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METAPHOR AND THE TRANSLATION ISSUES

The value of the languages, on the one hand, and consciousness, mentality and culture, on the other, is one of the main objects of study in modern linguistics. Trinity “language – culture – nation” is of particular relevance during the globalization process and cross-cultural communication, which leads to significant changes in the mentality of ethnic groups, their worldview and verbalization of the accumulated experience.

The study of metaphor has a long tradition. Metaphor has long been studied in psychology, logic, epistemology, ethnography (in connection with mythological representations) and, finally, philology, which separates the spheres of influence on literary studies and linguistics.

The interest to the metaphor explains by the increased interest in the problems of semantic language, nominative human activities, to the challenges of the text as a whole.

Analysis of recent research and publications: conceptual structure of the metaphor is analyzed by G. Lakof and M. Johnson [1]; V. Krupnov concentrated on the ways of expressing of metaphorical elements in the translation [2]; the ways of expressing metaphor were studied by R. Gibbs [3].

In translating metaphor concentrated and most clearly manifested all the problems and challenges that are inherent to the translation in general and all its variations. The interpreter has the most difficult and most responsible task – to make it so that the reader could be himself closer to the native speaker and feels all the depth of associations, which are incorporated in this figure. We can formulate the following requirements for the metaphor translation:

1) being a mean of complex information, requires a full translation with preserving all its informative content, otherwise there exist a danger of losing its semantic complexity, and – metaphor in general;

2) in the translation ambiguity should be avoided to ensure that there is no misunderstanding or subtext in its understanding for the foreign-language readers. In the metaphor ambiguity has been laid. The translator must bring to the reader not only main content, but also the content which is laid around the circumference of the lexical concept, but with the equivalent value, and often, perhaps even dominant.

The complexity of this task is compounded by the fact that the metaphor is known to create certain associational connection in mind, which comes from the basic vocabulary of the image. The translator must choose the following lexical means that the underlying image given in the target language itself creates the same chain of associations that is suggested by the original.

The difficulty of this task stipulates by the differences in cultural and historical traditions and by the possible differences of lexical-semantic scope of the meaning of words in these languages. It's also followed by the issue of the next level – lexical-semantic joining.

Thin-lopped wisdom spoke at her ... She did not listen. She was free in her prison of passion. Her Prance, Prince charming was with her (O. Wilde). – *Узкогубая мудрость зывала к ней... Сибилла не слушала. Добровольная пленница Любви, она в эти минуты была не одна. Её Принц, прекрасный Принц, был с нею* (trans. M. Abkyna).

As you can see, in the translation the main content of the phrase is completely transferred and metaphorical connection *пленница Любви* is introduced. However, the entire image is built on a paradoxical combination of mutually exclusive concepts (freedom in prison) in the translated text is irretrievably lost, and various additional semantic nuances as well. The word *пленница Любви* says only love of Sybil, while metaphor *была свободна в тюрьме собственной страсти* reflects emotional and mental state of the heroine, her elated feelings. The whole essence of her life was in love – here is the analogy with prison, and rest of the world doesn't exist for her, because she is free and happy alone with her passion. All these shades in the translated text are missed;

3) it's necessary to pay attention to the expressive pragmatic specificity in the translation of metaphors, which allows to convey fully its logical nature and overall emotional tone.

Consider the following example: *He played with the idea, and grew willful, tossed it into the air and transformed it, let it escape recapture it, made it iridescent with fancy, and winged it with paradox. The praise of folly, as he went on, soared into a philosophy, and Philosophy herself became young, and catching the mad music of Pleasure, wearing, one might fancy, her wine-stained robe and wreath of ivy, danced like a Bacchante over hills of life, and mocked the slow Silenus for being sober. Facts fled before her like frightened forest things. Her white feet trod the huge press at which wise Omar sits, till the seething grape-juice rose round her bare limbs in waves of purple bubbles or crawled in red foam over the vat's black, dripping, sloping sides* (J. Wilde). – *А лорд Генри стал своенравно играть этой мыслью, давая волю фантазии: он жонглировал ею, преображал её, о отбрасывал, о подхватывал снова; заставлял её искриться, украшая радужными блёстками своего воображения, окрыляя парадоксами. Этот гимн безумствам воспарил до высот философии, а философия обрела юность и, увлечённая музыкой Наслаждения, как вакханка в залитом вином наряде и венке из плюща, понеслась в исступлённой пляске по холмам жизни, насмехаясь над трезвостью медлительного Силена. Её обнажённые ноги попирали гигантский камень давяльни, на котором восседал мудрый Омар, и журчащий сок винограда вскипал вокруг этих белых ног волнами пурпуровых брызг, растекаясь затем красной пеной по отлогим чётным стенам чана* (translated M. Abkina).

When comparing this passage we immediately notice that in translation the presence of lexical items that are absent in the original. They elaborate, expand and clarify that was represented by one word or formally absent, but supposed in the original: *давая волю фантазії* – not in the original; *заставляя искритися, украшая радужними блёстками* – instead of one *iridescent*, *до висот філософії* – instead of a *філософії*, *понеслась в иступлённой пляске* – instead *danced*, *уступали ей дорогу, разлетались* – instead of *fled*. However, this lexical expansion doesn't spoil style, but helps a foreign reader to create an adequate picture.

One of the most common flaws in the translation is to replace the metaphor by comparative constructions, which weakens its emotional and expressive power. It leads to:

1) the displacement of the image: *Світло з вікон грало в калюжах разками золотого намиста*. As a metaphor personification occurs, and *світло* gets not only the life and soul, but to some extent even woman playfulness. In translation all these details are missing, with the addition of comparative words the image itself is removed;

2) weakening of the image: *З чорного поля він (вітер) нісся далі у чорну безвість і хитав зорі, що золотили дрібним намистом*. The source for this association also serves as a gold necklace, but adding in translation comparison eliminates the ability to be active character, and hence weakens the whole image. Compare: *It (wind) swept on from the dark fields into the dark void and the stars quivered in the wind, twinkling like a small necklaces in the body water of the ditch*;

3) separation and simplification of the image: *Маланка пішла на поле. Припала вухом до безбережної ниви, як чайка грудьми до моря, і слуха, як стиха луцить зерно з перестиглого колоса, м'яко капа на землю. Як плаче нива золотими сльозами*. The complex parallel images are created here: person is identified with the bird and earth embodies the image of person-worker, and golden tears – the embodiment of the joint hard work of the farmer and the land, that is why their grief is indivisible – tears and grains are blended into one character. Compare: *Malanka went out into the fields. She lent her ear to the endless grain fields and listened to the sound of the over-ripe grain softly falling to the ground as if the field were shedding golden tears*. (All excerpts are taken from “Fata Morgana” Franko).

The same is also possible in translations from English into Russian: *“The darkness lifted, and, flushed with faint fires, the sky hollowed itself into a perfect pearl”* (O. Wilde). In this case, the replacement of metaphor into comparative model is stipulated by the semantic nature difficulties, since the Russian literal translation – *“небо выгнуло себя в жемчужину”* – is impossible. However, the necessary lexical and structural modification in the target language weakens the effect created by the author of the image. Compare: *Мрак рассеялся, и пронизанное бледными огнями небо сияло над землёй, как чудесная жемчужина* (trans. M. Babkina).

Metaphorical concepts of the kind described by G. Lakoff and M. Johnson are consistent conceptual structures [1]. Like any consistent concept, they are accessible to consistent thought independently of their linguistic expression. They depend on none in particular and can be entrusted to many.

Summing up the observations on the translation of figurative language means, we support the conclusions of V. Krupnov, who assumed that “the main difficulty is not to transfer the general meaning of any expression, but in the transmission of figurative, metaphorical element” [2, p. 118]. In such cases, the interpreter requires an understanding of figurative connotations of the national language, often requires the knowledge of the history of the origin of an expression. Thus, the complexity of metaphor translation from one language to another stipulated by: 1) the need to achieve uniqueness of presentation, avoiding any confusion in its understanding for foreign-language readers, and initial ambiguity of metaphor; 2) the difference of values of words in different languages; 3) inability to use often literal translation. A better knowledge of metaphors and of their structural and semantic variety is an essential step toward improving the translator’s performance and represents a background for further researches.

References

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Вітебська П. В. Метафора та питання перекладу

У статті аналізується метафора та шляхи її адекватного перекладу. Розкриваються особливості сприйняття метафори і особливості подальшого перекладу. Досліджуються шляхи збереження унікальності та яскравості метафори в тексті-перекладі, уникаючи використання заміни метафори на порівняльну конструкцію. В перекладі метафори концентруються та особливо чітко проявляються всі ті проблеми та завдання, які властиві перекладу взагалі та всім його різновидам. На перекладача тут покладається найскладніше та найвідповідальніше завдання – зробити все так, щоб читач міг максимально наблизити себе до носія мови оригіналу та зачерпнути всю глибину асоціацій, які закладені в даній фігурі. Перекладачеві необхідно довести до читача не тільки основний, але також зміст, закладений десь на периферії лексичного поняття, але який має рівноцінне основному значення, а часто, може бути, навіть головне. Складність такого завдання посилюється ще й тим, що метафора, як відомо, викликає певний

асоціативний зв'язок в свідомості, який виходить з основного лексичного образу.

Ключові слова: метафора, переклад, порівняння, метафоричний елемент, вираз.

Витебская П. В. Метафора и вопросы перевода

В статье анализируется метафора и пути ее адекватного перевода. Раскрываются особенности восприятия метафоры и особенности последующего перевода. Исследуются пути сохранения уникальности и яркости метафоры в тексте-переводе, избегая использования замены метафоры на сравнительную конструкцию. При переводе метафоры концентрируются и особенно четко проявляются все те проблемы и задания, которые характерны переводу в целом и всем его разновидностям. На переводчика возлагается самое тяжелое и ответственное задание – сделать все так, чтобы читатель мог максимально приблизить себя к носителю языка оригинала и почерпнуть всю глубину ассоциаций, которые заложены в данной фигуре. Переводчику необходимо донести до читателя не только основной смысл, но и смысл, заложенный на периферии лексического понятия, но который имеет равноценное основное значение, а часто, может быть, даже главное. Сложность данного задания усиливается еще и тем, что метафора вызывает определенную ассоциативную связь в сознании, которая выходит из основного лексического образа.

Ключевые слова: метафора, перевод, сравнение, метафорический элемент, выражение.

Vitebskaya P. V. Metaphor and the Translation Issues

The article analyzes the metaphor and the ways of its adequate translation. The peculiarities of metaphor perception and further translation are revealed. The ways of preserving the uniqueness and brightness of metaphor in text-translation, avoiding replacement of the metaphor by the comparative construction are explored. In translating metaphor concentrated and most clearly manifested all the problems and challenges that are inherent to the translation in general and all its variations. The interpreter has the most difficult and most responsible task – to make it so that the reader could be himself closer to the native speaker and feels all the depth of associations, which are incorporated in this figure. The translator must bring to the reader not only main content, but also the content which is laid around the circumference of the lexical concept, but with the equivalent value, and often, perhaps even dominant. The complexity of this task is compounded by the fact that the metaphor is known to create certain associational connection in mind, which comes from the basic vocabulary of the image. The translator must choose the following lexical means that the underlying image given in the target language itself creates the same chain of associations that is suggested by the original. The difficulty of this task stipulates by the differences in

cultural and historical traditions and by the possible differences of lexical-semantic scope of the meaning of words in these languages. It's also followed by the issue of the next level – lexical-semantic joining.

Key words: metaphor, translation, comparison, metaphorical element, expression.

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LINGUOCULTURAL ASPECTS OF ENGLISH ZOOMORPHIC PHRASEOLOGICAL UNITS

Intensive search for effective ways of teaching foreign languages led to the development of linguocultural approach to linguistic education that is based on the idea of close connection between language and culture. As a result, a new science of linguoculturology, that studies the nation's culture and mentality, embodied in the language, appeared.

The question of interaction between language and culture is nowadays relevant in our society, which experiences the growth of global problems, therefore, it is becoming essential to consider the versatility and particularity of behaviour of different nations. Looking at relations between different nations, it is important to foresee potential cultural misunderstandings. It is also important to determine cultural values, which form the basis for communicational behaviour. In such perspective, the best definition of linguoculturology is the branch of linguistics that deals with the problem of representation of national culture in the language and the problem of speech activity in the conditions of cross-cultural communication [1, p. 25]

In the process of living, a man creates his own system of world perception that reflects national-cultural traditions of a certain speech community that, represented in language, creates the linguistic worldview. This term can be best defined as follows: “the way to reflect the reality in human perception through the prism of linguistic and national-cultural peculiarities of a certain speech community” [2, p. 35]; from this it follows that to know the language means to know the linguistic worldview reflected in this language. In the closest connection with the language national-cultural specifics stands the branch of linguistics called phraseology. The fact that phraseology shows the features of folk culture is now widely accepted. “Phraseological units appear in the national languages on the basis of the imaginative representation of reality that reflects the empiric, historical or