

"THE PROBLEMS OF TRANSLATING FIGURATIVE LANGUAGE: EXAMINING 'THE SNIPER'"

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Abstract

This article explores the challenges and intricacies involved in translating figurative language from Liam O'Flaherty's short story "The Sniper" into Uzbek, undertaken by translator Feruz Ziyofullaev. Figurative language, encompassing metaphors, similes, hyperboles, and personification, enriches literary texts by adding depth, emotion, and vivid imagery. However, translating these elements across languages poses significant difficulties due to cultural and linguistic differences. Through a comparative analysis of specific examples from the original English text and its Uzbek translation, the study reveals how some figurative expressions are preserved, while others are altered or lost. The findings highlight the impact of these changes on the overall tone, emotional resonance, and stylistic quality of the translated work. The article underscores the importance of a nuanced approach to translation, emphasizing the need for creative adaptation to maintain the expressive power of the original text. This article examines the challenges involved in translating figurative language, specifically addressing how figurative expressions are rendered across different languages and cultural contexts.

Keywords: figurative language, literary translation, cultural adaptation, translation challenges, stylistic nuances, emotional resonances, comparative analysis.



"СЛОЖНОСТИ ПЕРЕВОДА СРЕДСТВ ХУДОЖЕСТВЕННОЙ ВЫРАЗИТЕЛЬНОСТИ: ИССЛЕДОВАНИЕ 'СНАЙПЕРА'"

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Аннотация

В данной статье исследуются трудности и особенности перевода средств художественной выразительности рассказа Лиамы О'Флаэрти "Снайпер" на узбекский язык, осуществленного переводчиком Ферузом Зиёфуллаевым. Средства художественной выразительности, включающий метафоры, сравнения, гиперболы и олицетворение, значительно обогащает литературные тексты, придавая им глубину, эмоциональность и живописные образы. Однако перевод этих элементов через языковые и культурные барьеры представляет собой значительные трудности. В статье проводится детальный сравнительный анализ конкретных примеров из оригинального текста на английском языке и его узбекского перевода. В ходе анализа выявляется, какие художественные выражения были сохранены, а какие изменены или утрачены. Обсуждаются влияния этих изменений на общий тон произведения, его эмоциональную насыщенность и стилистическое качество перевода. Также подчеркивается важность применения тщательного и креативного подхода к переводу, чтобы сохранить выразительную силу оригинального текста. Статья направлена на рассмотрение проблем, связанных с переводом средств художественной выразительности, включая специфику передачи художественных выражений через различные языки и культурные контексты. В результате исследования обоснованы предложения по улучшению переводческой практики в области художественного текста.

Ключевые слова: средства художественной выразительности, литературный перевод, культурная адаптация, проблемы перевода,



стилистические нюансы, эмоциональные резонансы, сравнительный анализ.

Figurative language is a cornerstone of literary expression, utilized to convey nuanced meanings and evoke vivid imagery through non-literal language. It enhances texts by transcending the constraints of literal description and engaging readers' imaginations and emotions. This sophisticated linguistic tool plays a crucial role in deepening the interpretive layers of a text, creating connections that resonate on both intellectual and emotional levels. Figurative language includes a range of rhetorical devices designed to amplify the expressiveness and depth of literary works. Among these devices are metaphors, which establish connections between seemingly unrelated concepts to illuminate complex ideas or characteristics. Similes draw comparisons, using terms like "like" or "as" to highlight similarities between different elements, thereby enriching the descriptive quality of the text. Personification attributes human qualities to non-human entities or abstract concepts, thereby enhancing the relatability and emotional impact of the narrative. Hyperbole involves deliberate exaggeration to emphasize particular aspects of the text, often for dramatic effect. This device underscores the intensity of feelings or situations by stretching reality to its extreme. Metonymy involves substituting one element associated with an entity for the entity itself, facilitating a more nuanced or symbolic representation.

The role of figurative language in literary texts is multifaceted and integral to the effectiveness of narrative and poetic expression. Figurative language enhances imagery by creating vivid mental pictures that enable readers to visualize scenes and emotions with greater clarity. This sensory engagement fosters a deeper connection between the reader and the text, enriching the overall reading experience. Moreover, Fadaee (2011) stated also that figurative language is a way of saying something different from the literal meaning in order to give a sense of beauty and emphasis on the importance of what is conveyed. It means that it involves any use of language where the intended meaning differs from the actual literal meaning of the words themselves. [2; 21 p.] Furthermore, figurative language facilitates the communication of abstract or complex ideas in a more accessible manner. By employing metaphors and similes, authors can convey nuanced concepts and relationships that might otherwise be difficult to articulate directly. Emotional depth is another crucial aspect influenced by figurative language, through evocative expressions and imaginative comparisons, figurative language can elicit strong emotional responses from



readers, thereby adding layers of meaning and resonance to the narrative. In addition, figurative language contributes to the rhythmic and musical quality of literary works. The strategic use of figurative expressions can enhance the aesthetic appeal of the text, creating a harmonious and engaging reading experience. According to Galperin (1981), they may be divided into three big groups: phonetic, syntactical and lexical. Phonetic stylistic devices focus on sounds words may produce and the impact it may have on the reader in evoking particular emotions or imagery. Similarly, lexical stylistic devices aim at awaking imagery and emotions yet by means of transferring meaning from one object or phenomenon to another thus creating wordplay. Syntactical stylistic devices use syntax, sentence construction and word order in order to attract the eye of the reader. [5; 72 p.]

Analyzing the peculiarities of translating literary texts, M. Heidegger notes that "the essence of art is not the reformation of what is already formed, not the reflection of what previously existed, but the creation of something new." [1; 10 p.] Translating figurative language presents several challenges, particularly due to cultural and contextual differences. Idiomatic expressions and metaphors often rely on cultural references that may lack direct equivalents in other languages. For example, the Uzbek idiom "to`nini teskari kiydi", meaning being mad at someone, might not have a corresponding expression in other languages with different idiomatic traditions, posing difficulties for translation. The use of stylistic devices is employed to give the text greater vividness and expressiveness. The translator has a choice: to attempt to replicate the device from the original (translate it literally), and if that is not possible, the translator must create their own stylistic device in the translation that will have a similar effect. For the translator, the primary concern is not so much the form, but the function of the stylistic device in the text. [6; 2 p.] Moreover, figurative language frequently carries subtle connotations and emotional undertones that may be difficult to preserve in translation. Ensuring that the translated text retains the original's impact and meaning requires careful consideration and creative adaptation. Contextual adaptation is another challenge faced by translators. They must balance between literal translation and the preservation of figurative effects, often necessitating the use of equivalent expressions or rephrasing to maintain the original's intent and stylistic impact. Lastly, the tension between literal and figurative translation requires translators to make nuanced decisions to ensure that figurative language is effectively conveyed in the target language.



This involves not only translating the words but also capturing the underlying metaphorical and symbolic meanings that contribute to the text's overall significance.

According to Komissarov V. N. here are several main types of transformations applicable to the translation of various expressive means: 1. Lexical: Transliteration; transcription; calque; specification – lexical-semantic replacement; generalization – lexical-semantic replacement; modulation – lexical-semantic replacement, and others. 2. Grammatical: Morphological transformation; syntactic transformation; syntactic approximation – literal translation; sentence splitting; sentence merging; grammatical replacements, and others. 3. Lexical-Grammatical: Antonymic translation; conversion transformation; adequate replacement; contextual replacement; metaphorization/dem metaphorization; explicitation – descriptive translation/implication; compensation; idiomatization/de-idiomatization; lexical additions; pronominal repetition, and others. [3; 174 p.]

The intricacies of figurative language in Liam O'Flaherty's "The Sniper" are examined, focusing on how Feruz Ziyofullaev's Uzbek translation captures or alters the original expressions. An assessment is made to determine whether the translated figurative language conveys the same nuanced meaning, stylistic flair, and emotional tone as in O'Flaherty's text, revealing the challenges and successes in bridging cultural and linguistic gaps

"The heavy guns roared." [4] – Personification - “Атрофни милтиқлардан отилаётган ўқ товушлари тутиб кетганди.” [7]

Translation method: loss of figurative language. The translation shifts the focus from the personification of the guns "roaring" to a description of the noise produced by bullets. The original personification, where guns are described as "roaring" to emphasize their loudness and intensity, is not preserved. Instead, the translation describes the bullets' sound as "catching" (тутиб кетганди), which does not effectively convey the intensity of the original image. The figurative language is partially lost in translation, reducing the impact of the description.

"Machine guns and rifles broke the silence of the night, spasmodically, like dogs barking on lone farms." [4] – Simile – “Шаҳарнинг у бошидан бу бошигача эшитилаётган милтиқ ва пулемотларнинг товуши ҳаммаёқни бузарди.” [7]

Translation method: omission of the simile. The translation captures the general idea of the machine guns and rifles creating a disruptive noise but omits the simile comparing the sporadic gunfire to dogs barking. The absence of this simile



in the translation means that the vivid imagery and comparison used to emphasize the irregular and pervasive nature of the noise are lost. The translation focuses on the overall noise disturbing the city rather than providing the detailed simile, which enhances the sensory experience of the original text.

"His face was the face of a student, thin and ascetic, but his eyes had the cold gleam of the fanatic." [4] – Metaphor - “Унинг озғин юзи тарки дунё қилган талабанинг юзини эслатар, кўзлари билан атрофга совуқ назар ташларди.” [7]

Translation method: partial preservation of metaphor. The translation effectively conveys the metaphor of the student's face and the fanatic's cold eyes. It preserves the essence of the original imagery, depicting the face as thin and ascetic, and the eyes as cold. However, the metaphorical comparison of the face to a student is somewhat simplified. The translation captures the general meaning but does not fully replicate the nuanced imagery of the original.

"The rifle clattered to the roof. The sniper thought the noise would wake the dead." [4] – Hyperbole – “Милтиқ тарақлаб томга тушди.” [7]

Translation method: omission of hyperbole. The translation accurately reflects the literal action of the rifle falling but omits the hyperbolic expression about the noise waking the dead. The absence of this hyperbole means that the exaggeration used to emphasize the loudness and the intensity of the noise is lost. This reduction affects the translation's ability to convey the original sense of dramatic exaggeration.

"A paroxysm of pain swept through him." [4] – Metaphor - “Бутун вужуди титраб дахшатли оғрикни ҳис қилди.” [7]

Translation method: descriptive translation. The translation effectively conveys the metaphor of the pain as a sweeping force. It retains the sense of overwhelming and intense pain, though the metaphor of a "paroxysm" is translated more descriptively as a "shuddering" pain. The figurative meaning is preserved, but the vividness of the original metaphor is somewhat diluted.

"The distance was about fifty yards – a hard shot in the dim light, and his right arm was paining him like a thousand devils." [4] – Simile - “Масофа тахминан эллик метр эди.” [7]

Translation method: omission of the simile. The translation only includes the literal distance and omits the simile comparing the pain in the arm to "a thousand devils." The loss of this simile results in a significant reduction in the intensity



and vividness of the pain described. The translation does not fully convey the original figurative expression of extreme suffering.

"The cloud of fear scattered from his mind." [4] – Metaphor - “Вужудини вахима босди.” [7]

Translation method: loss of metaphor. The translation captures the general sense of fear but does not maintain the metaphor of a "cloud" scattering. Instead, it describes the fear as having taken over the body (вужудини вахима босди), which changes the imagery and reduces the metaphorical depth of the original expression. The figurative aspect is partially lost.

"His hand trembled with eagerness." [4] – Personification - “Қўллари хаяжондан қалтирарди.” [7]

Translation method: preservation of personification. The translation effectively conveys the personification of the hand trembling with eagerness. It preserves the emotional intensity and the human-like attribute given to the hand. The translation successfully captures the figurative meaning of the original text.

Overall, the analysis reveals that the translations often involve lexical transformations, including omissions of figurative elements and simplifications of metaphors and similes. Some instances preserve the figurative meaning, while others result in a partial loss of the original expressiveness. The choice of translation techniques affects the accuracy and impact of the original figurative expressions, demonstrating the challenges in maintaining figurative language across different languages. This examination of translation practices illustrates the difficulties in preserving the original tone, emotional resonance, and stylistic nuances when figurative language is involved. The analysis ultimately provides insight into the complexities of maintaining the richness and effectiveness of figurative language in translation, emphasizing the importance of careful adaptation to retain the original text's expressive power.

In conclusion, the analysis of figurative language in Liam O'Flaherty's "The Sniper" and its Uzbek translation by Feruz Ziyofullaev sheds light on the complexities and intricacies of literary translation. Figurative language, such as metaphors, similes, and hyperboles, plays a crucial role in enriching a text by adding layers of meaning and emotional depth. However, translating these elements from one language to another presents significant challenges. The study reveals that while some figurative expressions are effectively preserved in the translation, others are altered or lost, leading to a shift in the overall impact of the text. This highlights the difficulty of conveying the same emotional



resonance and stylistic nuances across different languages and cultural contexts. The findings emphasize the importance of a translator's skill in navigating these challenges, requiring a delicate balance between staying true to the source material and adapting it in a way that is meaningful and effective in the target language. This analysis not only illustrates the intricate process of translating figurative language but also underscores the broader implications for the fidelity and integrity of literary works in translation. The study ultimately contributes to a deeper understanding of the role figurative language plays in literary texts and the careful consideration needed to preserve its power in translation.

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