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### METAPHOR RENDERING IN THE PROCESS OF LITERARY TEXT TRANSLATION INTO UKRAINIAN

**Summary.** *The paper focuses on the methods of metaphor rendering into Ukrainian by which the translator could achieve the most accurate translation and convey everything that the author of the original wants to deliver to the reader.*

*The purpose of the research is to analyze the methods of rendering metaphor of the original text into the translated one. The research is based on the material of Edgar Allan Poe's novel "The Fall of the House of Usher" and its Ukrainian translations performed by V. Vyshnevyyi and M. Johansen.*

*The main scientific results are obtained applying a set of general scientific and special **methods of research**, namely: analysis and generalization of scientific literature on the problems of metaphor translation; theoretical generalization, analysis and synthesis; holistic and integral approaches to the study of linguistic phenomena; comparative, descriptive and analytical methods.*

*Having analyzed E. A. Poe's novel "The Fall of the House of Usher" and its translations the author states that the translators apply more stylistic devices, including metaphors, in their translations than the author in the original text; the translators use all methods of rendering metaphors in the process of translation. Methods of replacing a word or phrase with an analogue that has a similar meaning but is reproduced differently, structural transformation – changing the grammatical structure or order of words of the original text – and adding or omitting words during the translation are used the most often. This is probably due to the fact that it is difficult to find the necessary equivalent that would fully correspond to the original, and even when it is, the emotional colour in both languages may be different. Therefore, the application of the above methods is rather appropriate.*

*The author demonstrates with examples application of such transformations as contextual substitution, synonymous substitution, decompression and compression, and of course expressivation by the translators to create a more emotional colouring.*

**Key words:** *colouring, expressivation, metaphor, method of translation, ransformation.*

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## ВІДТВОРЕННЯ МЕТАФОРИ У ПРОЦЕСІ ПЕРЕКЛАДУ ЛІТЕРАТУРНОГО ТЕКСТУ УКРАЇНСЬКОЮ

**Анотація.** *Стаття прив'язана способом передачі метафор оригінального тексту засобами української мови як таким, що допомагають домогтися найточнішого перекладу та передати все те, що хотів донести до читача автор оригіналу.*

**Метою** дослідження є аналіз способів передачі метафори тексту оригіналу в тексті перекладу. Дослідження ґрунтується на матеріалі роману Едгара Аллана По «Падіння дому Ашерів» і його українських перекладах, виконаних В. Вишневим та М. Йогансенем.

Основні наукові результати отримані з використанням комплексу загальнонаукових та спеціальних **методів дослідження**, а саме: аналізу та узагальнення наукової літератури з проблем перекладу метафори; теоретичного узагальнення, аналізу й синтезу; цілісних та інтегральних підходів до дослідження лінгвістичних явищ; порівняльного, описового та аналітичного методів.

Проаналізувавши роман Е. А. По «Падіння дому Ашерів» та його переклади, автор констатує, що автори перекладів використовують більше стилістичних прийомів, аніж автор оригінального тексту, вдаючись при цьому до всіх способів передачі метафор. Найчастіше використовують: прийом заміни слова чи словосполучення аналогом із тотожним значенням, але відтвореним по-різному; прийом структурної трансформації, тобто зміни граматичної структури чи порядку слів у тексті перекладу; прийом додавання чи вилучення певних лексичних одиниць. Ймовірно, це пов'язано з тим, що важко віднайти еквівалент, який би повністю відповідав оригіналу. Коли він навіть є, емоційне забарвлення в обох мовах може бути різним. Тож застосування зазначених прийомів доцільне.

Автор на конкретних прикладах демонструє використання перекладачами таких трансформацій, як контекстуальна заміна, синонімічна заміна, компресія, декомпресія, експресивація, зокрема для того, щоб надати текстові перекладу відповідного емоційного забарвлення.

**Ключові слова:** забарвлення, експресивація, метафора, спосіб перекладу, трансформація.

**Research analysis and problem statement.** Literary translation is considered one of the most difficult types of translation. Such a translation from any language must be done in such a way that the atmosphere of the plot, the style of the author is preserved in full. The translator has a task to make the text interesting, preserve the style, convey the author's idea taking into account the recipient's mentality, national characteristics of his native language, history of his country, potential knowledge of the context in which events described in the work take place.

In all registers, especially in the literary style, linguistic means, which enhance the effect of expression by adding various emotionally expressive shades to the "lean" content, are widely used. Words in a work of art perform not only an informative but an aesthetic function as well. Various tools, especially stylistic devices and tropes are used to enhance the expressiveness of the utterance. They combine two meanings: dictionary and contextual. Therefore, it may not be easy to understand and render stylistic devices in the language of translation.

The translation of stylistic devices is a rather complex and multifaceted process. It is not just a replacement of words from one language to another; translation is a psychological, literary, ethnographic, and other aspect of human activity, and it also combines the history of translation activities in a given country. Therefore, this theme is still one of the most discussed and interesting among scientists. It was studied by such linguists as K. Chukovskiy, V. Komissarov, V. Vinogradov, M. Kochergan, I. Arnold, I. Korunets, B. Karaban, I. Halperin, R. Ginzburg, M. Kronhaus, L. Barkhudarov, V. Prozorov, and others. Linguists . I. Kravchuk, A. Naumenko, N. Pavlenko, N. Pelevina, O. Spichak, and others devoted their works to the issue of metaphor translating.

Despite the variety of theories regarding the translation of stylistic devices, it is very difficult to single out any universal one.

The **relevance** of the work is in the study of the methods of translation of stylistic devices by which the translator could achieve the most accurate translation and convey everything that the author of the original wants to deliver to the reader.

The **purpose** of the research is to analyze the methods of rendering metaphor of the original text into the translated one. The research is based on the material of Edgar Allan Poe's novel "The Fall of the House of Usher" and its Ukrainian translations performed by V. Vyshnevyyi and M. Johansen.

**Results and discussions.** Edgar Allan Poe's novels are known even to those who have never been interested in mysticism and horror books. First of all, Poe's original meanings and style are impressive. This originality is achieved by careful but skillful use of stylistic devices. Having analyzed the text of the original, we singled out the examples of stylistic devices such as epithet, comparison, oxymoron, dysphemism, but the most numerous are metaphors. In our opinion, this is due to the following factors. First, the metaphor integrates the features of other stylistic devices: comparison, epithet, oxymoron, dysphemism, hyperbole, litotes, and so on. Due to this feature, it is more interesting among the others devices not only for writers but also for scientists. Secondly, thanks to metaphor, both a writer and a translator can easily immerse the reader in the atmosphere of the literary work, evoke certain emotions, and make people sympathize with the main characters. We can see all this not only in the original text but also in both translations.

Here are more examples of metaphors (Poe, 2004):

- overstrained air of vivacity – перенапружене повітря бадьорості;
- the powerfulness of the wine – могутність провини;
- syllables passed my lips – звук злетів з моїх вуст;
- the voice of a thousand waters – голос тисячі вод.

To study how to reproduce the metaphor in the process of translation practice, we chose two Ukrainian translations of the novel "The Fall of the House of Usher" made by V. Vyshnevyyi and M. Johansen. Their works are best suited for the study of this theme, as they contain a large number of stylistic devices that are not only equivalent to the originals, but also new, created by the translators themselves. After analyzing all possible ways of rendering metaphor into Ukrainian, we tried to single out a number of ways of its translation: 1) replacement of a word or whole phrase with the equivalent of the target language;

2) replacement of a word or phrase with an analogue that has a similar meaning, but is rendered differently; 3) structural transformation – change in grammatical structure or word order in the source language text; 4) traditional correspondence – the translation of borrowings that came to both languages from a common source, but received different ways of expression; 5) adding or omitting words when translating; 6) replacement of one stylistic device by another one; 7) descriptive translation (in case of absence of an equivalent in the language of translation).

Let's study these ways in detail on the examples of the novel.

**1.** After analyzing the texts of translation, we found out that most often in the process of metaphor translation the authors use the method of *replacement of a word or phrase with an analogue that has a similar meaning, but is reproduced differently*. This is due to the fact that while translating a certain device it is very difficult to find a direct equivalent in the language of translation. And even when such an equivalent does exist, it does not always correspond to the emotional mood of the text, so the translation may sound «dry» compared to the original. Because of this, translators use a word or construction that is not the direct equivalent but has a similar meaning. This helps to preserve the plot of the original and not lose the emotional colour of the utterance.

«...the fabric gave little token of instability...» (Poe, 2004, p. 2).

Word-based translation: «будівля подавала невеличкий знак нестійкості».

V. Vyshnevyyi (По, 2004) translates the metaphor as follows «...споруда нітрохи не виказувала своєї нетривкості...» (p. 240). He replaces the expression *gave little token* with an equivalent that retains only the content, not the form. At the same time the following transformations are applied: negativation – *little* is replaced by a double negation *нітрохи не*, compression – the word *token* is omitted in translation and contextual substitution – the expression *gave token* is replaced by *не виказувала*.

M. Johansen translates (По, 1928) the expression as «...будівля не здавалася нестійкою...» (p. 141). Just like V. Vyshnevyyi, he uses negativation – *gave little token* is rendered with help of negation *не здавалася*, contextual substitution, compression.

One more example.

«*An irrepressible tremor gradually pervaded my frame*» (Poe, 2004, p. 6).

Word-based translation: «*Невгамовне тремтіння поступово пронизує моє тіло*».

M. Johansen's (По, 1928) translation: «*Непереможний страх поволі увійшов у мене*» (p. 244).

V. Vyshnevyi's (По, 2004) translation: «*Нестримний дріж потроху охопив все тіло*» (p. 145). Both translations are rendered with help of contextual substitution, each word being analogous but not the direct equivalent. The exception is the word *gradually*, it is reproduced by the synonymous substitution – *поволі* (Johansen), *потроху* (Vyshnevyi).

In all the above examples, the method of replacing a word or phrase with an analogue with a similar meaning has preserved all the metaphors, their form and the main purpose of their use. After all, there the author wanted to give his novel mysticism, sadness and hopelessness. All this, in his opinion, will help the reader to understand the main idea of this work better and make him sympathize with the main characters.

The next example is «*the idea had assumed a more daring character*» (Poe, 2004, p. 6).

Word-based translation: «*ідея набула більш сміливий характер*».

V. Vyshnevyi's (По, 2004) translation: «*уявлення набуло справді зухвалою характеру*» (p. 244). In this case, contextual substitution is applied: *the idea* – *уявлення*, *more* – *справді*.

M. Johansen's (По, 1928) translation: «*ця думка загострилася і переходила в царину неорганічну*» (p. 145). Transformations used are: contextual substitution *ідея* – *думка*, *assume* – *переходила*, *a more daring character* – *в царину неорганічну* and decompression of the word *загострилася*.

In the examples suggested above, in contrast to the original, the stylistic devices and transformations used by the translators make the texts of the translations more emotional and create a depressing and mystical atmosphere in the novel. First of all, thanks to the use of the transformation of expressivation.

2. The method of *replacing a word or a whole phrase with the equivalent of the target language* while metaphor rendering is both the simplest and the most complex one. A word or

expression that has an equivalent in the language of translation, most often fully corresponds to the content and emotional colour, so it facilitates the work of the translator. But the main problem is that such cases of complete equivalence are very difficult to find, so in translations they cannot be found very often.

The following examples demonstrate this method application:

«*He was enchained by certain superstitious...*» (Poe, 2004, p. 6).

Word-based translation: «*Він був скований якимись забобонами*».

In his translation, «*Він був неначе облутаний тривкими забобонами...*» (По, 2004, p. 244) V. Vyshnevyi changes only the translation of the word *enchain* with its match *облутаний*.

In the translation of M. Johansen (По, 1928) «*Його сковували якісь забобонні вражіння...*» (p. 145) we can observe decompression of the word *враження* and adjectivation – replacement of the noun *superstitious* by the adjective *забобонні*.

One more example: «*deposited our mournful burden upon*» (Poe, 2004, p. 10).

Word-based translation: «*поклавши нашу скорботну ношу*»

V. Vyshnevyi's (По, 2004) translation: «*поставивши нашу сумну ношу*» (p. 248).

M. Johansen's (По, 1928) translation: «*Склавши свою траурну ношу*» (p. 149). The translator uses the word *склавши* when reproducing the word *deposited*.

All translations correspond to the original text, because the method of translation equivalence assumes almost complete identity of the original. This preserves the main idea and emotional load that the author puts in his novel. Because of this, the use of transformations is minimal. The most common are decompression, different types of transposition synonymous substitution; they have almost no effect on the content but give the text expressiveness and emotionality that are laid down in the original.

3. Comparing the translations with the original, we found out that the translators also use the method of *structural transformation*. Analyzing the following examples, in most of them, we can observe the following changes: change the order of words, transposition, change the gram-

metrical structure, adding or omitting words. All these changes are necessary not only to preserve the content, which is undoubtedly one of the most important factors in the process of translation, but also to convey the emotional atmosphere of the work. Writers such as Edgar Allan Poe are known not only for their ingenious ideas, but also for their ability to evoke certain emotions and feelings in the reader. For a better understanding, we have considered a few examples. Having studied them, we can conclude that the translators not only understood the mood of the work correctly, but also reproduced it in their translations successfully, because fear, sadness and hopelessness are felt not only in the original but in both translations as well.

«*Our glances, however, rested not long upon the dead*» (Poe, 2004, p. 9)].

Word-based translation: «*Наші погляди, однак, не відпочивав довго на мертвій*»

V. Vyshnevyi's (По, 2004) translation: «*Однак погляд наш недовго спочивав на обличчі вмерлої*» (p. 247).

M. Johansen's (По, 1928) translation: «*Але наші погляди недовго покоїлися на мертвій*» (p. 148). In both translations the following transformations are applied: contextual substitution of the word *rest* – *спочивав* (Vyshnevyi), *покоїлися* (Johansen), also Vyshnevyi uses decompression of the word *обличчі*.

The next example: «*there sat upon my very heart an incubus of utterly causeless alarm*» (Poe, 2004, p. 7).

Word-based translation: «*сидів на самому моєму серці демон абсолютно безпричинної тривоги*».

V. Vyshnevyi's (По, 2004) translation: «*зрештою на душу мою напосів якийсь демон безпричинної паніки*» (p. 245).

M. Johansen's (По, 1928) translation: «*на моїм серці вгніздився зародок абсолютно безпричинної тривоги*» (p. 146). In both translations contextual substitution is used – *sat* is replaced by *посів* (Vyshnevyi), *вгніздився* (Johansen). The second translation is also applied contextual substitution of the word *an incubus* (*зародок*). Despite the transformations, both translations are as sad and disturbing as the original.

The above examples are not just words or expressions that, apart from the context, have no meaning or serve only as “decoration”, they are complete sentences that have a certain mean-

ing and emotion. Therefore, in order to reproduce them exactly as the author wanted, it is not enough to translate individual words correctly, it is necessary to change the structure of the sentence itself. To apply this method, it is important to use not only stylistic and lexical-semantic transformations, but also grammatical ones, and replacement in particular.

One more example: «*the tottering of his lofty reason upon her throne*» (Poe, 2004, p. 8).

Word-based translation: «*хиткість його високого розуму на її троні*».

The translation of this passage was made only by Vyshnevyi «*величний трон його гордого розуму захитався*» (По, 2004, p. 246). In our opinion, this expression has a huge emotional load, and the translator was able to best reproduce it using the method of structural transformation. Perhaps because of the difficulty of understanding the meaning and main purpose of this expression, the second translator decided to remove it from the text. Transformations used: replacement of word order, contextual substitution of the word *lofty* (*гордого*), decompression of the word *величний* and verbalization, the noun *the tottering* is replaced by the verb *захитався*.

#### 4. Using two different translation methods.

Very often opinions of translators' views on the rendering stylistic devices do not coincide. This is most often connected with the metaphor translation. It is one of the most common types of tropes and is found in almost every fiction text.

The first example is: «*Shaking off from my spirit...*» (Poe, 2004, p. 1).

Word-based translation: «*Струшуючи з моєї душі...*».

V. Vyshnevyi's (По, 2004) translation: «*Я стрепенувся, відганяючи від себе...*» (p. 239). The method of *replacing a word or phrase with an analogue that has a similar meaning but is reproduced differently* is used for metaphor reproduction in the translation along with such transformations as contextual substitution of the word *shaking off* (*на стрепенувся*), compression of the word *spirit* and decompression of the word *відганяючи*.

M. Johansen's (По, 1928) translation: «*Струшуючи з душі своєї...*» (p. 140). Although the translator applies the direct equivalent, he also uses permutation, changing the order of words in the expression *my spirit*. But despite this, the translation is completely consistent with the original.

The next example: «*I felt that I breathed an atmosphere of sorrow...*» (Poe, 2004, p. 1).

Word-based translation: «*Я відчував, що вдихаю атмосферу скорботи*»

V. Vyshnevyi (По, 2004) in his translation replaces the metaphor with a similar one in meaning, using the contextual substitution of the word *an atmosphere* and decompression, adding *here*. «It seemed to me that the air here is full of sorrow...» (p. 239).

M. Johansen's (По, 1928) translation: «*Я відчув, як вдихаю атмосферу смутку...*» (p. 140). The translator uses the direct equivalent, so the translation fully corresponds to both the structure of the original and the emotional colour.

One more example: «*An air of stern, deep, and irredeemable gloom hung over and pervaded all*» (Poe, 2004, p. 3).

Word-based translation: «*Дух невблаганного, глибокого, безнадійного смутку просочив і огорнув все*».

V. Vyshnevyi's (По, 2004) translation: «*Все огорнув, все просякнув глибокий, невблаганний і безнадійний сум*» (p. 241). To render the metaphor, the translator uses the method of *structural transformation*. This technique helps to completely reproduce the atmosphere of the text completely.

In his turn, M. Johansen (По, 1928) uses the method of *replacing a word or phrase with an analogue that has a similar meaning, but is reproduced differently*: «*Подих глибокого непереможного суму тяжів над усім і переймав усе*» (p. 142).

In our opinion, both translations are emotionally completely in line with the original, but Vyshnevyi's translation is more complete and melodic.

**5.** Comparing the translations with the original, we found out that there are fewer stylistic devices in the original than in translations, so we analyzed such cases and the purpose of their application in translation process.

«*Its principal feature seemed to be that of an excessive antiquity*» (Poe, 2004, p. 2).

Word-based translation: «*Його основною відмінністю, здавалося, була надмірна стародавність*».

V. Vyshnevyi's (По, 2004) translation: «*Найперше впадала у вічі його давність*» (p. 240).

M. Johansen's (По, 1928) translation: «*Головне, чим вона визначалася, це своєю стародавністю*» (p. 141). In both translations, the phrase *seemed to be* is rendered as a metaphor. The translators wanted to give the house being described in the work, human qualities, emphasize its antiquity and wisdom. Transformations used are contextual substitution, expressivation.

**6.** *Replacing one stylistic device with another one.*

Most of the examples of stylistic devices that we found in the text are rendered by the similar ones in translations. But some of them are translated with the help of other devices or tropes. There are several reasons for using this method, firstly, the loss of the emotional component, and secondly, the compensation of meaning, i.e. the transfer of meaning from one part of the sentence to another one.

For example: «*He roamed from chamber to chamber*» (Poe, 2004, p. 3).

Word-based translation: «*Він блукав з кімнати в кімнату*».

M. Johansen's (По, 1928) translation: «*він блукав по кімнатах*» (p. 142). The translator uses direct equivalent (metaphor), so there are no transformations in this version.

In his turn, V. Vyshnevyi (По, 2004) translates the metaphor with the help of dysphemism «*Безцільно тинявся з однієї зали до іншої*» (p. 241). Along with this, he applies the following transformations: compression of the word *he*, decompression of the word *безцільно*, and at the same time two transformations: synonymous substitution and expressivation to the word *roam*, it is replaced by the more emotional word *тинятися*, which made the expression more «rough».

**Conclusions.** Having analyzed E. A. Poe's novel «The Fall of the House of Usher» and its translations made by V. Vyshnevyi and M. Johansen, the following conclusions can be drawn. Firstly, translators apply more stylistic devices, including metaphors, in their translations than the author in the original text, so they are more interesting from a stylistic point of view. However, the text of the original is no less atmospheric and exciting. This is due to the special style of the writer, which he creates due to the mysterious plot and the mysticism with which his name is associated. Therefore, in

order for the translations to be no less fascinating and expressive, the translators have to use a large number of stylistic devices.

Secondly, the translators use all methods of rendering metaphors in the process of translation, methods of *replacing a word or phrase with an analogue that has a similar meaning but is reproduced differently, structural transformation* – changing the grammatical structure or order of words in the original text – and *adding or omitting words during the translation* are used

the most often. This is probably due to the fact that it is difficult to find the necessary equivalent that would fully correspond to the original, and even when it is, the emotional colour in both languages may be different. Therefore, the application of the above methods is rather appropriate.

Finally, to render the metaphor, the authors also apply the following transformations: contextual substitution, synonymous substitution, decomposition and compression, and of course expressivisation to create a more emotional colouring.

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