

REPRODUCTION OF FUNCTIONS AND STYLISTIC FEATURES OF METAPHORS IN TRANSLATION

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Metaphor is one of the most controversial and unpredictable figures of speech. Every scholar can give his or her own interpretation of this fantastic decorator of speech. Metaphor is hidden in the human's mind, it is quite subjective and definitely it can reflect intelligence, education, mood and traits of one's character. Caio Titus was right saying that words fly away and writings remain. Each metaphor created by the artist will exist for ever despite the fact whether it will be recognized by ordinary people or not. It may be an impetus for scholars who will deal with each metaphor separately in order to enrich the knowledge of its creation, perception and translation. Metaphor is one of the varieties of language uses in which the communicated pattern is not what it means literally. Metaphors have their own structure, types and classifications. The **overall aim** of our article is to specify ways of metaphor reproduction and to summarize all stylistic features of metaphor translation, to state whether their reproduction is successful and corresponds to principles of their translation highlighted in the research. The **objectives** of the research are: to analyze the nature of the metaphor as a stylistic device, because without historical inclusions it would be difficult to understand main processes of metaphor formation and understanding; to discuss some ways of metaphor translation developed by linguists and translation studies scholars.

The field of metaphor translation and analysis is not explored to the very end. Previously, there were attempts to classify metaphors. The main contribution was made by the outstanding Soviet scholar Skliarevskaya G. She outlined all possible functions of metaphors depending on various conditions. Also V. Teliya, V. Gak in their work tried to classify metaphors and describe the way they are produced and understood. As to foreign scholars, G. Lakoff and M. Johnsen in their book "Metaphors We Live by" showed different ways of metaphor perception and creation. Moreover, they touched the

problem of conceptual metaphors which will be outlined further in the research. The field of metaphor translation is quiet new and unexplored. Only some scholars worked in it. Among them R. Zorivchak, a prominent Lviv scholar, who in her works gave some pieces of advice how to translate different types of metaphors. P. Newmark suggests different ways of metaphor translation according to their type. The **topicality** of the paper is determined by vague data concerning analysis of metaphors in translation.

Stylistic equivalence is one of the most important issues in translation in general. For metaphor translation it is a key problem as soon as the interpreter is obliged to connect unusual impression and emotional features of the source text to the perception of the reader of the target text. In other words, the translator has to create the bridge between the author's and reader's mind without destroying it.

Each and every culture has its own details, facts and way of thinking. Every single element is of the utmost importance. They cannot be neglected and misinterpreted. Different languages have their own peculiar semantics which is closely connected to their inner laws. That is why the efficiency of the translation highly depends on the correctness of the linguistic means' choice. Metaphorical rethinking is associated with the change of the quality of the structure whereas emotionally evaluative component is determinative in the semantics of metaphor.

The art of belles-lettres translation is considered to be complicated and peculiar activity, the basis of which lies in the work with the word. In order to make a translation qualitative it is vital to have a perfect command of the target language, its culture, history, ethics and ethnography.

Metaphor, metonymy, allusions, quotations, proverbs and sayings, idioms are supposed to be expressive means. If the translator does not pay attention to them the translation will be "dry". It means that the rendering of stylistic features is one of the core tasks of the translator. The scholars formed some stylistic demands which should be visible and present in the good translation. These are so called "normative rules" which characterize texts of the similar type in the target language. These are:

1. *Sensual correspondence*. In accordance with the style and the aim of the translation translator should aim at the accurate sense of the original. Sensual correspondence embraces stylistic accuracy and adequacy of the translation.

2. *Grammatical correctness.* The main demand is the correspondence to the grammatical norms of the target language. Usually, it means absence of stylistic, grammatical and orthographic mistakes.

3. *Lexical and stylistic correspondence.* This rule presupposes the correct choice of equivalents to the abbreviations, shortenings and transliterations. The style of the translated text and the original should be the same in terms of perception.

Translation of metaphors is connected with the solution of a number of linguistic, literary, cultural, philosophical, and other problems. The importance of the proper approach to the study of methods of metaphor translation is determined by the need of adequate transfer of imaginative information and the reconstruction of stylistic effect of the original in the translation. Experts stress the need to maintain the image of the translation, but this is not always possible.

Very often metaphor is the basis for creation of the phraseological unit. Then it becomes not so free, it becomes standardized, it starts to lack individuality, thus figurativeness remains. Metaphors which transformed into phraseological units are widely used and do not make the addressee scratch his head over the figurativeness of the addressor. According to prof. R. Zorivchak metaphor shows extreme divergence between SL and TL. Metaphor should be translated despite the fact that translation studies scholars bring to focus the idea of untranslatability. Metaphor strikes with semantic unexpectedness whilst phraseological unit (which appeared on the basis of the metaphor) does not impress, it is conventional and clearly understandable.

While translating and perceiving metaphors the translator and the reader of the translation should have a range of specialized linguistic competences such as:

1. *Pragmatic* (the translator should be able to depict the adequate model of the world in general and metaphorically, and the recipient should comprehend the pragmatic effect of the conceptual picture of another cultural and linguistic surrounding);

2. *Social* (norms and knowledge concerning the social norms of communication, e.g. understanding of social metaphors);

3. *Psycholinguistic* (congenital ability to process metaphorical language related to individual psychological components of cross-cultural and interlingual communication);

4. *Behavioral* (ability to construct the message in accordance with the target tone and possible reaction);

5. *Communicative* (knowledge of general communicative interlingual interaction);

6. *Narrative* (the sum of skills and habits which presuppose successful organization and perception of the structure of the utterance);

7. *Grammatical* (knowledge of text formation or analysis which corresponds to the particular communicative task).

Moreover, translator is bound to know what function the metaphor performs in the text according to communicative purpose it serves. Here comes the difference between decorative (can be found in contemporary prose journalism) and creative metaphor (necessary bond between the “tenor” and the “vehicle”). It is obvious that metaphor may have different function from text to text, from language to language and from culture to culture.

All in all metaphors have many aspects to be described and researched. Within centuries people have been interested in them. Understanding of metaphors still is a challenge for linguists, psychologists and translation studies scholars. Different types of metaphors can overlap and be confused that is why it is important to differentiate at least the most vivid sides of each of them. Stylistically metaphors influence the text in such a way that it becomes challenging both for the reader and the translator. The translator’s task is to specify the role of the metaphor in the text, its function, context it is used in and type of the metaphor. The metaphor can be translated either literally or via paraphrasing or using the substitution techniques. Moreover, the translator should have special skills and competences which will allow them to render the text in accordance with common rules, norms and principles.