



Problems of Translating Metaphors

Abdinazimov Shamshef Najimovich¹, Eshanova Raya Mukhiyatdinovna²

¹ Professor of the department of Karakalpak language of Karakalpak state University named after Berdakh

² Assistant of the inter-linguistic Department of foreign Languages of Karakalpak State University named after Berdakh Nukus, Republic of Uzbekistan

Abstract: *This article deals with the problems and ways of translating metaphors in modern English. The translation of a metaphor is often considered as one of the general problems of "untranslatability". This is due to the fact that metaphors are usually associated with a figurative meaning; therefore, it is difficult to translate.*

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A metaphor is a figure of speech that pulls comparisons between two unrelated ideas. Translation demands a deep understanding of both grammar and culture. Translators need to know the rules of a language as well as the habits of the people who speak it. And even for the most experienced professionals, confusion and frustration are familiar feelings.

It is important for any translator to be able to transfer, accurately convey the images, idea, theme of the text and at the same time be understandable to the reader. Translation is not only the process of translating each word into another language, but also understanding the meaning and finding equivalence

The translation of stylistic devices is associated with a number of difficulties that arise in connection with various mechanisms for the formation of figurative devices in the structures of different languages. However, in the translation tradition, a rule has been developed, according to which it is necessary first of all to reproduce the image, the function of the device, and not a specific device. To translate a stylistically expressive text, it is necessary not so much the form as the function of a stylistic device in the text.

It is believed that if the semantic basis of the image of the original is conveyed accurately, then the result will be an adequate linguistic image in the TL and its adequate semantic content. The issue of metaphor translation in fiction is one of the most complex and important, since metaphor is the embodiment of vivid and original images that perform the most important task in the text. This fact is associated with the emergence of numerous works, the task of which is to find the right strategy for translating a metaphor. Thus, Peter Newmark identified a number of techniques by which translators usually convey a metaphor in a literary text.

1. A metaphorical image is saved if it is understandable and close to native speakers of another language.
2. The original metaphor is replaced by an equivalent metaphor.
3. Metaphor is translated by comparison.

3. The metaphorical image is saved with the addition of explanatory information.
4. Metaphor is translated by paraphrasing.

Metaphor not only performs an aesthetic and expressive function, it is the main means of expressing the author's style. Therefore, it is necessary to strive for the most accurate transfer of both the form and the semantic content of the metaphor of the source text. This is especially important for a poetic text based on an image. However, the analysis of translations of modern English poetry revealed many cases of unmotivated remetaphorization of original images, as well as their demetaphorization.

These types of translation transformations are described by A. D. Schweitzer. As one of the most common semantic transformations, he considers metaphorical transformations - metaphorization, remetaphorization and demetaphorization. Metaphorization is understood as the replacement of a non-metaphorical expression with a metaphorical one, remetaphorization is the replacement of one metaphor by another, and demetaphorization is the replacement of a metaphorical expression in the source text by a non-metaphorical one in translation. In the case of remetaphorization, there is often some semantic connection between the original image and the image newly created in the translated text. For example: "We were a ring: the clock ticked round us / For the time and the wind was deflected" - «Словно ослабла броня, отражавшая времени стук / Словно разжалась кольцо заслонившее нас от ветров»

Despite the rethinking of the image, the semantic commonality of the original and the translation is obvious. In the first case, the loss of the original image is somewhat compensated by the translator with the help of syntactic parallelism. In the second example, the translator uses epithets and personification to maintain expressiveness. When demetaphorizing, translators use different strategies.

«Clattering back and forth between the wings» - «Снуют беспрестанно по коридору» - В данном случае пытаемся компенсировать опущение метафоры с помощью эпитеты и подбора лексики («снуют беспристанно»). «Wings of the air» - «Вода, и воздух, и скала, и пламя»

Polysyndeton is used to fill the rhythmic and expressive gaps. There are other translations of the metaphor, in particular:

1. the metaphor is transmitted in translation by comparison: "No man is an island" (S. Dugdale) - "Нет человека, который был бы как остров" (M. V. Falikman). "Natural ends are odd-even with beginnings" (S. Dugdale) - "Начала и концы - как чет и нечет" (M.V. Falikman)
2. The metaphor was replaced by a gloss in translation: "Not paradise, goes nowhere endlessly" (K. Duffy) - "Endless and sad empyrean" (E. A. Tretyakova)
3. the metaphor was replaced by chiasmus in translation: "Desire and passion on the thinking air" (K. Duffy) - "Любовь есть небо, небо есть любовь" (E. A. Tretyakova)
4. the metaphor was replaced by pleonasm in translation: "I first clapped eyes on the wolf" (K. Duffy) - "Там я впервые своими глазами увидела волк" (J. Qatar)
5. The metaphor in translation is replaced by a rhetorical question: "Breath of the wolf in my ear, was the love poem" (K. Duffy) - "Волчьё дыхание в ухо - чем не эпиталама?" (J. Qatar)
6. the metaphor is replaced by a parcelling: "You're an orchid, clinging to the porous roof of a host" (P. Petit) — "Ты со мной, ты моя орхидея, ты оплетаешь ты, о ты иссушаешь подкорку" (Yu. G. Fokina)

To consider the phenomenon of metaphor in modern English poetry, the semantic classification of V. P. Moskvina was used, presented in his work "Russian Metaphor: Classification Parameters". Semantic classification is subdivided into classification according to the main subject, auxiliary subject, according to the formulas of metaphorical transfer. In the classification according to the auxiliary subject, the following types of metaphors are distinguished: - anthropomorphic metaphor based on the comparison of inanimate objects, animals and plants with a person: "the earth's mouth", "Crib Death" D. Stuart ("Пасть земли", "Внезапная смерть", Д.Стюарт), "The sea cries with its meaningless voice / Treating alike its dead and its living, / Probably bored with the appearance of heaven", "Pibroch" T. Hughes, («А море кричало бессмысленном воем / Взывая к мертвым живым / Лишая их иллюзии рая», «Вариации для волынки», Т.Хьюз)- animalistic metaphor, in which the auxiliary object is an animal: "a dog's look", "Peeling Onions", A. Rich

(“Собачьи взгляд”, “За чистой лука”, E. Rich), “she turns into a black panther / and bites you to death”, (“Она превращается в черную пантеру, и наносит тебе смертельный укус”)

In general, we can conclude that the decision to preserve the metaphor should be made by the translator in each specific case separately, based on the appropriateness and general nature of the text. In accordance with the tendencies of metaphor translation, in the case of demetaphorization, other means are used to preserve expressiveness and semantics; when remetaphorizing, translators strive to maintain a connection with the original image. In the text of the translation, an unrealized metaphor can be replaced by other stylistic devices (comparison, gloss, chiasmus, pleonasm, rhetorical question, parcellation).

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