



Methods of Translating Simile

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Abstract: *This Article is devoted to provide information about simile, which is one of the most important rhetorical tools in Uzbek and English languages. This is a modest attempt to explore what may be the main problems experienced or inexperienced translators face when translating Uzbek similes into English. This study attempts to highlight what strategies new translators engage in with this culture-related topic and how ignoring this rhetorical device can lead to misunderstanding. The research shows that the effective translation of Uzbek similes requires a good knowledge of English culture and the correct selection of the image in the target language, so that the relationship between the receiver and the message in the target language is almost the same.*

Keywords: *simile, rhetorical device, descriptive image, translation, cultural equivalent, comparison, strategy, expression, metaphor, communication, language, prose, poetry.*

A simile is a rhetorical device that makes the text more impressive and vivid. It is a comparison between two completely different objects, that is, the tenor (theme) and the medium (image). A tenor is a subject to which attributes are given. A vehicle is an object whose attributes are borrowed. Tenor and vehicle are connected by the following conjunctions: as, as, as if, as if, as, as, as, as... as, as. " .However, some similes have their own cultural equivalents in English, so the task of the translator becomes much easier.

The translation of a simile is sometimes difficult and very difficult, creating various problems if the translator is not aware of cultural differences. To avoid such problems, the translator should avoid a literal translation that imposes the meaning of the TL onto the SL, especially when there is no corresponding equivalent in the SL.

In creative writing, which focuses on aesthetic effect rather than content, the denotation of a word is sometimes changed, which usually requires a change of reference for an artistic effect that cannot be achieved without such a change. Translating rhetorical devices is a difficult task due to cultural and language differences. This difficulty increases when the translator has to deal with similes in the presence of a cultural gap between English and Arabic. In this article, the researcher aims to identify the main problems that novice translators may face when translating Uzbek similes, as well as what strategies they use when working with Uzbek similes and translating them into English.

Finally, the provided translations are thoroughly discussed to highlight areas of error. We believe that the results of this research will be useful for translation faculty students and researchers in the field of translation studies. Thus, students can benefit from this study to find the right strategies and choose better options when translating Uzbek similes.

According to Alm-Arvius (2003: 125), a simile is a descriptive image by comparing one thing with another and expressing similarities between them, although they are clearly different. , the vividness and clarity of our written and spoken language, whether in a letter, speech, topic or report.

According to Cuddon (1980:657), a simile is a figure of speech in which one thing is likened to another to clarify and enhance an image. This is an explicit comparison, unlike a metaphor, where the comparison is implicit and can be recognized by the words "like" or "like". It is equally common in prose and verse, and is a figurative device of ancient times. Alm-Arvius (2003) believes that simile is a very common figure in both prose and poetry and is more suggestive and decorative than metaphor. Alm-Arvius (2003) argue that simile is discursive, presuppositional, and involves 'like' or 'like'. . as, from the point of view of the mind, the singularity of the comparison of objects. A simile is usually a clearly rationalized perception that lacks the overt suddenness of a metaphor and does not imply or require the same degree of mental commitment to imagery. Instead, it presents itself as a temporary, even optional, aid whose function is explanatory or illustrative, and because the analogy is temporary, it and the set of experiences it promises are endlessly renewed, and this making him a figure of great endurance (ibid.). Cruse (2006: 156) argues that the relevant features of the simile shown by the simile are very limited, and its words often serve to narrow down the possibilities. i.e. similes like Pete is like a lion, there is no information about the corresponding similes between Pete and a lion, relatively rare. Kennedy (2007:205) says that imitation is also a metaphor; because there is little difference, similes must be given like metaphors; because they are metaphors that differ in form of expression. Alm-Arvius (2003) believes that similes help us paint a picture of what we can see in our minds, and when we learn about them, they can change our writing.

Simile and metaphor are artistic techniques used to describe things. They do this by comparing one thing to another. A simile is a comparison using like or like. It usually compares two dissimilar objects. For example, Mary was sweet as pie. This sentence compares Mary to a pie to show how sweet or lovely Mary is. A metaphor means that one thing is another thing.

It's a comparison, but it doesn't use like or as for comparison. Larson ,ML. (1984). Meaning- Based Translation: A Guide to Cross- Language Equivalences. United States of America: University Press of America, In. argues that metaphor is covert and simile is overt comparison. This means that for each metaphor, we write the tenor and the vehicle side by side, indicating the similarity between them, i.e. by simile or other formal indicators, to think of a roughly corresponding simile. we can find, for example: "a ship plows the waves. "A metaphor can be transferred to a simile, like a ship plowing through the waves like a plow plowing the land. He adds that this analogy, simile, and metaphor should not obscure important differences between the two, because metaphor In general, more concise and direct, and simile, on the contrary, is more accurate. On the other hand, metaphor is vague about the basis of comparison and the things being compared. Larson (1984, p. 246-247) discussed the translation of simile together with metaphor and believes that metaphor and simile are grammatical forms representing two propositions in a semantic structure. The proposal consists of a topic and a comment on this topic. He believes that when a metaphor or simile occurs in a text, it can be very useful for the translator to analyze it and find two propositions with a semantic structure behind it. Alm-Arvius (2003) states that metaphor is a semantic mapping from one conceptual domain to another, often using anomalous or deviant language; to lose the subject of the argument. He adds that a simile is a figurative expression that makes a specific comparison, usually using the words (like or like): It works like the wind (ibid.: 354). Alm-Arvius (2003: 125) believes that similes are different from metaphors because the former contains a clear sign of comparison, but it is only hidden in the metaphor. Cruise (2006:113) defines metaphor as a figurative variety (i.e. non-literal) language use. According to him, what distinguishes the metaphorical use of an expression is the connection between its figurative meaning and its literal meaning.

A metaphor involves a relation of likeness or similitude, although this is not explicitly stated. In contrast, a simile involves a clear comparison of two things or actions. According to Quinn, a metaphor in the narrow sense is a figure of speech in which something is identified with something else and a metaphor is defined as a direct or indirect metaphor such as "You are the cream in my

coffee" . In the line "The yellow mist rubbing its back against the window panes" in T. S. Eliot's The Love Song of J. Alfred Prufrock.

1. A simile is a common figure of speech used in Uzbek and English, and it is well known by Uzbek and English rhetoricians as a means of comparison to help readers visualize characters in a story, whether in fiction or non-fiction. Similes help our readers understand and engage with what we want to convey to them.
2. Similes are difficult to translate due to their connotative nature. This is due to the fact that they are often culturally specific.
3. One of the difficulties in translating similes is finding the best strategy for translating them, i.e. whether they are translated figuratively by looking for an equivalent in the TL or replacing it with a non-figurative language, or sometimes requiring the use of these words. expletive technique.
4. Translators, in their attempts to preserve the form of the source message, sometimes fail to convey the meaning of the original text, resulting in incorrect or unclear meaning.
5. Sometimes translators try to convey the message without changing its image, which is usually cultural. The result is often either an impossible translation or a translation that conveys the wrong meaning. To avoid such pitfalls, translators are responsible for effective and accurate intercultural communication. Thus, the translator must find a cultural substitute that has the same function in the TL.

Newmark (1981, 183-185) argues that translation has cultural value. According to him, nothing shows the complexity of language and specific texts more vividly and clearly than translation. Also, nothing distinguishes between good writing and bad writing effective as a translation. Translation is important as a source of dissemination of all kinds of knowledge. By understanding the development of each aspect of culture in other civilizations, people can also enrich their understanding of their own culture. According to Cruise (2009:11)), culture can be broadly defined as the set of beliefs that govern the behavior patterns of a society and they include religion, economy, politics, literature and language. Thus, language is an integral part of culture, and translation involves two cultures: SL and TL culture. He stated that the problem raised by the dimension of culture in the translation process is how much the translated text should be integrated into the target culture and how much it should preserve the source culture (ibid). Thus on the other hand, he believes that the translator should remember that he should exchange ideas and messages, not just words; the translator must be familiar with and sensitive to SL culture. Cruise (2009:11) argues that when a translator is faced with the problem of not being able to find a suitable TL equivalent for SL elements, it is better to find an equivalent that does not correspond to the equivalent function in the TL culture. He explains this situation by citing the experience of two different cultures with snow. He adds that if people from one of the two cultures involved in the translation process do not have experience with snow, we cannot translate the phrase "white as snow" into one language without changing "snow" into that language. Compatible with TL culture and has the same effect as SL in TL. Thus, an expression like "white as snow" can be translated into another culture as "white as cotton" Cruise (2009:11) translation is not only linguistic, but also cultural, it is an act of communication between cultures, and the main characteristic of translation is its two-way situation, where the translator must connect the source text in its cultural context to the target communicative cultural setting. He adds that the more different the source and target cultures, the more important the cultural work that translators must perform.

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