STRATEGIES FOR METAPHOR AND SYMBOL IN LITERARY TRANSLATION.

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ANNOTATION: The chapter employs comparative text analysis across multiple translations of the same source text. It integrates theoretical frameworks from Lakoff & Johnson (conceptual metaphor), Newmark (translation procedures), Nida (dynamic equivalence), and Venuti (foreignization/domestication). The analysis is qualitative, interpretive, and illustrated with parallel examples.

Key words: Comparative text analysis, Translation studies, Conceptual metaphor, Dynamic equivalence, Translation procedures, Foreignization, Domestication, Qualitative analysis, Interpretive approach

АННОТАЦИЯ: В данной главе применяется сравнительный текстовый анализ нескольких переводов одного и того же исходного текста. В анализе интегрируются теоретические подходы Лакоффа и Джонсона (концептуальная метафора), Ньюмарка (переводческие процедуры), Найды (динамическая эквивалентность) и Венути (форенизация и доместикация). Методология носит качественный и интерпретативный характер и иллюстрируется параллельными примерами, демонстрирующими переводческие решения, а также их концептуальные и культурные последствия.

Ключевые слова: Сравнительный текстовый анализ, Переводоведение, Концептуальная метафора, Динамическая эквивалентность, Переводческие процедуры, Форенизация, Доместикация, Качественный анализ, Интерпретативный подход

ANNOTATSIYA:*Mazkur bobda bir xil manba matnining bir nechta tarjimalari asosida qiyosiy matn tahlili amalga oshiriladi. Tahlilda Lakoff va Jonsonning konseptual metafora nazariyasi, Nyumarkning tarjima usullari, Nidaning dinamik ekvivalentlik tamoyili hamda Venutining xorijlashtirish va moslashtirish (domestikatsiya) tushunchalari integratsiya qilinadi. Tadqiqot sifat jihatdan tavsifiy va interpretativ bo'lib, tarjima tanlovlari hamda ularning konseptual va madaniy oqibatlarini ko'rsatib beruvchi parallel misollar bilan yoritiladi.*

Kalit so'zlar: *Qiyosiy matn tahlili, Tarjimashunoslik, Konseptual metafora, Dinamik ekvivalentlik, Tarjima usullari, Xorijlashtirish, Moslashtirish (domestikatsiya), Sifat tahlili, Interpretativ yondashuv*

Introduction. This chapter presents a comparative analysis of translation strategies applied to metaphors and symbols in selected works of William Shakespeare, Hafez Shirazi, and Anton Chekhov. The analysis is structured around a tripartite model of translatability: Universal, Culturally-Specific, and Hybrid elements. Each category presents distinct challenges and necessitates specific translation approaches, ranging from literal transfer to creative transcreation. The evaluation employs the dual criteria of semantic fidelity (to the source text) and aesthetic/functional equivalence (in the target culture).

Case Study I: Conceptual Universals in Shakespeare's Hamlet

Shakespeare's Hamlet employs powerful conceptual metaphors that often transcend their early modern English origins. Their relative universality offers a baseline for analyzing how fundamental human experiences are linguistically reconfigured. The "World as Stage" Metaphor. This metaphor,foundational to the play's existential discourse ("All the world's a stage"), represents a deeply embedded conceptual universal (Lakoff & Johnson, 1980). Its translation reveals a tendency toward preservation.

Analysis: Uzbek (Abdulla): Uses direct architectural equivalents ("goʻzal ramka" for "goodly frame," "shafaqli yopiq osmon" for "majestical roof"). The strategy is literal translation, preserving the core image.

Russian (Pasternak): Takes greater poetic license, transforming "fretted with golden fire" into an image of a "свод, горящий огнями" (vault burning with fires). This is poetic amplification, enhancing the aesthetic impact for the Russian reader.

Finding: For near-universal conceptual metaphors, translators predominantly choose between faithful literal transfer and poetic intensification. Both strategies successfully convey the core analogy because the cognitive mapping (LIFE/WORLD AS THEATER) is broadly accessible.

The "Denmark is a Prison" Conceptual Blending. Hamlet's declaration,"Denmark's a prison," is a conceptual blend with immediate political and psychological resonance.

Translations:

· Standard Approach (Uzbek, German): Direct equivalence ("Daniya – qamoqxona," "Dänemark ist ein Gefängnis"). The concept is transparent.

· Cultural Nuancing (Arabic): May render it as "Denmark is a stifling enclosure," invoking cultural histories of confinement beyond Western penal systems.

· Explicitation (Pedagogical Editions): May add a clarifying adjective: "Denmark is [for me] a prison."

Finding: Even universal metaphors are filtered through subtle cultural and historical lenses in translation. The choice between a neutral equivalent and a culturally nuanced one depends on the translator's assessment of the target audience's interpretive framework.

Case Study II: Culturally-Embedded Symbols in Hafez's Ghazals

The poetry of Hafez is a dense tapestry of Sufi symbolism, where elements like the Wine, the Cupbearer (Saqi), and the Tavern carry specific mystical meanings. Their translation tests the limits of dynamic equivalence.

The "Saqi" (Cupbearer/Wine-Server) Symbol. The Saqi is not merely a server but a symbol of the divine beloved or spiritual guide. Source Text (Hafez): "O Saqi, bring the cup, for autumn winds lay waste the garden..."

· Strategic Analysis:

· Exoticizing/Literal (Early Orientalist Translations, e.g., Gertrude Bell): "O Cup-bearer!" Maintains the foreign term, often relegating explanation to a footnote. This foreignizes (Venuti, 1995) the text, preserving its cultural alterity but risking obscurity.

· Dynamic Equivalence (Modern Poetic Translations, e.g., Reza Ordubadi): "O, bringer of the wine of grace!" Replaces the symbol with its perceived spiritual function (domestication). It gains immediacy but loses the concrete, culturally rich image.

· Cultural Gloss/Explicitation (Academic Translations): "O Saqi [the divine cupbearer]..." Embeds a brief explanation within the text. This hybrid strategy seeks to balance fidelity and clarity.

Finding: Translating dense cultural symbols involves a direct trade-off between cultural authenticity (keeping the symbol) and reader accessibility (explaining its function). The translator's choice is inherently ideological, reflecting a stance toward the source culture's "otherness."

Case Study III: Psycholinguistic Metaphors in Chekhov's The Seagull

Chekhov's metaphors often function as indirect expressions of internal psychological states, requiring translation that captures subtext and emotional tenor.

The "Seagull" as a Polyvalent Symbol. The seagull is successively a romantic emblem,a killed bird, and a psychological burden. Each shift must be tracked in translation.

· Act 1 (Nina): "I am drawn to this lake like a seagull." → Metaphor of attraction.

· Act 2 (Trigorin): "A subject for a short story:... a man comes and destroys it out of idleness." → Foreshadowing and symbolic objectification.

· Act 4 (Nina): "I am a seagull... No, that's not it." → Shattered identification; the symbol's meaning collapses.

· Translation Challenge: Maintaining the lexical consistency of the symbol ("seagull") across all instances is technically simple. The true challenge is ensuring the emotional weight and changing contextual meaning of the symbol are conveyed through dialogue, tone, and pacing in the target language. A translation that fails to make Act 4's line heartbreaking has failed the symbol, even if the word is "correct."

Finding: For psychological symbols, contextual resonance is more critical than lexical consistency. The translator must act as a director, using the tools of the target language to orchestrate the symbol's evolving emotional impact.

Synthesis: A Typology of Translation Strategies: Based on this cross-cultural analysis, the following typology of strategies for metaphors and symbols is proposed:

1. Preservation: Used for universal conceptual metaphors and when exoticism is desired. (e.g., keeping "Saqi" with a note).

2. Localization (Cultural Substitution): Replacing a source-culture symbol with a target-culture equivalent that fulfills a similar function. Risky, as it can distort cultural context.

3. Explicitation/Addition: Making implicit symbolic meaning explicit in the text or paratext (footnotes, introductions).

4. Transcreation (Poetic Recreation): Re-imagining the metaphor/symbol in a new poetic form in the target language, prioritizing aesthetic effect over formal correspondence. Common in poetic translation (e.g., Pasternak's Shakespeare).

5. Omission/Reduction: A last-resort strategy, used when a symbol is deemed untranslatable and non-essential, potentially leading to semantic loss.

Conclusion of Analysis: The journey of a metaphor or symbol from one language to another is not a simple transfer but a process of transformation and re-contextualization. This analysis demonstrates that:

· Universality facilitates but does not guarantee seamless translation; cultural nuance persists.

· Cultural specificity forces a critical choice: to foreignize or domesticate, each with significant ideological and aesthetic implications.

· The function of a literary symbol (conceptual, cultural, psychological) determines the most viable translation strategy. A single text will likely require a portfolio of strategies.

The most successful translations, as observed in the works of sensitive translators like Pasternak or Ordubadi, are those that perform a dual loyalty: to the semantic core of the source text and to the literary conventions and cognitive horizons of the target reader. They are acts not of replication, but of meaningful re-creation.

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