IOSUD – "DUNĂREA DE JOS" UNIVERSITY OF GALAȚI

DOCTORAL SCHOOL OF SOCIAL AND HUMAN SCIENCES

DOCTORAL THESIS

ABSTRACT

ON FIGURATIVE LANGUAGE WITH SALMAN RUSHDIE. A TRANSLATION PERSPECTIVE

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Key words: Cognitive Linguistics, Translation Studies, Salman Rushdie, figurative language, cognitive metaphor, cognitive metonymy, comparative analysis, translation procedures, cultural variation, identity, alterity, migrant condition, India.

Introduction

The post-colonial background of English literature has been the topic for numerous studies, but some aspects still need to be analysed and this is a very challenging "labour": this thesis draws on figurative language in general, and especially on metaphor and metonymy. Moreover, my intention is to investigate mainly those particular metaphors regarding "identity" and "alterity" in Salman Rushdie's novels ***The Ground Beneath Her Feet*** and ***Two Years, Eight Months and Twenty-Eight Nights***, examining them from a cognitive linguistic perspective.

The present thesis aims at exploring the **writer's options for figurative language, on one hand, and the choices for translating the original figurative language (and his style) into Romanian by two Romanian translators, on the other hand**. This is the element of **novelty** brought by the paper. The originality of the study comes from the ways in which Rushdie's figurative language is investigated, his metaphors and metonymies being inventoried and analysed from a cognitive linguistic point of view. It is essential to reveal the richness of the writer's style in order to emphasise both the theoretical and practical value of literary metaphor.

Research rationale

To achieve all these, the study approaches **Conceptual Metaphor Theory** and **Conceptual Metonymy Theory** in order to provide the necessary explanations which make the cognitive tools in question – conceptual metaphor and conceptual metonymy – comprehensible and compatible with the reader's own linguistic and conceptual universe.

If they are closer to the reader's mind-set, metaphors and metonymies become part of his/her personal way of thinking and are more easily recognised as common or innovative within their own conceptual system. If people become more aware of the power of words and their conceptual meanings, they become more aware of the global issues and can contribute to

the amelioration of real problems in the world. This may be the **practical importance of this cognitive linguistic study** and its relevance for the wider audience.

In order to draw a parallel between the analysis of the two novels and the migration experience of real people, the present study makes use of the questionnaire as a method of exploring migrants' feelings, moods and emotions. Its function is to correlate the world of fiction with that of migrants and to demonstrate that Rushdie is an authentic writer, drawing insights from the real world and from his own experience as a migrant writer. Moreover, the conceptual metaphors which real migrants typically use when focusing on their own feelings and emotions are essential to outline their psychological profiles as people in search of a better life. Therefore, **this thesis can contribute to sociolinguistic studies**, as well as **human migration studies**, since it brings new research directions in these fields and it also enriches them with new dimensions, by using specific tools from Cognitive Linguistics.

The all-encompassing metaphors in Salman Rushdie's novels provide an edifying panorama of the writer's view of life, reality, fiction and experience. His magicorealism invades reality and the fantastic creates a rich world of ideas and images in his literary works, so that each novel becomes a comprehensive and representative extended metaphor of fiction, of human ideals, of life in general.

Research questions

As stated above, **the main aim** of the thesis is to emphasise the role played by figurative language – mainly metaphor and metonymy – within Salman Rushdie's novels *The Ground Beneath Her Feet* and *Two Years, Eight Months and Twenty-Eight Nights* from a cognitive linguistic perspective, on one hand, and the way in which figurative language has been translated into Romanian by two Romanian translators, reproducing the charm and magic of the original, on the other hand.

According to this idea, the main **objectives** are:
➢ to investigate Rushdie's use of figurative language in the two novels, focusing on metaphor and metonymy;
➢ to discuss the effect of metaphor and metonymy within the larger framework of Rushdie's literary style;
➢ to analyse the metaphors and metonymies which are frequently utilised by Rushdie in the two novels, through the lens of Cognitive Linguistics;

> ➢ to compare the original metaphors and metonymies with their translation into Romanian.

The **research questions** which guide the scientific approach are the following:

1. From a cognitive linguistic perspective, which are the most relevant figures of speech in the context of Salman Rushdie's texts?

2. Which types of metaphor and metonymy does Rushdie mainly utilise in the two novels?

3. Can Cognitive Linguistics help determine to what extent Rushdie's tropes are culture specific and does this affect translation choices?

4. How is the original meaning of his figures of speech conveyed when they are translated into Romanian?

The **premise** of this research is that most of the figures of speech that Rushdie uses in his novels *The Ground Beneath Her Feet* and *Two Years, Eight Months and Twenty-Eight Nights* are culture specific, embedded with elements of his Indo-English cultural universe, and when translated into Romanian, they retain their original sense, relevance and effectiveness only if/as long as they keep their cultural meanings, as well.

The research gap – meaning that there are no studies from a cognitive linguistic perspective on Salman Rushdie's two novels which make the topic of this analysis – can be bridged by this research as long as it manages to investigate Rushdie's style in a novel manner. The author's message can be easily understood and altogether the impact upon the reader can be greater if the stylistic devices are perceived in a more appropriate way by the readership.

In conclusion, although many researchers have been writing about Rushdie over the years, from different perspectives, there are **no studies on both figurative language and translation regarding the two novels in question.**

Research methodology and corpus

The corpus used in this study consists of the original texts of Rushdie's novels *The Ground Beneath Her Feet* (2000) and *Two Years, Eight Months and Twenty-Eight Nights* (2015) and the translations into Romanian of the two novels, emphasising the figures of speech which are characteristic for Rushdie's writing style. The first translation is *Pămîntul de sub tălpile ei*, accomplished by Antoaneta Ralian and published in 2011, and the second is *Doi ani, opt luni şi douăzeci şi opt de nopţi*, accomplished by Dana Crăciun and published in 2015.

In order to demonstrate the premise of the thesis, qualitative methods such as text

analysis and methods of comparing and contrasting the original text with its Romanian version are blended with quantitative methods, such as numerical identifying and inventorying metaphors and metonymies, and the questionnaire. These two types of research methods complement each other in the sense that they show the role played by figurative language in Salman Rushdie's fiction and that they also bridge fiction and reality, i.e. the world of Rushdie's characters and the world of real migrants.

In the process of identifying metaphor-related words, two procedures are used: MIP and MIPVU, respectively. In the process of identifying metonymy-related words, the procedure proposed by Eva Biernacka (2013) is used.

The method for identifying metaphorically-used words in discourse, known as MIP, is the metaphor identification procedure which resulted from the collaboration of the members of the Pragglejaz Group research in 2007. MIPVU represents the extended and more elaborated version of MIP and it is the result of *Metaphor in Discourse* project, conducted at VU University Amsterdam by G. J. Steen, A. G. Dorst, J. B. Herrmann, A. A. Kaal, T. Krennmayr and T. Pasma in 2010. Eva Biernacka's 4-step procedure (2013) is a very useful method for metonymy identification: its key stage is 3c, the step where the analyst must decide whether the contextual and basic meanings are closely connected in terms of the situation evoked by the text.

Considering the objectives and research questions previously stated, the study analyses the metaphors and metonymies that Salman Rushdie makes use of in the two novels, it points out their role and effects, and emphasises the procedures in which they are translated into Romanian. The cognitive linguistic analysis is complemented by a questionnaire investigating the status of migrants in today's society. The role of this quantitative method is to complete the text analysis (used as the main qualitative method) in order to achieve a better understanding of the migration phenomenon, both in fiction and in the real world.

Basically, the questionnaire *What does being a migrant mean nowadays?* deals with migrants' feelings, emotions and moods, since psychological aspects are important in people's lives. It was applied in February 2024 to a sample of 30 people having the status of migrants, people who generally left the East in order to live in the West. Data analysis performs linear correlations between two sets of variables, according to the Pearson correlation coefficient.

Chapter 1: Figurative language in everyday speech. A cognitive perspective

The purpose of this chapter is to provide a theoretical background for understanding the following parts of the thesis, especially the text analysis from Chapter 5. First, it outlines some basic notions from Cognitive Linguistics relevant to the topic, and second, it focuses on figurative language, especially on metaphor and metonymy, as essential cognitive tools.

It describes both Conceptual Metaphor Theory and Conceptual Metonymy Theory, it explains the role of context in metaphorical meaning construction, it provides a classification of metaphors and a classification of metonymies, it defines the role of Primary metaphors and, in the end, it points out some aspects of the metaphor-metonymy continuum.

The cognitive linguistic approach has brought an innovative perspective on figurative language, showing that there is practically no clear-cut distinction between literal and figurative language. Therefore, the two should no longer be viewed as opposites: Cognitive Linguistics has postulated the existence of a continuum from purely literal to non-literal linguistic expressions that shade into one another, as well as the existence of a metaphor-metonymy continuum, since there are metonymy-based metaphors and metaphorically-motivated metonymies both in everyday speech and in literary discourse. Language is undoubtedly interwoven with cognition, figurative language being essentially a matter of thought, hence, ubiquitous in both language and cognition.

Although there are countless figures of speech in everyday language and literary discourse, metaphor seems to be fundamental in both language and thought. Metonymy is equally important and may be as pervasive in language as metaphor.

The two cognitive mechanisms of reasoning are different in structure, but they are sometimes very difficult to separate. As stated above, this is the reason why cognitive linguists argue that there is a metaphor-metonymy continuum, where the two cognitive instruments combine along a continuum of mapping processes.

Chapter 2: Figurative language in literary discourse. Towards a sense of otherness with Salman Rushdie

1. Literary metaphor

This chapter continues the investigation on figurative language, emphasising its importance in literary discourse, in general, and its role in Rushdie's novels, in particular. Literary metaphor is outlined within the larger framework of figurative language, while examples of extending, elaborating and composing metaphors from Rushdie's novels are provided as procedures of novel metaphor creation.

All the modes of metaphorical thought which poets use and invoke in their readers constitute a large part of what makes poetic metaphor more interesting than conventional metaphor, because they allow the usage of ordinary conceptual resources in extraordinary ways. Extending, elaborating and composing metaphors are the modalities in which poets lead us beyond the limits of ordinary ways of thinking and guide us beyond the automatic and unconscious everyday use of metaphor. These processes make poetic metaphor noticeable and memorable. Therefore, metaphor is anything but peripheral to the life of the mind. Instead, it is central to our understanding of our selves, our culture and the world in general. Through metaphor, poetry exercises our minds so that we can extend our natural powers of comprehension beyond the range of the metaphors we are brought up to see the world through (Lakoff & Turner, 1989, p. 214).

Poets and, by extention, all creative writers, address the main issues in our lives and help us illuminate those issues, through the extension, composition and criticism of the basic metaphoric tools through which we comprehend reality. They succeed in doing so through masterful use of the metaphoric processes on which our conceptual systems are based. In other words, according to George Lakoff and Mark Turner (1989, p. 215), they can appeal to the ordinary metaphors we live by in order to take us beyond them, to make us more insightful than we would if we thought only in the standard ways. Finally, since they lead us to new modalities of conceiving of our world, writers are artists of the mind.

2. A play upon words and magic: Figurative language with Salman Rushdie

Salman Rushdie, the much-discussed Indian-born British-American novelist and the author of the two novels analysed in this thesis, "set out to be an artist, not a symbol, but he quickly became both" (Rodgers, 2012, p. 1). He has become an international writer whose novels concern both post-colonialism and postmodernism. He also illustrates a parallel between the Eastern storytelling tradition and the Western magicorealism, the two main sources of inspiration for his own genre-defying stories.

His fiction contains double perspective, multifaceted and hybrid themes oscillating between his cultural universe and the one of his host countries. This is one of the elements that have contributed to state Rushdie's position as a postmodern writer, not only a post-colonial one, swinging between nations, cultural entities and ethnic communities. In fact, Rushdie has always celebrated this ambivalent space in and between nations, situating his main characters at the crossroads of a new transnational culture. In his own terms, his perspective is a "stereoscopic vision" (Rushdie, 1991, p. 19), since it enables him to examinate simultaneously two societies from within and outside.

Rushdie is the epitome of the migrant artist, who is always at the centre of the conflicting claims of disparate cultures, but who manages to bring together different national cultures, races and ideologies into a rich cultural symbiosis. Writing about East being relocated to West, Rushdie's position as a writer becomes ambiguous in terms of his non-Western forms of narrativisation in his texts, that is, his Indianness as against his lines of descent from European modernism and postmodernism. However, the conclusion is clear: Rushdie belongs to both East and West. At the same time, he is not a writer of one place, one language and one culture, since his fiction claims multiple places, languages and cultures across continents.

This cross-linguistic and cross-cultural multitude finds its denominator in the English language, which "needs remaking" for his own purpose, as he argues in *Imaginary Homelands*: "to conquer English may be to complete the process of making ourselves free" (1991, p. 17), pointing out the reason why he has chosen this language for his writing.

"Mélange, hotchpotch, a bit of this and a bit of that is how newness enters the world. It is the great possibility that mass migration gives the world, and I have tried to embrace it. It is a love-song to our mongrel selves", Rushdie argues in *Imaginary Homelands* (1991, p. 394). Certainly, newness comes first of all from language, since "a figure of speech is a shifty thing; it can be twisted or it can be straight" (Rushdie, 1991, p. 33).

Jaina Sanga (2001, p. 157) considers Rushdie's idea – "A bit of this and a bit of that is

how **newness** enters the world" – functions as **a controlling metaphor** for all his novels, since the notions of dislocation and disruption can and should be applied to reading and critically evaluating Rushdie's novels, because they are significant in the construction of newness. In the context of Rushdie's writing, ideas such as migration, translation, hybridity, blasphemy, and globalisation metaphorically focus on issues of disruption, transgression, and intermingling; all of them are rooted inevitably in the notion of newness, this very notion emphasising the extent to which these metaphors are really interconnected and interdependent.

3. "Inventing the ground beneath the feet" in Rushdie's view

As one of the writers who represent the concept of "alterity" or "otherness" both through his life and work, Salman Rushdie frequently addresses in his writings identity issues that concern his own life, as a result of a permanent migration experience.

Writing about the East from a considerable geographical and emotional distance, being a resident in London or New York, Rushdie easily acknowledges the ambiguity of his cultural and national affiliations, embracing with no difficulty the dislocation and in-betweenness of his identity as a migrant writer. Many of his novels focus on characters who, just like himself, have made their journey from India to England or America. His novels explore these characters' efforts to understand and express their own experiences in a changing word (Brown, 2011, p. 6).

Consequently, in order to grasp the sensibilities hidden within his work, readers have to comprehend first that to be a migrant, to be "the other", means "to invent the ground beneath the feet". That is the reason why identity and alterity need to be reconsidered, especially within post-colonial fiction, which has explored the idea of place; "place" is more in relation to identity and the search for or regaining of identity, while "space" is more in relation to alterity, that is the relationship with the other.

Writing back to the centre involves a spatial and cultural transgression announcing a redefinition of the relation between identity and otherness, identity and space, identity and home, identity and away. All these lead to the idea that Salman Rushdie is a mirror reflecting otherness, the literary metaphor blending with the meanings of identity and alterity in his writing.

Chapter 3: Metaphor in translation. Salman Rushdie – a "translator" of India

1. Towards a Cognitive Translation Theory

This chapter focuses on the premises leading towards a Cognitive Translation Theory, on issues regarding the role of the cognitive stylistic translator, on the processes of metaphor translation and cultural variation. Consequently, the profile of the cognitive stylistic translator emerges from this theory, as a mediator not only between two languages, but one between two conceptual systems and two cultural codes.

The relevant contribution of Cognitive Linguistics to Translation Studies emerges primarily from the so-called experiential notion of meaning provided by cognitivists, which abandons the classical notion of referential truth, and emphasises the central role of human experience and understanding. This experience-based approach brings thought, language and culture together in the speakers' cognitive context; translation becomes part of the participants' mental life so that pragmatic and socio-cultural factors can be integrated into cognitive models as part of the interlocutors' cognitive context. As a result, the notion of **context** eventually becomes the main concept in the translation activity.

Moreover, the translation process viewed from a cognitive perspective is endowed with sufficient explanatory capacity to explain the role of human cognitive abilities in both linguistic and translation issues (Rojo & Ibarretxe – Antuñano, 2013, p. 7), given the importance of these cognitive abilities and the role played by language in the translation process in relation to them.

Jean Boase – Beier (2014, p. 112) argues that literary translation is, in its very basic sense, the translation of style, because style conveys attitude and not just information, because style is the expression of mind, and literature itself is a reflection of mind. At the same time, style is fundamental since the attitude expressed in the text is in its style, the basis for reader's engagement is in its style, and the expression of cognitive state is in its style (mind style), as well. Therefore, it is highly important for a translator to be as stylistically aware as possible, and to use the style as the basis and focal point for a translation. Hence the importance of style in literary translation: it has been perceived as closely related to what makes the text literary and, automatically, to the creative element in literary translation.

Since the style of a text is the one which allows the text to function as literature, **literary**

translation can be seen as the translation of style. And as the direct reflection of the author's choices, the style carries the speaker's meaning, both conscious and unconscious, thus the translation of a literary text is the translation of a particular cognitive state as it has become embodied in the text. Interestingly enough, because of the translator's role as active participant in creating a textual reading, different readers will read the same text differently and will produce different translations reflecting different aspects of the mind behind the text (Boase – Beier, 2014, p. 114), fact which emphasises multiplicity and diversity in translation.

2. Linguistic and cultural issues in translation

Concerning linguistic and cultural issues in translation, the chapter shows that metaphor translation is a challenging problem, since matching conceptual systems is not such an easy task, especially when discussing metaphor, and matching cultural codes is not a trouble-free action, either.

Conceptual metaphor reflects and can influence the way humans pursue their thinking. This means that a translator who is aware of metaphor and of the modern views which emphasise the centrality and ubiquity of metaphor and how it structures human thinking will certainly be influenced by this knowledge, and this will affect the way he/she produces the translation.

Metaphor is common to all languages and cultures. Although the use of metaphor is undoubtedly universal, the choice of metaphor for comprehending and interpreting the world may be culture specific: different cultures can interpret the same issue employing different metaphors, depending on their cultural patterns of thought.

This leads to the following issue: conceptual metaphors expressed in language may serve as an indicator of a particular culture, since language is the outward expression of human thinking, and it is usually coloured by individual experiences or spiritual development.

Furthermore, Zoltán Kövecses has proposed the **metaphor variation theory**, based on the same fact that there is both universality and variation in the conceptual metaphors people construct, employ or comprehend in everyday language; he has also formulated a principle he calls "the pressure of coherence in metaphor" (2014, p. 5) to explain the inception of these two phenomena. His theory is an illustrative scheme, describing and completing the main tenets of Conceptual Metaphor Theory.

Kövecses views **context** as playing a key role in both the production and comprehension

of metaphors, with a variety of contextual factors responsible for variation in metaphor use. Thus, metaphor translation poses different challenges. Even if two languages share a conceptual metaphor, there are at least three different possibilities for translating a metaphor from one language to another and, as a result, the translator has to choose the most adequate possibility: translating it by using an identical conceptual metaphor, translating it by using a similar conceptual metaphor, or by using a different conceptual metaphor from the Target Language and Culture.

3. Translating in Rushdie's view or Rushdie as a "translator" of cultures?

Talking and writing about "translated men" (1991, p. 17) and, more importantly, being one of them, Salman Rushdie gives a definition of the redefining trans-lated spirit among the shifting borders of the 21st century. The translation Rushdie speaks of is the stranded identity of the migrant, who translates himself or herself across the borders of his/her worlds, and also translates the world outside through himself/herself.

Referring to his writing, Rushdie describes translation as fundamentally a migratory event, occurring when the migrant is "carried across" a geographical boundary, replicating the etymological meaning of the word "translator" in a physical movement of the body: "Adaptation as metaphor, as *carrying across*, which is the literal Greek-derived meaning of the world 'metaphor', and of the related word 'translation', another form of *carrying across*, this time derived from the Latin" (Rushdie, 2021, p. 180).

This idea of equating translation with migration has become a major post-colonial concern. As for the process of translation itself, it can be said that the translation issue is not just a linguistic one. It is an aesthetic and ideological problem with an important bearing on the question of literary history at the same time.

Moreover, Rushdie (1991, p. 17) argues: "It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained". Prasad (2002, p. 41) explains that the gain Rushdie refers to is mirrored in the pollinated and enriched language (and culture) that results from the act of translation. It is an act not just of bearing across, but of fertile coming together.

The view that "the very act of their writing is one of translation" (Prasad, 2002, p. 55) related to British Indian writers is also shared by Susan Bassnett and Harish Trivedi (1999), who argue that "post-colonial literature/culture is translation".

Salman Rushdie and Translation (2013) by Jenni Ramone also shares this perspective. Ramone's study focuses on the idea that "Rushdie's work performs (or becomes a) translation" which "enables stories to be retold for new audiences or in a new historical moment" (2013, p. 3) and this makes Rushdie's oeuvre inseparable from acts of translation.

The view shared by Susan Bassnett, Harish Trivedi and Jenni Ramone is also enhanced by the Romanian translator Dana Crăciun (2019, p. 84). First, she argues that the strategies used by Rushdie in his attempts to write about the importance of redressing the balance of power and of resisting Orientalising practices are similar to those used by translators of post-colonial literature. Second, she compares the writing of post-colonial literature to an act of translation and retranslation. Third, Rushdie is portrayed as a protean translator, whose work is a constant process of (self)translation meant to redress the balance of power in the hybrid space of post-colonial renegotiations.

Although to imagine Salman Rushdie as a translator may be seen as a metaphorical idea, it is essential to understand that, "like many other post-colonial writers, Rushdie does perform acts of actual interlingual translation in his writing" (Crăciun, 2019, p. 86).

According to Dana Crăciun (2019, pp. 91-92), Rushdie uses what Roman Jakobson calls "intralingual," "interlingual," and "intersemiotic" translation, as Western strategies, and "roopa-antar" (changing the shape), "anu-vada" (something that follows after), and "bhashanthara" (changing the language), as Oriental strategies inherited from Sanskrit. Not only does his work display all of these categories, but the specific devices he uses, such as intertextuality, the use of shape-shifting, or the reliance on "superpowers" when creating his characters, establish fairly convincing correspondences.

Therefore, cultural variation in English and Hindi translations makes **Salman Rushdie a "translator" of cultures**, especially of India, into fiction, since post-colonial literatures can be seen as translations themselves.

Chapter 4: Research methodology

The chapter deals with research methods and describes the corpus analysed in the study. Quantitative methods, such as numerical identifying and inventorying metaphors and metonymies, and the questionnaire are blended with qualitative methods, such as text analysis, methods of comparing and contrasting the original texts with their Romanian versions.

In the process of identifying metaphor-related words, two procedures have been used: MIP (the result of Pragglejaz Group research - 2007) and MIPVU (the extended version of MIP - 2010), respectively. In the process of identifying metonymy-related words, the procedure proposed by Eva Biernacka (2013) has been used. The questionnaire *What does being a migrant mean nowadays?* is the final method employed to draw a parallel between fiction and reality, between Rushdie's characters and real migrants. The data provided by the questionnaire have been analysed according to the Pearson correlation coefficient.

The premise of this comparative analysis is the following: if the conclusions of the data analysis resulted from the questionnaire are consistent with the conclusions of the text analysis, then there is a significant parallel between the fictional world of Rushdie's novels and the real world of migrants.

Chapter 5: The case of Salman Rushdie's novels. Figurative language in translation

1. *The Ground Beneath Her Feet* – an Orphic love song

The aim of this chapter is to present a complex cognitive linguistic analysis regarding metaphor and metonymy in translation, illustrated with examples from the two novels: *The Ground Beneath Her Feet* and *Two Years, Eight Months and Twenty-Eight Nights.* The first part of this chapter in the thesis is dedicated to the general presentation of the novels, the second one (*The Ground Beneath Her Feet. A metaphor and metonymy analysis from the translation perspective*) consists of the analysis of the first novel, while the third section (*Two Years, Eight Months and Twenty-Eight Nights. A metaphor and metonymy analysis from the translation perspective*) consists of the analysis of the second novel. Each analysis has an *Identity and alterity metaphors* subsection. The last part deals with the questionnaire *What does being a migrant mean nowadays?* and the data analysis, and it finishes with the *Discussion and results* section.

Analysing Salman Rushdie's figurative language, this part of the thesis is the main one because it aims at proving the validity of the premise and it gives answers to the research questions, trying to fill the research gap at the same time.

The analysis of metaphors and metonymies is approached cognitively, focusing on the two types of figurative language as conceptual tools, on which the conceptual universe of the novels is built. Moreover, the chapter focuses on selfhood and otherness metaphors as well, since they are representative for both Rushdie's writing style and conceptual universe. Thus, a translation perspective is fabricated upon the figurative language employed by Rushdie in the two novels.

Generally speaking, **The Ground Beneath Her Feet** is a novel about love and music. It recreates the myth of Orpheus, while re-inventing the history of rock 'n' roll. The novel has in its centre the metaphor of **globalisation** as one of Rushdie's post-colonial metaphors.

In *The Ground Beneath Her Feet*, Rushdie narrates the story of Vina Apsara, a famous rock star with a devine, epic voice and an erotic body, and of Ormus Cama, a gifted songwriter and musician, a born singer and a true musical genius, who captivate and even change the world through their music and romance. Celebrating the power of both love and music, the novel becomes a tool for meditation on "not-belonging", a method of re-imagining ancient Greek and Indian myths, but also a critique of the celebrity cult.

Umeed Merchant, also called "Rai", who is a childhood friend and ocasionally Vina's lover, is the one who tells the tumultuous love story between Ormus and Vina. The plot thus becomes a love triangle, since the story relates the evolution of the two protagonists and the narrator, who, in the process of telling the stories of his friends, gives us a story of his own life, as well. He is perhaps the real protagonist of the novel, from this point of view.

The chapter demonstrates that there are plenty of linguistic expressions describing MUSIC, LOVE, LIFE, EARTH/GROUND, DISORIENTATION, DEATH and EARTHQUAKES, besides the ones expressing IDENTITY and ALTERITY in *The Ground Beneath Her Feet*. All of these are target domains for the conceptual metaphors occurring in the novel.

There are also two interesting cases of conceptual metaphors with interchangeable source and target domains: the more or less conventional metaphors MUSIC IS LIFE and MUSIC IS LOVE become fresher by shifting the conceptual domains – LIFE IS MUSIC and LOVE IS MUSIC.

Therefore, the source domain of MUSIC is used to explain the target domain of LIFE, and the source domain of LIFE is used to explain the target domain of MUSIC. Similarly, the source domain of MUSIC is used to explain the target domain of LOVE, and the source domain of LOVE is used to explain the target domain of MUSIC. In this way, MUSIC can be both the source and the target domain, and it is actually the main theme of the novel, fact explained thus

not only linguistically, but also conceptually.

A similar example is the case of EARTH IS A PERSON and PERSON (VINA) IS EARTH. Hence, EARTH is both the source and the target domain, as well as PERSON.

The fact that Rushdie uses several conceptual metaphors with interchangeable source and target domains shows his ability to play not only with linguistic, but also with conceptual structures. He skillfully handles cognitive representations in order to create his own conceptual universe in the books he writes.

Antoaneta Ralian's Romanian version of this novel, *Pămîntul de sub tălpile ei*, becomes a cognitive stylistic translation, since she transposes the writer's cognitive state, attitude, thoughts and emotions: she is stylistically aware and uses the style as the basis and focal point for translation.

The fact that Antoaneta Ralian uses adaptation, transposition and modulation, inversion and amplification makes her version a cognitive stylistic translation, since it reflects her own linguistic choices. She does not only reproduce, reconstruct or recreate Rushdie's meaning of the original into the target text; she is in fact the constructor of the meaning of the source text in terms of the cognitive stylistic approach to translation, more precisely, in Jean Boase – Beier's terms (2014).

2. *Two Years, Eight Months and Twenty-Eight Nights* – "the modern *Arabian Nights*"

Two Years, Eight Months and Twenty-Eight Nights is a fantasy book inspired by the traditional wonder tales of the East, it is a book about the age-old conflicts which mark our contemporary world, a novel which blends history, mythology and a timeless love story. It can also be called "the modern *Arabian Nights*".

The setting is in New York in the near future. The plot deals with some fantastic creatures called jinns, who come to the human world after a time of separation, and recounts the story of Dunia, the Lightning Princess, a special jinnia who is fascinated with the men of reason. The story is not only about her, but also about her offsprings during the strangenesses, and the war which takes place between the world of humans and the world of jinns.

These fantastic creatures live a luxurious life in Peristan, also called Fairyland. The male jinns are made of flame, while the female jinnia are made of smoke. They have great powers of magic, but not so great powers of intellect. This is why Dunia reveals herself as an unusual

jinnia, being capable of feelings and having a very human-like type of behaviour.

In *Two Years, Eight Months and Twenty-Eight Nights*, the conceptual metaphors which occur more often have as target domains PEOPLE/HUMANS, MIGRANTS, WORDS, STORIES, HISTORY, VIOLENCE, DESTRUCTION and LIGHTNING, besides, obviously, SELFHOOD and OTHERNESS.

Regarding the translation by Dana Crăciun of the novel, *Doi ani, opt luni şi douăzeci şi opt de nopţi*, the situation is similar with the translation by Antoaneta Ralian of the first novel in question, *Pămîntul de sub tălpile ei*.

Making use of translation procedures which involve a shift in cognitive categories, such as modulation, Dana Crăciun's Romanian version also becomes a cognitive stylistic translation, since she both reconstructs states of mind and thought processes from the source text, always with the awareness that individual states of mind are affected by social and cultural influences, and adapts the text according to her own cognitive system. Therefore, because the translator writes a new text in translating, the style of the target text is the expression of the translator's choices.

In other words, both Antoaneta Ralian and Dana Crăciun accomplish cognitive stylistic translations, since they adopt a relative "freedom" as creators of translated texts emerging from the source texts, thus "writers" of new texts.

They view style as a reflection of mind and succeed in grasping that mind and recreating it in translation: assigning importance to reading a mind into the text, to seeing the text as expressing feelings, attitudes and moods, the two translators allow the readers to feel them, too.

3. Comparative analysis of figurative language in translation

The types of metaphors frequently utilised by Rushdie in both novels are **personifying metaphors** and **structural metaphors**. There are also ontological, orientational and container metaphors. As far as metonymies are concerned, the most frequent are **PART FOR THE WHOLE metonymies**. One possible explanation for the frequency of personifying metaphors is that Rushdie gives life to everything around, creating human-like agents everywhere in his novels, while embracing magicorealism at the same time.

His figurative language makes use of multiple instances of synesthesia, as well. Many of them are related to the conceptual domains of FOOD and MUSIC. In addition, the similarity of effects allows the reader to map the causes on account of the licensing activity of the EFFECT FOR CAUSE metonymy, since, for example, PSYCHOLOGICAL EFFECTS ARE PHYSICAL

IMPACT.

As mentioned before, many of Rushdie's metaphors express **selfhood** and **otherness**, which is a key feature of the two books and a general characteristic of Rushdie's entire oeuvre.

It should also be noted that the main metaphors employed by Rushdie in these two novels are **migration, hybridity, translation, globalisation, dreams, names** and **death**. (Religious metaphor or blasphemy, which is absent from the enumeration, does not occur in this particular case.) They are specific for the cultural universe created in the novels and describe Rushdie's writing as fundamental features.

At the same time, Rushdie employs specific patterns that use sensory experience to evoke emotions and attitudes: **NOUN 1 (concrete) + OF + NOUN 2 (abstract),** as well as the reverse patterns, i.e. **NOUN 1 (abstract) + OF + NOUN 2 (concrete)**, or even **NOUN 1 (abstract) + OF + NOUN 2 (abstract)**.

Similarly, he frequently uses other figures of speech, besides metaphor and metonymy, such as simile, epithet, oxymoron, antithesis, personification, hyperbole, irony, sarcasm, euphemism, climax, enumeration or zeugma. The author's love for words can also be seen in countless **puns,** Rushdie challenging the reader with unprecedented language games, like a genuine wizard playing with language.

Both novels focus on **chained (concatenated) metaphors**, which have as their target domains: LOVE, LIFE and MUSIC. The well-known conventional metaphors LIFE IS A JOURNEY and LOVE IS A JOURNEY, along with MUSIC IS LIFE and MUSIC IS LOVE, blend with the fresher metaphor TRANSLATION IS A JOURNEY, or even DEATH IS A JOURNEY. In other words, if all the crucial elements of our mere existence are so deeply connected to the act of JOURNEY, then they can generally be considered **migration metaphors**, besides the proper ones of identity and alterity. This is the effect of the metaphorical chains in discourse across Rushdie's texts.

Moreover, as shown above, the metaphors MUSIC IS LIFE and MUSIC IS LOVE become fresher by shifting the conceptual domains – LIFE IS MUSIC and LOVE IS MUSIC. Each linguistic change involves a change in meaning – that is, a conceptual shift – therefore the meaning-making processes used by Rushdie are intricate enough to create challenges in comprehension and especially in translation.

Furthermore, FOOD and MUSIC are used as conceptual source domains. For instance, there are 8 metaphors with FOOD as source domain in *The Ground Beneath Her Feet*, such as: IDENTITY IS FOOD, LIFE EVENTS ARE A (COLD) SOUP, CARDINAL POINTS ARE EGGS, BOMBAY IS A DISH or COUNTRY IS FOOD.

MUSIC occurs as both source domain and target domain in the same novel. For example, there are 7 conceptual metaphors with MUSIC as source domain and 31 conceptual metaphors with MUSIC as target domain. IDENTITY IS MUSIC, LIFE IS MUSIC, LOVE IS MUSIC, SEA IS MUSIC are some examples for the first category, and MUSIC IS MISTERY, MUSIC IS ASPIRATION, MUSIC IS THE KEY TO ENCHANTED LANDS, MUSIC IS A MAGICIAN, MUSIC IS A PLACE, MUSIC IS A TREASURE are some examples from the second category.

In *Two Years, Eight Months and Twenty-Eight Nights*, MUSIC occurs only once as target domain - the personifying metaphor MUSIC IS A CONQUEROR, and it also occurs once as source domain – SELF IS A MUSICIAN. Surprisingly, there are no metaphors with the conceptual domain of FOOD in this novel.

The main themes shared by the two novels describe and encompass the context of **culture**, as well. This means that culture specific metaphors and cultural variations in translation can be added to the list of intricacies above.

Consequently, given that the universe of translation is completely challenging, finding the possibilities to bring Salman Rushdie's linguist and cultural universe into Romanian, through translation, must be an even greater challenge. Rushdie's novels prove their complexity in many ways, only if we take into account the countless perspectives from which we can read and interpret them: there are postmodern, magicorealistic, post-colonial, feminist approaches to his novels. These aspects also prove the writer's popularity among readers and the quality of his novels' translations into other languages.

Regarding the translation techniques, a tendency towards **borrowing, transposition, modulation, naturalisation** and **adaptation** is noticeable in both Romanian versions.

Borrowing is the common procedure of translating culture specific and foreign words, since it opens a window for the target readers into the cultural identity of India and, eventually, it provides an opportunity to enrich both the target text and the target language.

In terms of figurative language translation, the predominant procedures are **adaptation, transposition, modulation** and **literal translation**. At any rate, the ultimate goal of the translations is to render Salman Rushdie's complex style in the Romanian versions.

One of the most important feature of the writer's work is that it is written cross-culturally. Considering the rich personal cultural horizon of the author and his uncommon life experiences, his novels undoubtedly pose important challenges for any translator, especially through their countless cultural references.

This may be the reason why the two Romanian translators – Antoaneta Ralian and Dana

Crăciun – tend to use the **foreignisation** strategy, both translations indicating the linguistic and cultural differences of the text by disrupting the cultural codes which prevail in the target language (Venuti, 1995). Based on retaining the culture specific elements of the source text and the source language, (in this case the source language being Hindi), foreignisation invites the readers to embark on an exotic journey as far as India, in effect "taking the readers to the writer" and introducing them to a new cultural milieu.

By preserving the culture specific elements of the source texts, the foreignising translations are kept as close as possible to the source texts. They emphasise the diversity between different cultures and languages and expose the target audience to other cultures, conveying the style and cultural references of the source texts.

Although foreignisation may have negative effects upon readers, creating confusion by taking them outside of their comfort zone, with these two translations, it is obviously not the case. Even though through foreignisation, the extent to which translators make a text conform to the target culture is low, these two translations do not pose problems regarding general comprehension. Neither does the source text itself (given the fact that the Hindi words are "translated" into English by borrowing by the writer himself).

Therefore, there is a connection between borrowing as a translation technique and foreignisation as a translation strategy, resulting in a source language and culture-oriented translation. Due to the foreignisation – domestication continuum, the two strategies are used in parallel, even if foreignisation is predominant. All these lead to the idea that literary translation is science and art at the same time, developing as an exploration of deeper and deeper layers of the source text and, undoubtedly, source language and culture.

Both borrowing and foreignisation may also be connected to the **metaphor of migration**, i.e. **migration as metaphor**. But for Salman Rushdie, migration is not just a mere metaphor; it is a way of life. The characters he creates in the two novels discussed so far share his conflicting feelings and emotions regarding in-betweenness as a modern way of living in a changing world. This is the conclusion of the qualitative analysis of the literary texts.

4. Data analysis: *What does being a migrant mean nowadays?* Questionnaire

Considering the linguistic analysis of the two novels and their translations into Romanian, migration metaphors (see *Identity and alterity metaphors* sections from chapter 5) play a crucial role in the migrant characters' life and discourse. This is why the thesis draws a

parallel between fiction and reality through the questionnaire called *What does being a migrant mean nowadays?*.

In order to make connections between real migrants' feelings and emotions regarding leaving their homelands and integrating into other countries, on one hand, and Salman Rushdie's migrant characters, who usually have conflicting feelings, on the other hand, the questionnaire was applied in February 2024 to 30 people having the status of migrants. The respondents are from Romania, Sri Lanka, India and Nepal, namely 13 Romanians, 14 Sri Lankans, 2 Indians and one Nepalese. Their ages range from 20 to 64. There are 6 women and 24 men.

According to **the Pearson correlation coefficient**, linear correlations are established between two sets of data. The data provided so far have been analysed according to the Pearson correlation coefficient, and the results are six pairs of questions correlated with each other.

The first pair of data correlates question 16, i.e. "How welcoming to immigrants is the region/country you are living in? (Use a scale of 0 to 5, where 0 means 'not at all welcoming' and 5 means 'very welcoming'.)" with question 19, i.e. "How would you describe your overall experience of moving to and integrating into the country you are currently living in?".

The results show that there is a strong correlation between how welcoming the migrant's host country/region is and how they describe the experience of moving to and integrating into another country. The result of the correlation is statistically significant, registering a coefficient p value of 0.00. The Pearson score is 0.743, indicating a strong correlation between how welcoming the country is and the positivity of the experience of moving to and integrating into the host country.

The second pair of data correlates question 7, i.e. "Is the country you are currently living in the first country you migrated to?" with question 27, i.e. "Have you ever felt like *an uprooted plant* (Salman Rushdie) as a migrant?".

There is a strong, but indirect correlation. It seems that those who have emigrated to several countries are more likely to feel like *an uprooted plant*. The correlation is statistically significant, with a p-score of 0.002. The Pearson score of -0.548 indicates an indirect correlation between feeling like an uprooted plant and having lived in many countries.

The third pair of data correlates question 7, i.e. "Is the country you are currently living in the first country you migrated to?" with question 32, i.e. "Do you identify yourself with the following description: *an uprooted, not yet re-rooted person as an alien/outsider of the uneasy feet* (Salman Rushdie)?".

There is a correlation between identifying within the description *an uprooted, not yet*

re-rooted person as an alien/outsider of the uneasy feet and the fact that the country where he/she is currently living is the first country he/she migrated to. The correlation is proportional, meaning that people who live in multiple countries are more likely to feel *uprooted, not yet re-rooted*. The correlation is statistically significant, since p value is 0.006. The Pearson score is -0.489, indicating an inversely proportional correlation.

The fourth pair of data correlates question 28, i.e. "Have you ever felt like an outcast/alien as a migrant?" with question 32, i.e. "Do you identify yourself with the following description: *an uprooted, not yet re-rooted person as an alien/outsider of the uneasy feet* (Salman Rushdie)?"

Those who felt like an outcast/outsider as migrants tend to identify with the description *an uprooted, not yet re-rooted person as an alien/outsider of the uneasy feet*. The correlation is statistically significant, with a p value of 0.001. The Pearson score is 0.562, indicating a direct correlation between the two statistical variables.

The fifth pair of data correlates question 33, i.e. "Do you consider yourself a *wonderer with itchy feet* (Salman Rushdie)?" with question 39, i.e. "Do you consider yourself a non-belonger? (A non-belonger is a person who does not seem to belong to his homeland, nor to his adoptive country)".

There is a correlation between feeling like a *wonderer with itchy feet* and feeling like you don't belong anywhere. Those who feel like they don't belong are more likely to feel like a *wonderer with itchy feet*. The correlation is statistically significant, since the p value is 0.002. The Pearson coefficient value is 0.550, which indicates a directly proportional correlation between the two variables.

The sixth pair of data correlates question 38, i.e. "Do you agree with the following statement: *In every generation there are a few souls who are simply born not belonging, who come into the world semidetached without strong affiliation to family or location or nation or race* (Salman Rushdie)?" with question 40, i.e. "Does the metaphorical phrase *Self is a symphony* (Salman Rushdie) suit you?".

Those who identify with the phrase *Self is a symphony* are more likely to agree with the statement in question. The correlation is statistically significant, with a p-value of 0.008. The Pearson coefficient is 0.473, indicating a directly proportional (positive) association between the two variables.

The results of the data analysis show the extent to which migrants are different and the fact that they think and act according to their educational and cultural background and also to their socioeconomic status. They are highly motivated by serious goals which they really want

to achieve, they believe in their dreams and are working hard to accomplish them. They are psychologically strong people, who overcome the difficult periods in their lives and hope for the better.

Question 31 from the questionnaire has led to the most interesting findings, since its answers reveal some essential conceptual metaphors which real migrants typically use when describing their lives: MIGRANT LIFE IS A DREAMING PHASE, MIGRANT LIFE IS AN ENRICHING EXPERIENCE, MIGRANT LIFE IS CHANGING LIFE PATTERN, MIGRANT LIFE IS FINDING MY PLACE IN THE WORLD, MIGRANT LIFE IS A RACE, MIGRANT LIFE IS A BIRD IN THE AIR/A BIRD SEARCHING FOR A NEW NEST, MIGRANT LIFE IS LIVING THE DREAM, MIGRANT LIFE IS A SAD TREE IN AUTUMN, MIGRANT LIFE IS AN EXHILARATING ROLLERCOASTER RIDE, MIGRANT LIFE IS LIVING THE BEST VERSION OF LIFE. Undoubtedly, many conceptual metaphors have a positive meaning.

These metaphors are consistent with the rest of the metaphors resulting from the other questions. Although they are both positive and negative, most of them have a strong positive connotation: MIGRATION IS A LIFE-CHANGING EXPERIENCE, MIGRANT LIFE IS IMPORTANT GROWTH, MIGRANT LIFE IS AN INSPIRING CHALLENGE, MIGRANT LIFE IS A BETTER FUTURE. Others are neutral, such as LEAVING THE HOMELAND IS ADAPTING TO A NEW CULTURE, MIGRANT LIFE IS A COMBINATION OF EMOTIONS, MIGRATION IS WEAKNESS AND POWER (AT THE SAME TIME), while the fewest have negative overtones: MIGRANT LIFE IS IDENTITY ISSUES, MIGRANT LIFE IS LONGING AND SADNESS, MIGRANT LIFE IS HOMESICKNESS AND MONEY.

In conclusion, the parallel between real migrants and Salman Rushdie's characters regarding their feelings, emotions and moods shows that they are quite similar. Both real people and fictional characters usually experience conflicting feelings, sometimes thinking of their lives as being better, sometimes admitting that homesickness is a real thing, as one of the respondents described his life metaphorically using an oxymoronic phrase: "both sunny and rainy".

However, there is a difference which should not be overlooked: if Rushdie's characters do consider themselves as non-belongers, living in-between several countries and cultures, few real migrants think of themselves as such. Most of them agree with Rushdie's opinion according to which *In every generation there are a few souls who are simply born non belonging, who come into the world semidetached [...] without strong affiliation to family or location or nation or race* (*TGBHF*, p. 82), but they do not normally think they belong to such a category.

Rushdie's characters do have conflicting feelings, emotions and moods, as real migrants do, but they celebrate the in-betweenness of their lives and the dynamics of their experiences as if these were the common terms of reference regarding LIFE as A JOURNEY. It seems that this conceptual metaphor better mirrors the life of a migrant than that of a person who does not leave his/her homeland.

But migration is not just a metaphor, **migration is translation**, as well. If migrants are "translated men" (Rushdie, 1991, p. 17) and the author becomes a "translator" of cultures, especially of India, then migrants – both real and fictional – can be associated with the two translation strategies – foreignisation and domestication – in the sense that those who integrate into the adoptive country in a smooth fashion stand for the domestication strategy, and those who keep up their old customs, values and way of life stand for the foreignisation strategy.

In other words, Rushdie coins his own conceptual metaphors in terms which remind us of Lakoff's theory: MIGRATION IS METAPHOR and MIGRATION IS TRANSLATION. He plays not only with linguistic forms, but also with conceptual meanings and cognitive tools.

All these considered, there are migrants who think their lives are good and the metaphorical phrase *Self is a symphony* coined by Rushdie (*TGBHF*, p. 75) suits them, while others think it does not. Half of the migrants who filled in the questionnaire answered affirmatively to this item, while the other half answered negatively or were not sure. This situation demonstrates once more how different people can be in their ways of thinking and in their behaviour or attitude, especially when migrants are concerned.

All in all, Salman Rushdie's metaphors from the two novels are suggestive and realistic, since they can express real people's feelings, emotions and moods, and are therefore able to translate multiple forms of reality into fiction: Rushdie is indeed an authentic writer, who draws insights from the real world and from his own experience as a migrant writer.

Final remarks

In conclusion, this deductive approach, from literature to Cognitive Linguistics, on one hand, and from theory to examples which confirm the theory, on the other hand, blended with translation theories and instances, provides a complex view of the two novels in question and has some interesting results, as shown above. This study combines elements from Cognitive

Linguistics, Translation Studies, Cognitive Stylistics, post-colonial and cultural studies, and may be useful for sociolinguistic and human migration studies.

The Romanian versions of the two translators – Antoaneta Ralian and Dana Crăciun – can be considered cognitive stylistic translations: their authors focus on the main conceptual metaphors in order to outline Rushdie's style as mind. They emphasise his particular way of thinking by translating his cognitive state in the Romanian versions, since literary translation is first and foremost the translation of style.

The translations in question are indeed style-based translations, since they are acts of stylistic interpretation, taking into account the different types of stylistic features of language and their effects and implications in the source text from a cognitive perspective, in Boase – Beier's (2014) and Ghazala's (2018) terms: the Romanian translators bear in mind both the source text author and the target text reader, transposing ideas, thoughts and emotions from the source text into the target text socio-culturally, ideologically and cognitively.

As for the writer's figures of speech, they are definitely culture specific, embedded with elements of his Indo-English cultural universe. When translated into Romanian, they retain their original sense, relevance and effectiveness only if/as long as they keep their cultural meanings, as well. This has been the premise of this research, and it eventually proves to be valid.

The main purpose of the thesis – to emphasise the role played by figurative language within Rushdie's novels *The Ground Beneath Her Feet* and *Two Years, Eight Months and Twenty-Eight Nights* from the point of view of Cognitive Linguistics and Translation Studies – has been achieved, too. Obviously, this research can be continued, since it represents the starting point for an incessant investigation into the realm of Cognitive Linguistics and Translation Studies, also in relation to Salman Rushdie's fiction and, why not, nonfiction.

All these considered, I do not agree with the view that Rushdie's favourite figure of speech is simile. I rather believe that metaphor is his favourite, because he exquisitely elaborates metaphors and adorns them as much as English allows him, making them the precious jewellery of his figurative language. The poetics of his writing enables him to embark on a linguistic journey where metaphor is the essential engine.

Although "it is impossible to write about the Indian-born, US-resident, British national, secular-Muslim, postcolonial and globalised novelist/polemicist/celebrity without being controversial" (Rollason, 2008, p. 141), Salman Rushdie remains a well-known writer whose fiction is nominated for considerable literary prizes and is read by people all over the world, an author studied in academic centres, a model inspiring other writers, a novelist courted by many publishers.

Characterised by duality, multiplicity and fragmented identities, as well as fantasy and magic, Rushdie's fiction is distinguished among post-colonial and postmodern literary works, as the result of a life lived not in a particular place or culture, but in literature, in-between different genres and styles.

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