low*.

In example 5, the author uses the synesthetic description to describe an investigative interview held for Jack, who was very scared, as he knew about Lydia's loneliness and problems with studies. He did not want to reveal these facts, as he was afraid of being accused of her death. As a result, his voice was subdued. In example 6, the synesthetic metaphoric description refers to Hannah's voice, who does not want to be overheard, sharing secret information with her brother.

Rendering the synesthetic description presented in example 5, the translator employs grammatical transformation using the focal adverb *muho* [*quietly*], which, similar to example 3, describes a human voice literally. In example 6, the translator uses its derivative, the focal verb *стишувати* [*to make quieter*]. The relative frequency of these descriptions in Grac v.10 is, correspondingly, 0,26 and 0,13 (Grac v.10, 2021). Though Ukrainian has a direct synesthetic equivalent of the original synesthetic metaphor *низький голос/понижити голос* [*low voice/to lower one's voice*], it has a different shade of meaning – “to sound rough” (ADUL, n.d.), which does not reproduce the meaning of the original description. In other words, sharing the HEARING IS SEEING/ORIENTATION IN SPACE cross-sensory mapping English and Ukrainian descriptions rest on its different specifications: LOW SOUND IS WEAK SOUND, and LOW SOUND IS HOARSE SOUND.

(7) *His voice drops* (Ng, 2014) – *Голос у нього хрипне* [*His voice became hoarse*] (Ng, 2016).

(8) *His voice drops* (Ng, 2014) – *Його голос тихішає* [*His voice becomes quiet*] (Ng, 2016).

The author uses the verb *drops* to describe Nathan's voice changes in both cases and creates a synesthetic metaphoric description based on the cross-sensory mapping HEARING IS SEEING/ORIENTATION IN SPACE. According to dictionaries, the verb *to drop* has a literal meaning “to fall vertically unexpectedly or suddenly” (MWOD, n.d., Lexico, n.d.), which belongs to the ORIENTATION IN SPACE/VERTICAL MOVEMENT UP to DOWN domain. Within the HEARING domain, concerning sound/voice, it means “become lower, weaker, or less” (Lexico, n.d.; OLOD&TH, n.d.). These meanings are actualised in the examples under analysis.

In example 7, the metaphor describes Nathan's voice after his fight with Jack when he sounded frustrated at not finding out whether Jack was involved in Lydia's death. In example 8, it characterises Nathan's frustration on hearing that police had no news about Lydia's missing.

The Ukrainian language has a direct synesthetic equivalent of the original description *голос падає* [*the voice drops*], where *падати* [*to drop*] has the meaning “to move from up to down” (ADUL, n.d.). Its relative frequency is 0,07 (Grac v.10, 2021). The translator makes her choice in favour of synonymic literary descriptions of a higher degree of conventionality. In example 7, she substitutes *drops* by its contextual synonym *хрипне* [*becomes hoarse*], which means “to lose clearness and pitch of voice” (ADUL, n.d.). Its relative frequency is 0,41 (Grac v.10, 2020), which shows higher conventionality than the direct equivalent. In example 8, the translator chooses to substitute *drops* with the verb *тихішає* [*becomes quieter*], which means literally, “become more quiet” (ADUL, n.d.). Its relative frequency is equal to 0,73 (Grac v.10).

It prompts an idea that to reveal the senses, built-in by the source-text author, the translator uses descriptions with a higher degree of conventionality, which is more widespread in the target language.

## V. CONCLUSIONS

The results of the analysis suggest the following conclusions.

Synesthetic metaphor is the product of mapping between two different domains of human experience. Compared to a typical conceptual metaphor where metaphoric transference goes from sensory to abstract domains, in a synesthetic metaphor, both domains are sensory. Synesthetic metaphors are instantiated in the linguistic expressions “adjective + noun” or “verb + adverb”. Synesthetic metaphors combine the universal biological nature of synesthetic sensory-motor experience with its cultural specificity that influences the translator's choice of translation procedures.

Described by the general term “deletion”, omission and removal are different translation procedures. Omission presupposes a total loss of a source-text metaphor in translation, while removal involves the reduction of a source-text metaphor to its sense.

Omission and removal of the source-text synesthetic descriptions can be compulsory, prompted by the linguacultural specificity of the cross-sensory mappings that underpin the source-target text metaphor transfer, or free, prompted by the translator’s free choice. One aspect that significantly influences the translator’s choice is the degree of the conventionality of the source-text synesthetic metaphors.

Omission of a source-text synesthetic metaphor is a relatively rare translation procedure, which can be explained by the translator’s choice to avoid linguistic redundancy.

Removal of a source-text synesthetic metaphor is mainly caused by the linguacultural specificity realised in several possibilities:

- a) an English synesthetic metaphor instantiates a cross-sensory mapping that is not embedded in the Ukrainian linguaculture (examples 2, 4);
- b) an English synesthetic metaphor has a direct synesthetic equivalent that has a lower degree of conventionality than its non-metaphoric periphrasis (examples 3, 7, 8);
- c) an English synesthetic metaphor has a direct synesthetic equivalent based on a different semantic specification of a structurally identical cross-sensory mapping (examples 5, 6).

Resorting to translation procedures of omission and removal, the translator aims to make a target text more transparent and familiar to the target language readers.

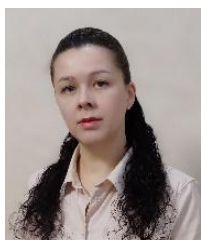
The obtained results call for *further investigation* of translation procedures of omission and removal with a larger body of empirical evidence. The methodological design suggested in this paper can be applied to analyse other translation procedures such as retention and modification of the source-text metaphors or addition of metaphors in the target text. Application of the affordances of corpus linguistics that helps establish conventionality degree of source-text and target-text synesthetic metaphors ensures a better understanding of the translator’s choices that depend on linguacultural specificity/universality of the conceptual mappings that underpin metaphoric linguistic expressions.

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