

THE TRANSLATION OF THE AUTHOR'S METAPHOR IN A LITERARY TEXT

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Annotation. The article deals with the problem of preserving the author's imagery in the translation of a literary text. In this regard, various ways of translating metaphors, their complete translation, as well as replacements based on lexical, morphological and syntactic approach, the addition and omission of lexical units that form the image. The authors analyze the semantic structure and ways of translating metaphors in works of fiction.

Key words: the methods of translation, translation of metaphors, author's metaphor, literary text, authorial metaphor, fiction text, omission of lexical units, rhetoric, poetics.

Adequate transfer of figurative information of a literary text into the translated language remains one of the most interesting and complex aspects of the theory and practice of translation. The diversity of literary texts, the uniqueness of the author's language of a single work of fiction creates the basis for the study of figurative means and ways of expressing them in the target language. Recently, there has been a surge of metaphors from the field of the historical past, folklore, literature, mythology [3].

Plato and Aristotle initiated the study of metaphor two thousand years ago. In ancient times, metaphor was studied more intensively in rhetoric and poetics. Despite the fact that people began to study metaphor several thousand years ago, a definite view of this phenomenon has not yet been formed. Metaphor as a very ancient concept is of the greatest interest to modern linguists, philosophers and psychologists. This is evidence of a new stage in the development of fundamental science.

An analysis of the scientific literature related to the study of metaphor reflects the diversity of opinions regarding the main points of the theory of this phenomenon. It can be seen that many researchers put forward a number of controversial assumptions, since the subject of research has a sufficient degree of complexity. First of all, the complexity is determined by the fact that researchers have to study the language as a stable system with stable linguistic meanings, and at the same time as a creative process that gives rise to meaning in communication [1].

The particular difficulty is in the translation of metaphors, since this figurative language tool includes evaluative, nominative and aesthetic features, as a result of which the translation of metaphors involves the preservation of the direct meaning of the phrase and the interaction of direct, figurative and contextual meanings. [4].

The translator of a literary text is faced with the task of choosing an appropriate translation option for the text in general and metaphors in particular, which would allow finding natural, adequate lexical combinations in the target language and would not introduce new associations into the meaning of the metaphor. The most convincing classification of metaphors that exists today is the classification proposed by P. Newmark, according to which metaphors are semantically divided into six types: an erased metaphor (dead), a cliché metaphor (cliché), a general (stock), an adapted, a recent and the author's metaphor (original). Structurally, this classification distinguishes between simple metaphors, consisting of one lexical unit, and expanded ones, represented by a phrase, a text fragment or a whole text. Thus, an extended metaphor is a set of interconnected simple metaphors that complement each other and enhance the motivation of the image due to the fact that their plans are reconnected and function in parallel [2].

The metaphor, acting as a trope, is a general linguistic phenomenon. The fiction contributes to the manifestation of its special meaning, since the writer seeks to show reality in the most individual and concretized way, and he can do it with the help of a metaphor that sets off various details, properties, phenomena, signs. When creating a work, the writer relies on concepts and their secondary meanings, taking into account their connections with other concepts, which, to one degree or another, reflect the connections of these phenomena in the real world. The use of certain concepts depends on the historically determined nature of the writer's consciousness, that is, on the life process that is subject to the author's awareness [8].

The greatest difficulty for translation is undoubtedly the author's metaphor. The author's metaphor is understood as a figurative trope used to implement an aesthetic, rather than a nominative function in a work of art, which is based on the transfer of the name of one object to another based on their similarity. The author's metaphor is distinguished by originality, novelty, close connection with the context. In addition, it carries the image of the author, the features of his individual style. It is known that different linguistic communities perceive the world differently, as a result of which all components of the language, including the author's metaphors, inevitably possess specific national, cultural and social features.

According to presence or absence of semantic and structural transformations, when translating a literary metaphor from English into Russian, M. A. Kunilovskaya and N. V. Korovodina identified the following techniques for preserving the author's imagery.

1. Translation the metaphor word by word, at the same time, the lexical meanings of Russian and English phrases have the same composition and cause the same associations among representatives of the two languages, which allows them to be used as correspondences to each other.

2. Replacement at the level of lexical design, i.e. the use of words with a different composition, but a similar meaning within a given context.
3. Replacement at the level of morphological design, i.e. the use of words that have a similar lexical meaning, but belong to a different lexical and grammatical classes or have different grammatical meanings.
4. Replacement at the level of syntactic design, i.e. change in the syntactic type of the sentence associated with the translation of the metaphor.
5. Addition or omission of lexical units that form the image. The same image in two languages can be expressed with a greater or lesser degree of explication, which leads to the need to add or omit the words that create it. The researchers note that when translating into Russian, additions predominate, which is consistent with the idea that Russian is more explicit than English [7].

Analyzing the metaphors in O. Henry's story "A Blackjack Bargainer", M. Lorie identified techniques for preserving the author's imagery in the translation of the story into Russian [5]. In the story " A Blackjack Bargainer ", the protagonist, former lawyer Yancey Goree, who was drunk and played to the point of losing his human appearance, sells his family estate and family vendetta to the wealthy moonshiner Pike Garvey. The end of the story is tragic because Yancy Goree repents of his sins and he nobly gives his life, while saving his sworn family enemy, Colonel Coltrane. Lawyer Yancey Goree, deprived of money, is metaphorically compared to a shorn sheep.

- «...the sheared one was thus tacitly advised to go and grow more wool» [6].
- «...остриженной овце давался молчаливый совет — постараться снова обрасти шерстью» [5].

Money is as important to Yancy Goree as wool is to a sheep. A sheep is considered a useful animal precisely because it has wool. So, Yancey Goree was a useful playmate when he had money. The basis for comparison is the analogy of the relationship between the elements of the theme and the elements of the figurative means (sheared sheep and its wool). In metaphor translation, methods of substitution and addition of lexical units are used. The lexeme one in the translation is replaced by the word sheep and the adverb is added again, which contributes to a more complete disclosure of the image.

The image of a "sheared sheep" is complemented by the image of a wolf. Throughout the story, another character is metaphorically compared with this predatory animal - Mr. Garvey, who acquired the family estate and vendetta.

- Yancy Goree: «As Garvey looked, Goree glanced at his face. If there be such a thing as a yellow wolf, here was its counterpart. Garvey snarled as his unhuman eyes followed the moving figure, disclosing long amber-colored fangs» [6].
- «Пока Гарви смотрел, Гори взглянул ему в лицо. Если существуют на свете желтые волки, то здесь находился один из них. Гарви зарычал, следя

нечеловечьими глазами за проходящей фигурой, и оскалил длинные, янтарного цвета клыки» [5].

The translation provides replacements at the syntactic and morphological level. Despite this transformation, the translator retained the author's figurativeness, having correctly selected the equivalents of all elements of the figurative means in accordance with the "wolf theme", the word *disclosing* was conveyed.

Thus, according to this study, the preservation of the author's imagery of metaphor remains one of the most difficult tasks in the practice of translating literary texts. Such techniques as a complete translation of the author's metaphor, replacements at the level of lexical, syntactic and morphological design, omission or addition of adequate lexical units can be applied in the process of translation. These techniques are necessary for the implementation of the metaphorical model of the original literary text in the target language.

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