



## METAPHOR AS AN OBJECT OF LITERARY TRANSLATION: ACHIEVING EQUIVALENCE IN TRANSLATION ACTIVITY

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**Annotatsiya:** *Ushbu maqola metaforani badiiy tarjimaning muhim elementi sifatida o'rganadi va tarjima jarayonida ekvivalentlikka erishish qiyinchiliklarini tahlil qiladi. Metafora ham stilistik element, ham ma'lum bir tilshunoslik hamjamiyatining nuqtai nazarini ifodalovchi kognitiv, madaniy hodisa sifatida qaraladi. Metaforalar ko'pincha madaniy jihatdan o'ziga xos tasvirlar va kontseptual doiralarni o'z ichiga oladi, bu esa ularning tarjimasini tarjimonlar uchun jiddiy qiyinchilikka aylantiradi.*

**Kalit so'zlar:** *Metafora; badiiy tarjima; tarjima ekvivalentligi; metafora tarjima strategiyalari; majoziy til; kognitiv metafora nazariyasi; dinamik ekvivalentlik; rasmiy ekvivalentlik; madaniyatlararo muloqot; adabiy nutq.*

**Аннотация:** *В данной статье рассматривается метафора как важнейший элемент литературного перевода и анализируется проблема достижения эквивалентности в процессе перевода. Метафора рассматривается как стилистический элемент и когнитивное, культурное явление, отражающее точку зрения конкретного языкового сообщества. Метафоры часто включают в себя культурно специфические образы и концептуальные рамки, что делает их перевод серьезной проблемой для переводчиков.*

**Ключевые слова:** *Метафора; литературный перевод; переводческая эквивалентность; стратегии перевода метафор; образный язык; когнитивная теория метафоры; динамическая эквивалентность; формальная эквивалентность; межкультурная коммуникация; литературный дискурс.*

**Abstract:** *This article investigates metaphor as a crucial element of literary translation and analyzes the challenge of attaining equivalence in the translation process. Metaphor is seen as both a stylistic element and a cognitive, cultural occurrence that represents the perspective of a specific linguistic community. Metaphors frequently include culturally specific imagery and conceptual frameworks, making their translation a significant challenge for translators*

**Key words:** *Metaphor; literary translation; translation equivalence; metaphor translation strategies; figurative language; cognitive metaphor theory; dynamic equivalence; formal equivalence; cross-cultural communication; literary discourse.*

### INTRODUCTION

Metaphor is one of the most expressive and complex elements of literary language. It performs not only an aesthetic function but also conveys conceptual, cultural, historical and emotional meanings. Because of this multifold nature,



metaphor puts forward sustainable challenges for translators. In translation of artistic texts, the translator must preserve not only the literal meaning but also the stylistic, cultural, and pragmatic aspects embedded in metaphorical expressions, must find ways to reproduce the metaphor in the target language while maintaining the author's intended imagery, emotional tone, and communicative effect. Therefore, achieving equivalence in the metaphor translation is key issues in translation studies.

Translation of metaphors especially in literary texts is the sorest spot, when it is mentioned achieving equivalence on them. As it not only the group of words or just a simple sentence, it holds whole historical background and cultural identity of one nation.

One of the crucial scholars who conducted studies on this topic is W.Koller who considers "Metaphor in literature is not simply information, but an aesthetic form." W.Koller insisted that equivalence is achieved when a translation preserves not only the meaning but also the "stylistic effect" and the specific image (picture) created by the author.

#### Methods

In this research it will be reviewed both theoretical and applied studies relying on qualitative approach. Several methods are used in the study:

1. Theoretical analysis. Key theories of metaphors, metaphor translation and achieving equivalence on it are examined, including the works of scholars such as Werner Koller, Raymond van den Broeck, Eugene Nida, Peter Newmark and Alireza Alizadeh. These theories provide the conceptual framework for understanding metaphor and translation equivalence.

2. Comparative translation analysis. Metaphorical expressions from selected literary texts are compared with their translations to identify translation strategies and evaluate the level of equivalence achieved.

3. Contextual analysis. The study examines the role of metaphors within the broader context of the literary text in order to understand their stylistic, semantic and pragmatic functions.

The empirical material for the analysis consists of examples taken from the works of art "The Old Man and the Sea" by Ernest Hemingway and "The Steppe" by Anton Chekhov, which contain numerous metaphorical descriptions of nature, human emotions, and environment.

#### Results

The analysis reveals several strategies used by translators to achieve equivalence when translating metaphors.

First of all, preservation of the original metaphor that is classified by Werner Koller as denotative equivalence. In many cases, translators reproduce the same metaphor in the target language when the imagery is understandable and culturally acceptable. For example, in the novel of Ernest Hemingway "The Old Man and the Sea" in original text it is said: «The clouds that look like mountains». In translation into



Russian by Elena Bolyseva and Boris Izakov, they gave this metaphor as «Облака над землей возвышались теперь, точно горы...». The simplest possible transfer of a fact, metaphorical image. Equivalence is achieved because both the object (clouds) and the subject of comparison (mountains) are conveyed.

In the example of our next literary work «Степь» by Anton Chekhov «Звезды... глядят так ласково и манят к себе» translated into English by Constance Garnett, he describes it like «The Stars... look so kindly and beckon to you». The action (глядят; they beckon) is conveyed. The denotation (the stars as living beings) is fully preserved.

Secondly, Connotative equivalence - conveying emotional tone. In this type of equivalence translator should transfer atmosphere and stylistic coloring like roughness, tenderness, grandeur and others. As an example Hemingway denominate the ocean as "la mar" (feminine), like a woman who gives or withholds favors. In translation into Russian Bolyseva and Izakov, as "sea" is neuter in Russian, often add epithets ("sea-woman," "she") to preserve Santiago's connotations of love and capriciousness. Below provided the fragment of original and translated text:

Original: "He always thought of the sea as 'la mar' which is what people call her in Spanish when they love her... the old man always thought of her as feminine..."

Translation: «Он всегда мысленно называл море la mar, как называют его испански люди, которые его любят... Старик всегда думал о море как о женщине, о существе, которое дарит великие милости или отказывает в них...»

In the next novel there is also considerable distinction between gender of nouns. For example: in English, "Steppe" is neuter (it), to achieve connotative equivalence (the feeling of a lonely woman), translators sometimes use "she," personifying the space, as in Chekhov.

Original: «Она [степь] ждала кого-то...»

Translation: «It [the steppe] was waiting for someone...»

Next, pragmatic equivalence that means transferring meaning on illocutor's and perlocutor's point of view, in other words in what meaning does the author used that metaphor and how reader excepted it. For example: Hemingway frequently uses baseball metaphors such as "The great DiMaggio" as a symbol of perseverance. For the Russian reader the literal translation «великий Ди Маджио» long required footnotes. The pragmatic equivalent here is to convey him not simply as an athlete, but as an "indestructible ideal", so the reader understands the power of the metaphor «быть как Ди Маджио». This aspect implies adaptation of an image if the original may be incomprehensible due to cultural differences.

A.Chekhov frequently animates the inanimate objects (like things, nature ...). In the translations of Constance Garnett and Pevear/Volkhonskaya, pragmatic equivalence is achieved through working with the "soul" of the Russian scenery, which may seem alien to an Englishman or an American. For example: the metaphor of "Loneliness" and "Melancholy" of the Steppe Chekhov delivers like «...степь, подмигивая, шепчет: "Я не забыла вас..."» but in English translation Garnett: «...the



steppe, winking, whispers: "I have not forgotten you..."». Here the difficulty for non-native audience like people from Western Traditional Background is understanding the description of Nature. For them Nature is often hostile or neutral. Chekhov's steppe is a living, suffering being. To prevent English-speaking readers from mistaking this for a fairy tale or fantasy, translators maintain the tone of personification, conveying the "Russian soul" of the landscape. The equivalence here is to evoke a feeling of existential loneliness in the reader, rather than simply describing the hero's hallucination.

Formal-aesthetic equivalence - the most important level for a literary text, that preserves the author's specific "picture". For example: in "The Old Man and the Sea" there is a line «The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat». It was translated into the Russian like «Парус был заплат на заплате... и в свернутом виде напоминал знамя вечного поражения». It's crucial to preserve the image of the "flag" here. It's the aesthetic center of the phrase. Replacing it with "symbol of failure" would be a loss of formal equivalence.

In "The Steppe" author says «Сжатая рожь, бурьян... всё это, залитое лунным светом, приняло вид глубокого сна». But translator notes it like "The reaped rye, the weeds... all this, flooded with moonlight, took on the appearance of a deep sleep". Here the translator preserves the metaphors of "flooded" and "deep sleep". If the translator had written "all this seemed quiet", they would have preserved the meaning (denotation), but would have destroyed Chekhov's formal-aesthetic equivalence.

#### Discussion

Findings demonstrate that achieving equivalence in the translation of metaphors in fiction is not a linear process but also requires cohesion in pragmatics, cultural identity and semantic studies. According to Werner Koller's classification, translators of Hemingway (E. Golysheva and B. Izakov) and Chekhov (K. Garnett) prioritize formal-aesthetic and connotative equivalence. In "The Old Man and the Sea", the retention of the image of the "flag of permanent defeat" confirms Koller's thesis that in literature, the form of a metaphor is inextricably linked to its meaning. Replacing this image with a denotative equivalent like "symbol of failure" would lead to a loss of the author's style.

Pragmatic equivalence, associated with culture-specific codes, presents particular complexity. In the case of Hemingway's "baseball metaphors" in the example of the cognitive code of "The Great DiMaggio", translators encountered a lack of a corresponding "schema" for Russian-speaking readers of the 1950s. Here, a shift away from pure formal equivalence is observed in favor of Peter Newmark's communicative strategy: translators strengthen contextual connections to convey the cognitive code of "resilience" through understandable linguistic markers.

A comparison of the translations of "The Steppe" and "The Old Man and the Sea" reveals differences in the use of cognitive maps (Conceptual Mapping). While Hemingway's metaphor is anthropocentric – sport as a measure of man, Chekhov's is



spatial – nature as a living being. In K.Garnett's translations, achieving equivalence in the description of the steppe ("stars look kindly") requires maintaining personification. This confirms the theory of R.Van den Broek's that the functional effect of metaphor (creating an atmosphere of melancholy) is more important than literalism.

The evolution of equivalence requirements remains controversial. A comparison of the versions of E.Golysheva (1955) and V.Golyshev (2002) reveals a shift from pragmatic adaptation (an explanatory translation of the metaphor "la mar") to a more rigorous formal equivalence. This indicates that the modern reader possesses a broader "global" cognitive code, which allows translators to preserve metaphors in their original, less adapted form.

#### Conclusions

Metaphor represents a complex and significant element of literary language that poses considerable challenges for translators. Because metaphors often contain culturally specific imagery and conceptual associations, achieving equivalence in translation requires both linguistic skill and cultural awareness.

The study confirms that, when translating metaphors in the fiction of E.Hemingway and A.P.Chekhov, achieving formal-aesthetic and connotative equivalence, as defined by Werner Koller, is a priority. Maintaining the author's image, for example, "the flag of defeat" or "gentle stars" proves critical for conveying the writer's idiosyncrasy, even if this requires additional cognitive effort from the reader.

Ultimately, successful metaphor translation involves recreating the semantic meaning, stylistic function, and aesthetic impact of the original metaphor rather than merely reproducing its literal form. By carefully balancing fidelity to the source text with naturalness in the target language, translators can preserve the artistic richness of literary works.

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