

PECULIARITIES TRANSLATION OF CONCEPTUAL METAPHORS USED IN SELF-HELP DISCOURSE

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Abstract. The article is devoted to the problem of translation of conceptual metaphors in poetic texts, as well as to the concepts of equivalence and adequacy of translations. The analysis of Uzbek translations of several cases of the implementation of metaphorical models «people are plants», life is a game” were carried out in the discourse of self-help. As a result of the study, it is concluded that adequate translation is important for the full transfer of the author's intention, worldview, and is also the basis for a successful dialogue between the cultures of the author and the reader.

Key words: conceptual metaphor, cognitive metaphor, conceptual metaphor theory, translation, self-help discourse.

Metaphor translation is one of the most difficult tasks a translator faces. The significance of this issue arises from the requirement for an accurate and complete transfer of imagery and idiosyncratic features found in the original text. Traditionally, a metaphor is defined as "a speech mechanism that involves the use of a word denoting a particular class of objects, phenomena, or other entities in order to characterize or name an object that belongs to another class, or to name another class of objects that is similar to this one in some way." This definition reflects the linguistic nature of metaphor.

The formation of the cognitive direction of linguistics research and the subsequent development of the cognitive theory of metaphor assisted in the formation of new perspectives on the nature of metaphors. Cognitive scientists are interested in the mechanisms underlying the representation, storage, processing, and transmission of information, as well as in categorization and conceptualization processes. As a result, metaphor began to be considered in modern linguistics in terms of the relationship between language, thought, and culture. It is noted in particular that conceptual metaphors are stable correspondences between "the source area and the target area, as fixed in a given society's linguistic and cultural tradition" [20, 11].

E.V. Budaev and A.P. Chudinov define metaphor as "a primary (or one of the primary) mental operation, a mode of knowing, categorizing, conceptualizing, evaluating, and explaining the world" [6, 7]. As a result of this definition, we can deduce that metaphors in literary texts reflect the author's transformation of the language picture of the world and serve to impart new knowledge to the recipient readers.

Two concepts are distinguished in translation theory: equivalence and adequacy. According to N.G. Valeeva, the first is a relative phenomenon, implying the preservation, reproduction, and general comprehension of all information contained in the text by the recipients (including not only explicit information, but also implicit information at the level of connotations) [23,19]. According to Yu.V. Vannikova, translation adequacy is classified into two categories: semantic-stylistic adequacy, which is determined by comparing the semantic and stylistic equivalence of units in the original and translated texts, and functional adequacy, which is determined by the ratio of the translated text to the communicative task of the original text's sender [13, 290].

A.R. Al-Khassnawi proposes a cognitive theory for metaphor translation and coins the term "cognitive equivalence." The researcher views metaphors first and foremost as cognitive constructions shaped by experience, the categorization process, and the corresponding verbalization of the obtained results. Three distinct types of metaphorical projections are distinguished within the framework of this approach: 1) universal transfers that are similar for speakers of different cultures' languages; 2) transfers that are unique to the original author's language culture; and 3) transfers that are similar for both cultures but have a different lexical expression. The more similar the set of conceptual domains used to transfer metaphors between languages, the more accurate the metaphors in the translated text will be [1].

A distinctive feature of the self-help discourse is their highly metaphorical richness, which greatly complicates the perception and interpretation of these works. One of the frequent conceptual metaphoric model is “Life is a Game”. In the example taken from “7 Habits of Highly Effective People” by Steven Covey, metaphorical model “life is a game” is observed.

In the short run, in an artificial social system such as school, you may be able to get by if you learn how to manipulate the man-made rules, to "play the game." [7,28]

Qisqa muddatli voqeliklarda – aytaylik, maktab kabi sun'iy ijtimoiy tizimda – odamlar o'ylab topgan “o'yin qoidalari”ga amal qilib, manipulyatsiya qilishni o'rgansangiz, vaziyatni o'z hisobingizga hal qilishni uddalaysiz.

In the translation “play the game” is translated as “following the rules of the game”, which has approximately the same pragmatic function and thus it can be considered as an adequate translation, though a new sense “rule” is added in the translation.

Another model which is frequently used is “understanding is seeing”. One more example taken from the above mentioned book is as follows:

In the more general sense, it's the way we "see" the world -- not in terms of our visual sense of sight, but in terms of perceiving, understanding, and interpreting. [7,29]

Umumiy ma'noda, paradigma bu – dunyoni “ko'rish” usulimiz hisoblanadi; faqat, to'g'ri ma'noda vizual ko'rish emas, balki idrok etish, tushunish va talqin qilish uslubimizdir.

In the Uzbek translation, “see” is translated literally, and it fully matches source version. Due to the similarity between the domains in the author's updated model and the domains in the target language, an almost literal translation of the lexemes included in the original set of metaphors is achieved with full preservation of the meanings and connotations of the author.

Thus, the hypothesis is confirmed that conceptual metaphors, which use similar ways of verbalizing the domains of the source and target of transfer in a given pair of languages, provide the highest degree of accuracy in translation and enable the poet's idiosyncrasy to be conveyed. When translating the metaphorical expressions of an original author, translators are forced to decide on the appropriateness of a literal translation on a case-by-case basis, guided by the image's accessibility to native speakers of the target language. In such complex cases, the adequacy of the translation contributes to the establishment of a full-fledged dialogue between the two cultures.

It can be concluded that not all translations accurately convey the author's conceptual metaphors. Often, lexical inaccuracies occur as a result of the desire to preserve the poem's form and rhythm in the target language, as well as the polysemy of the original words. Given that such “sacrifices” do not imply a change in the work's central idea (and, in the case of the model replacement, even contribute to the multidimensional transmission of the author's intention), we can conclude that translators optimally resolve the issues that arise when translating conceptual metaphors in the studied texts.

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