

Section 2. Languages of the world

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ON THE PRESERVATION OF METAPHORIC IMAGE IN ARTISTIC TRANSLATION (BASED ON TRANSLATION OF PASTERNAK'S LYRICS)

Translating fiction texts presents significant challenges, including the need to convey the author's artistry and accuracy. Artistry is especially crucial as it requires the translator to alter the structure of the text. Metaphors pose a particular challenge for translators, and this article aims to explore the translation of different metaphors in Boris Pasternak's poetry. To achieve this goal, we analyzed the translation of one of his poems by two professional translators.

The use of expressive language plays a unique role in constructing the image of a literary work. Metaphors are a versatile tool for creating a comprehensive image by connecting literal and figurative meanings. In contemporary linguistics, the term "metaphor" is used in both a broad and narrow sense. Broadly speaking, metaphor refers to any transfer of meaning within a category. It encompasses not only individual words or phrases used figuratively, but also entire systems of figurative language that facilitate the transfer of meaning across different contexts [1].

The study is relevant because it aims to explore the linguistic diversity present in the works of B. L. Pasternak, while also recognizing the constant need for modern translation studies to update their methods and techniques in response to the evolving vocabulary of languages. Boris Pasternak's works feature a significant use of metaphor, which serves to express the poet's emotional state. Unlike traditional metaphors, B. L. Pasternak's metaphors blend figurative meaning with self-awareness through an open, connected allegorical passage that represents its own manifestation.

The primary objective of translation is to surmount language and cultural barriers that hinder communication. Of the various types of translation, the most significant focus is on achieving the highest degree of equivalence with the original text, with literary translation being particularly noteworthy. This type of translation necessitates the translator's proficiency in both the language and culture, as well as their creative skills. When translating fictional texts, multiple versions of the text are produced, and techniques specific to the author and work in question are developed.

Translating metaphors in fiction and poetry can be a challenging task for many translators. The term "metaphor" comes from the Greek word for "transfer," where words or expressions are linked together through comparison or similarity. Metaphors involve the personification or objectification of an idea or object, and any part of speech can serve as a metaphor, such as adjectives, nouns, or verbs.

Accuracy is crucial when translating metaphors and this concept has undergone changes in the history of domestic translation studies due to shifts in cultural paradigms.

In modern translation practice, the traditional concepts of strict adherence to the original text and creative freedom have been replaced by the concepts of translation and *traduction*, which encompass a wider range of approaches. When it comes to translating metaphors in literature, there is no one-size-fits-all approach that can be categorized as either strictly literal or highly liberal [2].

Instead, there are many different options that fall along a spectrum between these two extremes. One significant development in recent times has been the rejection of the idea that there is a single ideal way to translate a text. Instead, multiple translations can coexist in the target culture, each reflecting the unique interpretation of the original text by the translator [3].

Metaphors are frequently used in literature, particularly in fiction and poetry, due to their ability to convey a heightened level of expressiveness. By utilizing language to denote a particular aspect or relationship, metaphors create a comparison between two significant elements. According to one expert, metaphors can be defined as figurative language that highlights similarities [4].

Metaphors are a powerful tool in literature, especially in fiction and poetry, as they can convey a heightened level of expressiveness by comparing two significant elements. Essentially, metaphors are figurative language that highlight similarities between two different things. Translating metaphors can be challenging as it requires the use of various tactics, strategies, and techniques to ensure the adequacy of the text or poem. Therefore, even if different specialists translate the same work, their translations may differ significantly from each other.

Metaphors possess an essential quality of being renewable, as they do not need to be created anew during communication. Instead, they are replicated as a pre-existing,

cohesive unit that conveys its meaning to all participants. Metaphors exhibit certain characteristics, including a consistent composition of elements, a structural rigidity, a predetermined sequence of components, and an unchanging grammatical structure [5].

All metaphors are made up of multiple components that are formally structured as words, but they do not carry their individual lexical meanings within the metaphorical context. The connections between these components are unchanging, and the grammatical structure remains consistent. Essentially, each type of metaphor functions as a word within the language system, fitting into a specific grammatical category and performing a corresponding syntactic function. These metaphors exist as pre-existing speech units that are retrieved from memory during communication, rather than being created anew in each instance [4].

The metaphorical sense of language requires decoding during speech communication, as its meaning cannot be taken literally. The speech situation and emotional assessment must be considered when determining its parts. Pasternak's poetry is challenging to translate into other languages due to its complex wordplay and reliance on rhyming and metaphorical statements. However, successful translations have been achieved by various translators who aimed to maintain the balance of the writer's early work. The later period of Pasternak's work aimed for simplicity and the ideals of Pushkin, but still posed difficulties for English translators [6].

Pasternak's metaphorical statements are original and emotional. This figurative meaning brings most static things into chaotic motion. This is what characterizes the work of the author — the natural disorder of things. The problem of the translation of Pasternak's metaphors lies in the violation of accuracy as a result of discourse mismatch. This is the so-called mismatch "after the language, but before the utterance. This tendency can be traced precisely in the translations of the author's poetry. An example of discrepancy is the metaphorical utterances and their translation in the poem «Winter Night». It is possible to trace it in the form of an analysis of linguistic metaphor *vosk slezami s nochnika na plat'ye kapal i zhar soblazna vzdymal dva kryla*. In translation by Christopher Barnes *on her gown the waxen flare shed tears that oozed and spattered* (verbatim *i na yeyo plat'ye vspyshka voska prolivala slozy, kotoryyye khlestali i bryzgali*) we observe redundant verbs, among which *shed* — *prolivat'* (*slozy*) refers to a metaphor, while *oozed and spattered* are introduced, possibly to strengthen the image. The original meaning of the verb *kapal* combines with each of the concepts (*sleza, voska*). In English, the verb *drop* has no relationship to *wax* and cannot be used in this case. Most translators in this case used strong English language expressions, which lost some of the image that the original author wanted to convey. Anthony Kline is the only translator who does not omit the noun *nightstand* (*nochnik*). His version sounds like this: *a candle on a nightstand shed wax tears upon a dress* (*svecha na nochnike*

prolivala voskovyye slozy na plat'ye). In the same way as Barnes uses the verb *shed*, the resemblance of tears and drops is transformed into a noun with the epithet *wax tears* (*voskovyye slozy*), and the translation is done by paraphrasing [7].

Translation of metaphorical expressions of the works of different writers is realized as the interaction of two languages that have differences at the level of lexis, semantics and grammar, which determines the need to use translation transformations to achieve adequacy. The balance between the equivalence and adequacy of the translation is realized in the ability "to accentuate correctly the produced text, clearly and logically convey its content to the Russian-speaking target audience, and create on the basis of the original text a new bright, interesting and expressive text", in which "communication and pragmatic settings of the original text are preserved" [8].

Decoding the metaphorical language in Pasternak's works requires considering the speech situation and emotional impact on the reader. This makes it challenging to translate his complex wordplay and metaphorical statements, but various translators have achieved success by maintaining the balance of his early work. Pasternak's later period aimed for simplicity, but still posed difficulties for English translators. Therefore, it is crucial for the translator to accurately convey the meaning of each metaphor.

When analyzing phraseological expressions, it is important to consider their emotional and evaluative connotations, as they can reveal the speaker's attitude towards the subject of language. The style of these expressions can range from expressive and commendatory to disapproving, disparaging, ironic, contemptuous, or local. This course presents various phrase-related phrases with these stylistic features in mind [9].

B. L. Pasternak's works exhibit a unique use of metaphor that shapes the emotional and ideological impact of the work. While many experts view the author's poetic metaphors as remarkably vivid and realistic, not all translators can effectively convey this complex structure. The metaphors are intricately woven into the micro and macrocosmic elements of the poet's words.

The study's primary finding is that the translation of metaphors can pose challenges for translators when there is no suitable equivalent in English or another language, and when differences in cultural contexts and values hinder direct translation. A skilled translator will strive to find a more precise translation that captures the essence of the metaphorical expression, and ultimately decides the appropriateness of the translation and its impact on the work in the target language.

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