

THE SPECIFICS OF TRANSLATING AUTHOR'S INDIVIDUAL METAPHORS IN LITERARY TRANSLATION (ON THE EXAMPLE OF THE TRANSLATIONS OF FRANCIS SCOTT FITZGERALD'S "THE GREAT GATSBY" INTO RUSSIAN)

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ABSTRACT

The present article examines the problem of translating author's individual metaphor in literary translation, as an indicator of author's personality and his or her style. It also analyzes translation techniques and strategies for adequate translation of author's metaphors and conveyance of the writer's message or image, particularly on the example of the translations of Francis Scott Fitzgerald's *The Great Gatsby* into Russian.

Keywords: metaphor, individual metaphor, literary translation, author's style, writer's world picture, metaphor translation strategies.

INTRODUCTION

The role of metaphors in fiction is enormous as they act as unique linguistic phenomena that reflect the writer's world picture. It is the metaphor that fills a text with images that are peculiar to the author, because it contains the process of mental assimilation of information about the outside world in the author's mind. Adequate literary translation requires the preservation of the author's individual writing style. One of its main issues is the translation of individual metaphors, as they represent the writer's individual style and are a constituent part of his or her conceptual world picture.

LITERATURE REVIEW

Before analyzing the problem of translating metaphors let's define the notion of author's individual metaphor first. There are many classifications of metaphors, and the two main groups, according to Likhodkina, are general language metaphors and author's individual metaphors [6]. The former ones already exist in the language, are known to its

speakers, used in everyday communication, and their metaphorical connotation is mostly not felt, while the latter ones are considered to not exist in the language and to be created by the author. Individual metaphors are most reflected in fiction and, like all metaphors, are based on the transfer of meaning by similarity, which can be implicit as well [6].

A.I. Efimov, as cited in Kunilovskaya, classified metaphors according to the degree of originality into: 1) individual author's metaphors, and 2) national metaphors [7]. This division was carried out on the basis of the presence or absence of the corresponding figurative meanings in the lexical units that form a particular metaphor. This division makes it possible to differentiate metaphors that are inherent in the idiolect of a writer, are based on metaphorical models common to the language, but reflecting the individual author's worldview, from traditional metaphors.

The object of the present study is individual metaphor. According to Ashurova and Galiyeva, individual (literary) metaphor, in contrast to “usual” metaphors, reflect non-conventional way of thinking, the author’s individual perception of the world [1]. Newmark, as cited in Trekina, acknowledges that author's individual metaphors are metaphors that are used by the author individually and are not common in everyday usage [8]. He adds that the author's individual metaphor reflects the individual style and personality of the writer, and contributes to the enrichment of the vocabulary of the language. Apparently, author’s metaphor is something more than a figure of speech suggesting a likeness between objects or idea, and it represents the writer’s personal perception and experience.

Newmark acknowledges that it is important to preserve the original form of the author's metaphor to the maximum, but at the same time he agrees that excessive adherence to the original can cause misbalance in the general style of the text [8].

Larson (1984) suggested five strategies to translate metaphor:

1. The metaphor is maintained. This strategy is used when the metaphor looks clear and natural for the target readers.
2. The metaphor can be translated as simile by adding some words such as like, as if, resemble and so on.
3. The metaphor of the source language is transferred to the metaphor in the target language which has the same meaning.
4. The metaphor will be maintained by explaining the meaning or adding the topic of the talk or the point of similarity.
5. The meaning of the metaphor is explained without using its metaphorical image [9].

Newmark (1981) shared almost the same strategies:

1. To reproduce the same image in the target language.
2. To change the image in the source language into a standard image in the target language which is not contrast to the target language culture but as metaphor (stock metaphor), proverb et cetera.
3. To translate metaphor with simile by maintaining the image.
4. To translate metaphor or simile with simile but by adding the meaning or sometimes translate metaphor with metaphor plus the meaning.
5. To change metaphor to be a meaning.
6. To omit it. When the metaphor is not needed the translator can omit it with the meaning component.
7. To combine the metaphor with the meaning [9].

METHODS

The main methods implemented in the study are the method of comparative analysis of the original text and its translations into Russian; contextual analysis, analysis of theoretical literature.

Research materials include: theoretical and scientific literature on stylistics and the theory of translation; Francis Scott Fitzgerald's *The Great Gatsby*; Yevgeniya Kalashnikova's (1965) and Sergey Ilyin's (2015) translations of *The Great Gatsby* into Russian. The data were analyzed using metaphor translation strategies suggested by Newmark and Larson.

RESULTS AND DISCUSSION

In order to analyze the specifics of the translation of author's individual metaphors, in particular, Francis Scott Fitzgerald, we took the novel *The Great Gatsby*, and its translations into Russian by Kalashnikova and Ilyin. One of the main features of Fitzgerald's writing style is the use of vivid imagery and metaphors. The author utilized a large number of expressive means such as metaphor, both author's and general language, metonymy, epithet, simile, hyperbole, and other literary devices to create imagery in his novel.

For the present study we have chosen author's individual metaphors as a constituent part of the author's style, the translation of which requires from a translator not only to have a perfect command of the source language and the target language, but also the ability to find appropriate translation techniques so that the target text could have the same aesthetic impact on the reader as the original one without distorting the content and the author's intent. In *The Great Gatsby* Fitzgerald used several individual

metaphors that provide the picture of the characters and settings, denoting deeper meaning beyond just physical appearance, his attitude towards the characters, and own world picture.

Let's consider the specifics of the translations of the author's metaphors in the novel into Russian based on the following examples:

e.g. (1) “... *I saw that I was not alone — a figure had emerged from the shadow of my neighbor's mansion and was standing with his hands in his pockets regarding the silver pepper of the stars*” [2, p.19].

In the original text, the metaphor “*silver pepper of the stars*” actualizes a feature of the starry sky, its “plenty”, “little stars”. Fitzgerald compares stars in the sky to the way black pepper looks when it is sprinkled or scattered over something. This individual metaphor reflects the author's vision of the starry sky and performs not a nominative, but an expressive function. The description of nature implies Gatsby's emotional state, and his mood. The translation of this metaphor into Russian so that the translated one could convey the author's individual picture of the starry sky is challenging because of the absence of equivalents or analogues.

Kalashnikova translated the metaphor literally as «*серебряные перчинки звезд*», that presupposes the preservation of its semantics and structure: «...*вдруг увидел, что я не один — шагах в пятидесяти, отделившись от густой тени соседского дома, стоял человек и, заложив руки в карманы, смотрел на серебряные перчинки звезд.*» [3, p.19].

Ilyin translated it as «*серебристая россыпь звезд*», implementing lexical transformation, substituting the word “pepper” with the word «россыпь» which means something settled down somewhere in abundance, reproducing a little different image in the target language: «...*я обнаружил, что не одинок, — какой-то мужчина выступил футах в пятидесяти от меня из тени соседского особняка и остановился, держа руки в карманах и вглядываясь в серебристую россыпь звезд.*» [4, p.30].

e.g. (2) “*It's full of ...*” I hesitated. “*Her voice is full of money*”, he said suddenly. *That was it. I'd never understood before.*” [2, p.92].

In this description, the metaphor “*her voice full of money*” compares the sound of Daisy's voice to the sound of money. It also reveals Gatsby's obsession with Daisy and his belief that money and wealth will bring him to the desired success. This sentence reflects the writer's individual world picture, in which money was the main value and was more important than feelings. By using this metaphor Fitzgerald compares Daisy's voice to the sound of wealth and privilege.

Kalashnikova translated the metaphor as «в нем звенят деньги», in which the metaphor is maintained with the point of similarity, in which the voice is more likely to be compared to the sounds of coins: «В нем звенит... — Я загнулся. «В нем звенят деньги», — неожиданно сказал он. Ну конечно же. Как я не понял раньше.» [3, p.89].

Ilyin translated the metaphor literally («голос её наполнен деньгами») in which the image that is used in the metaphor is understandable for the target language reader: «- ... И голос её наполнен... Я замялся. - Деньгами, - неожиданно сказал он. Вот именно. Как же это я не сообразил?» [4, p.148].

e.g. (3) “Our white girlhood was passed together there. Our beautiful white...” [2, p.18].

In this example, narrating Daisy’s youth, Fitzgerald uses the metaphorical expression “white girlhood”. With this technique, he focuses the reader's attention on the contrast between her innocence with the moral decay and venality that is happening around.

Fitzgerald conveys that Daisy remembers her childhood as a time of innocence and charming simplicity, in contrast to the tawdry life she has in the present using the color word “white”. In Kalashnikova’s translation the image of her friend seems to be more accentuated rather than that of their childhood: «Подруга моей юности. Моей счастливой, безмятежной юности.» [3, p.18].

Ilyin used literal translation «белое детство»: «Там мы провели вместе наше белое детство. Наше прекрасное белое...» [4, p. 28]. Although the white color is associated with cleanliness and purity in Russian culture, «белое детство» does not fully convey the sense of purity and innocence. The translation of the metaphorical expression “white girlhood” as «чистое детство» seems to be more suitable, maintaining the metaphor and the image of purity.

e.g. (4) “On buffet tables, garnished with glistening horsd’oeuvre, spiced baked hams crowded against salads of harlequin design and pastry pigs and turkeys bewitched to a dark gold” [2, p.32].

The metaphor is based on hyperbole “spiced baked hams crowded against salads of harlequin design”, and implements the meaning of “a large number”, “large quantity”, or “pile of food”. The metaphor provides a clear idea of the author’s ironic attitude towards Gatsby’s parties, and his large expenditures of money for expensive food and service.

In Kalashnikova’s translation, the image of the pile of food is replaced with the image of the queue, in other words, the meaning of the metaphor is explained by using another image:

«На столах, в сверкающем кольце закусок, выстраивались окорока, наштипованные специями, салаты, пестрые, как трико арлекина, поросята, запеченные в тесте, жареные индейки, отливающие волшебным блеском золота» [3, p.31].

Although the queue also assumes a large number, it has additional meaning of organization that is missing in the original text.

In Ilyin's translation the image of pile of food is conveyed through the image of congestion: «Буфетные стойки украшались поблескивавшими закусками, пряная буженина теснилась на них среди многоцветных, как арлекины, салатов, и запеченных в слоеном тесте сарделек, и каким-то волшебством обращенных в слитки темного золота индеек.» [4, p.51].

The author's irony towards the party and its host is also demonstrated through another metaphor "turkeys bewitched to a dark gold".

Kalashnikova implemented semantic development and addition translating the metaphor as «жареные индейки, отливающие волшебным блеском золота» in which the metaphor and the image is maintained by adding the point of similarity. However, the author's irony is not conveyed.

In Ilyin's translation the translator utilized addition «каким-то волшебством» transferring the author's irony, but «обращенных в слитки темного золота индеек» creates different image of bars of dark gold.

CONCLUSION

To conclude, individual metaphors are a constituent part of the author's style, and literary translators are required to preserve them in translation as their loss or change entails different perception of the writer's style by a reader. The translator in the process of translation acts as an interpreter of the author's intention. Translating individual metaphors might be challenging due to the lack of adequate equivalents in the target language, differences in the cultures and values of the two languages, or the world picture that inevitably lead to impossibility of direct translation. However, using appropriate translation strategies and techniques a translator can adequately convey the meaning of the metaphor and the author's message. Based on the results of the analysis of author's individual metaphors and their translations into Russian we can conclude that the main strategies and techniques to the translation of metaphor implemented by Kalashnikova and Ilyin are: reproduction of the same image in the target language; the change of the image in the source language into another image in the target language; maintenance of the metaphor by explaining the meaning or adding the point of

