The Actual Challenges and Efficient Ways of Translating Metaphore, Metonemy, Synechdoche In Literary Works

Bafoyeva Nilufar

Navoi State Pedagogical Institute, Uzbekistan

Abstract: Translating stylistic devices like metaphor, metonymy, and synecdoche in literary works indeed poses significant challenges. Each device carries layers of meaning that are often tied to cultural contexts and linguistic nuances. Here's a detailed look at the challenges involved and some effective strategies for translation.

Keywords: Metonymy, Synecdoche, Metaphor, Cultural Equivalents, Contextual Adaptation, Symbolic Representation, Maintaining Symbolism, Literal Translation, Maintaining Tone And Style.

Introduction

While speaking about the challenges in translating stylistic devices, we indicate as a matter of the first importance, the translation of general literature, which do not yet have any equivalents in target language or have several similar notions or one equivalent but of doubtful adequacy.

Translation of stylistic devices is a complex concept that demands a comprehensive understanding of its mechanisms, methods, and measurements, as well as of its influencing factors at the individual and contextual levels - and the interaction between both those levels.

Methodology

Metonymy is transference of meaning from one object to another one based on their contiguity. The word is derived from the **Greek** *Meta* "change" and *onoma* "name", classified semantically, meanings can transfer from :

- **process to result** (e.g. translation indicates the process of decoding and the result of this process)
- **material to a work** (to drink from a glass, stakanda suv ichmoq)

- **location to people** (Vladivostok greets honored guests, Vladivostok sharafli mehmonlarni qutlaydi)
- **Cause to effect** (The little horror never stops playing tricks on his mother, Kichinagina bir qurquv uni hech qachon onasini aldashdan to'xtata olmas edi.)
- **part to whole and vice versa.** This type of metonymy is called synecdoche (Little Red Riding Hood, Qizil shapkacha.)

Metonymic transference can take place on the language level, and is called lexical metonymy. In this case, metonymy is a means of coining new words: **e.g**. in informal English a new word to box meaning 'to present on TV' is converted from the noun a box, as a TV set, an old one in particular, resembles a box. Ultimately, the new word gets fixed by a dictionary and becomes part of the language vocabulary stock.

Stylistic metonymy is a figure of speech used to decorate the style and make the text more expressive by creating images and appealing to the receptor's feelings. An example of stylistic metonymy is as follows: ***The pen is mightier than the sword - Qalam, qilichdan o'tkir.***

'... lekin ayrim bolalar bu to'g'risida domlani ana-mana bilan aldab ketarlar…edilar' (A. Qodiriy 'Mehrobdan chayon')

'But… most children would lie the master with usual 'ok and alright.' (A. Kodiriy "Scorpion from the altar").

These types of metonymies are monolingual. When metonymy is traced between two languages, we deal with metonymic translation that might be defined as a lexical or complex transformation based on metonymies relations between the source language and the target language structures.

Translating **metonymy** in literary works involves understanding the symbolic and associative nature of language and finding equivalent expressions that convey the intended meaning in the target language. Here are some strategies with examples from well-known literary works:

1. **Cultural Equivalents:** Find culturally relevant substitutes that convey a similar meaning. In F. Scott Fitzgerald's 'The Great Gatsby,' the phrase 'the White House' is used to represent the U.S. government. **e.g.**
   a. **Original: 'The decision came from the White House.'**
   b. Translation: 'Qaror oliy majlisdan keldi.'
2. **Contextual Adaptation:** Adapt metonymies to fit the cultural and historical context of the target language. In George Orwell's "1984," the phrase "Big Brother" represents the oppressive government. **e.g.**
   a. **Original: "Big Brother is watching you."**
   b. Translation: "Davlat korchalonlari seni izingdan tushgan."
3. **Symbolic Representation:** Consider the symbolic representation of the metonymy and find an equivalent in the target language that resonates similarly. In William Shakespeare's works, "the crown" is often used to represent the monarchy or royal authority. **e.g.**
   a. **Original: "The crown is under threat."**
   b. Translation: "Hukumat xavf ostida."

4. **Literal vs. Figurative Meaning:** Understand whether the metonymy has a literal or figurative meaning and find a translation that captures that essence. In Charles Dickens' "A Tale of Two Cities," the phrase "the press" is used to represent journalism and public opinion. **e.g**.
   a. **Original: "The press had much influence on the public."**
   b. Translation: "Matbuot xalqqa ko'p bosim o'tqazyapti."
5. **Maintaining Symbolism:** Ensure that the translated metonymy maintains the symbolic weight of the original. In T.S. Eliot's "The Waste Land," the phrase "Wall Street" is used to represent financial power and influence. **e.g.**
- **Original: "The decisions were made on Wall Street."**
- Translation: "Qaror moliya vazirligida qabul qilindi."

Metonymy vs synecdoche – what's the difference?

Before we start, an important side notes:

Some people class synecdoche as a type of metonymy, while others class it as a separate thing altogether. Not even the experts can fully agree on this though! For the sake of clarity, we have stuck to the OED (Oxford English Dictionary) definition, categorizing synecdoche as separate from metonymy. We would recommend asking your tutor for their opinion on this. Regardless, this section will help you understand what distinguishes synecdoche

Synecdoche is similar to metonymy, but there are some key differences. This may seem complex at first, but bear with us and by the end of this section you will be able to tell them apart.

Synecdoche is also a type of **figurative language**, but it is different from metonymy in that it either:

- Refers to a thing by the name of something that **is part of it**, OR
- Refers to a thing by the name of something that **it is part of**.

In other words, it is a **part that refers to the whole**, or a **whole that refers to the part**.

Examples of synecdoche as a **part that refers to the whole**:

- **Check out my new wheels.**

"Wheels" = car (wheels are PART of a car).

Translating metonymy in literary works requires a deep understanding of the source and target languages, as well as an appreciation for the cultural and symbolic nuances embedded within the text. It's about preserving the original meaning while making it resonate in a new linguistic and cultural context.

The term "**metaphor**" originates from the **Greek** word "**metaphora,**" which means "**transfer**" or "**carry over.**" Metaphor is a figurative expression, transferring the meaning from one thing to another based on their similarity: *table legs – stolning oyog'i; to strain one's memory – zo'r berib sindirish.* When an original metaphor appears to be a little obscure and not very important, it may be replaced with a descriptive expression. **E.g.** *was that aimed at me? Bu menga otilgan toshlarmi deyman?*

Phraseological units may be both metaphorical (*keep to the beaten track – birovlarni xatosiga o'qish,- ; make a mountain out of a molehill – pashshadan fil yasamoq) and non-metaphorical (to take part in – qatnashmoq*). Metaphorical phraseology is usually called idioms.

Metaphorical imagination is a crucial skill in creating rapport and in communicating the nature of unshared experience. Metaphors can belong to language and speech. Language metaphors *(Yomg'ir yog'yapdi. I had my teeth capped because they were in a terrible state)* are common and hardly expressive. Normally, a native speaker is not conscious of the image, though foreign learners of the language often find it rather expressive, since its figurative meaning may be new to them. Dead metaphors are not difficult to translate, as they are provided by the dictionaries.

Metaphors may be single (one word) and extended (a collocation, sentence, proverb, complete imaginative text). e.g. "...*tarixning bizga xabar berishicha,..." …as history informs us,…/according to historical records* (data, metaphor)

E.g. *It was raining cats and dogs and two little puppies fell on my writing table*.[1] In translating this sentence into Uzbek, we cannot use here word for word translation. Instead of "raining cats and dogs" we can give another equivalent, "chelaklab yomg'ir yog'moq".

He broke under cross-examination - Yigit o'tish imtihonidan yiqildi.

She is easily crushed - Bu qizni juda tez sindirsa bo'ladi.

The experience shattered him - Bu hayotiy tajriba yigitni juda tez sindirdi.

I'm going to pieces - Men ado bo'layapman.

His mind snapped -Yigitning aqli shoshib qoldi.

These metaphors specify different kinds of objects. They give us different metaphorical models for what the mind is and thereby allow us to focus on different aspects of mental experience. Metaphor:

1. *"Erta tong mahali hali quyosh tog'ning ortidan ko'tarilmasdan dalaga chiqsangiz, qishloqning o'ng tomonida osma ko'prik kesib turgan olmazordan o'tib, daryo labiga borsangiz, hisobsiz qo'y-qo'zi podalarini ko'rasiz"*. (M. Qutliyeva "Eng sara muhabbat qissalari"; 320 bet)

   "In the early morning, if you go to the field before sunrise, passing through the apple orchard in the right side of the village and a hanged bridge, you will go to the quay of the river and you will see countless herd of sheep".

2. *"Ko'p o'tmay yetib bordik. Mavlon yashayotgan uy tog'ning etagidagi tepalikda joylashgan bo'lib, o'rtasi katta ravoqli ikki xonadan iborat edi".* (M. Qutliyeva "Eng sara muhabbat qissalari", 16 -b.)

   "Soon we arrived. Mavlon's house was on the hillside of mountain foot and the middle side was consisted of two big rooms" (M. Kutliyeva "The best love stories", p 16)[2]

   In the sentences below, we apply replacing the image in the source language with a standard target language image.

3. *"Abdulloga otasi ilgari hech qo'l ko'tarmagan edi. Bugun esa chakkasiga zarb bilan urganida, bolaning ko'zlaridan hayrat yoshlari otilib chiqdi" (X. Husayniy "Tog'lar ham sado berdi"; 8 b)*

   "Abdulla's father had never slapped him before. But, today when he beat his temple hard, there were some tears of surprise in the boy's eyes". (Kh. Husayni "Mountains also echoed", p 8)

4. *Nima o'qiyapsiz?*
   - *"Dengiz sirlari"ni-dedi Oypopuk hozirjavoblik bilan. (M. Qutliyeva "Eng sara muhabbat qissalari"; 28 b)*

- -What are you reading?
- "Secrets of the sea", - said Oypopuk cleverly. ()

5. ***"Hamma qator terilib, keng doira tashkil etdi, chirmanda bilan rubob "Tanovar" ni kuylab yubordi".*** (M. Qutliyeva "Eng sara muhabbat qissalari";19 b)
   "All people gathered and sat in a wide round, chirmanda and rubob started singing "Tanovar". (M. Kutliyeva "The best love stories", p19)

6. *Mana bunga-da, - u hovuzdan atir shishaga o'xshash idishni tortib oldi va sirli ohangda dedi: - Qo'lbola. To'qson oltitalikdan*. (M. Qutliyeva "Eng sara muhabbat qissalari", 29 - b)
   "To this, - he took a container like a perfume glass from the pond and said secretly: Handmade, from ninety-six". (M. Kutliyeva "The best love stories"; p. 29)

Result and Discussion

The volume of the translation is not underlining of national specifics of origin text but it is the creation of its truly wholeness, finding of adequate concrete form that is to help to show the unity of national and common to all mankind coloring in the origin. The translator plays an important role as a bilingual or multi-lingual cross- cultural spreader of culture and truths by attempting to interpret conceptions and speech in a variety of texts as faithfully and accurately as possible.

Most translation theorists agree that translation is understood as a transfer process from a foreign language - or a second language - to the mother tongue. In learning and teaching process, we face some interesting facts, especially stylistic devices which are difficult to translate, transfer from one language to another one. However, we find it an interesting mechanism to translate them in order to know the world better.

Metaphor & Similes: similarities and differences

Despite the fact that even dictionaries suggest the term "simile" as the one close in meaning to "metaphor," **they are in fact different**.
The definition doesn't help either:

Simile is a figure of speech comparing two unlike things that is often introduced by like or as (as in *cheeks like roses*). However, the difference does exist, and it is important to understand it when it comes to teaching metaphors. **Let's compare!**

	Metaphor	Simile
Meaning	Clearly compares two objects by saying that one thing is actually something else.	Compares things but enables two or more objects to stay distinct by applying the words "as", "like", "than" and other comparative structures.

Use	Add more creativity to the speech, make it brighter and more imaginative	Compare two things in a creative way
Form	No specific words applied. The only thing is a certain relationship between objects that make the metaphor work.	Specific words are used: *as, like, than.*
Example:	Sample of metaphors: "A while blanket of snow"	Sample of similes: "Snows looks like a white blanket"

Translating **metaphorical phrases** in literary works can be a challenging yet rewarding task. Here are some strategies along with examples to help you understand how to approach this:

1. **Maintain the essence of the metaphor**: It's important to preserve the underlying meaning or feeling of the metaphor when translating it. This may involve finding an equivalent metaphor in the target language that conveys a similar idea. **e.g.**
   - **Original metaphor**: "Her words were music to his ears."
   - Translated metaphor: "Qizning ovozi yigitga ohangraboday yoqardi."

2. **Consider cultural differences**: Some metaphors may be culturally specific, so it's essential to choose metaphors that resonate with the target audience's cultural background. **e.g.**
   - **Original metaphor**: "He was walking on thin ice."
   - Translated metaphor: " U ignaning uchida o'tirgandek edi."

3. **Use similes or analogies:** If a direct translation of a metaphor doesn't work well in the target language, you can use similes or analogies to convey a similar meaning. **e.g.**
   - **Original metaphor**: "Time is a thief."
   - Translated simile: "Vaqt xuddi tungi o'g'ridek edi."

4. **Focus on the imagery**: Metaphors often create vivid imagery, so try to maintain that visual aspect when translating. **e.g.**
   - **Original metaphor**: "Her laughter was a bubbling brook."
   - Translated metaphor: " Uning kulgusi muloyim shabadaday qulog'imga yoqardi."

5. **Consider the tone and style:** The tone of the original metaphor should be preserved in the translation to maintain the author's voice and style. **e.g.**
   - **Original metaphor:** "His heart was a stone."
   - Translated metaphor: "Uning yuragi muzdan, qattiq tosh"

Translating metaphors requires creativity and sensitivity to both languages' nuances. It's essential to capture the essence of the original metaphor while making it resonate with readers in the target language.

The term **"synecdoche"** comes from the **Greek** word **"synecdoche"** which means **"simultaneous understanding"**. Synecdoche is a figure of speech by which a part is put for the whole (such as fifty sails for fifty ships), the whole for a part (such as society for high society), the species for the genus (such as cutthroat for assassin), the genus for the species (such as a creature for a man), or the name of the material for the thing made (such as boards for stage).

Poet T.S. Eliot famously used synecdoche in his poem, "The Love Song of J. Alfred Prufrock," in the following lines:

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

In this poem, the speaker feels alienated from his life. He wishes to leave the world behind, becoming a crab instead. Indeed, he is so alienated that he does not even express an explicit desire to be a crab, but rather to be simply claws with no particular body or agency.

The poem "**Last Toast**" **by Anna Akhmatova** uses synecdoche to describe betrayal:

And I drink to you—
To the lying lips that have betrayed us,
To the dead-cold eyes,

It is not lips that have betrayed the poem's speaker, but people. This use of synecdoche succinctly expresses the speaker's anger and disdain at the betrayal she has suffered. Examples of synecdoche where the part is used to refer to the whole are probably more common than the reverse. Some examples include:

Jack got some new wheels! Jack got a new car.

Do a quick headcount and see who's missing. Do a quick count of the number of people here and see who's missing.

I can't wait to get back out on the waves. I can't wait to get back out on the ocean.

These examples are easy to understand because the relationship between the part and the whole is clear in each case. Synecdoche can be more challenging for second-language speakers to understand, particularly if the relationship is less intuitive[5].

A great number of researchers gave brilliant examples about usage of synecdoche. Below several of them;

John F. Kennedy: "Ask not what your country can do for you; ask what you can do for your country." Here, "country" represents the government or society as a whole. (Senga vataning nima qilib bera olishini emas, balki sen vataninga nima qilib bera olishingni so'ra).

Emily Dickinson: "The brain is wider than the sky." In this metaphor, "brain" represents the capacity for thought and imagination. (Aql osmondanda kengroq).

William Shakespeare: In his play "Julius Caesar," Mark Antony says, "Friends, Romans, countrymen, lend me your ears." Here, "ears" symbolize attention or audience. (Do'stlarim, Romanslar, askarlar menga qulog'ingizni tuting)

Bob Dylan: "The times they are a-changing'." In this famous song lyric, "the times" refers to the current era or society. (Vaqt o'zgaryapti)

George Orwell: In his novel "1984," he writes, "Big Brother is watching you." Here, "Big Brother" represents the oppressive government.

These examples illustrate how synecdoche is commonly used in literature, speeches, and everyday language to create vivid imagery and convey complex ideas concisely.

Translating synecdoche in literary works can be a challenging task because it involves capturing the essence and nuance of the original text while adapting it to a different language and cultural context. Here are some strategies that translators may use to handle synecdoche effectively:

1. **Literal Translation**: In some cases, a direct translation of the synecdoche may work if the target language has a similar figure of speech. For example, if the original text uses "all hands-on deck" (where "hands" represent people), the translator may find an equivalent expression in the target language.

2. **Substitution**: Sometimes, a translator may need to replace the synecdoche with a different figure of speech that conveys a similar idea in the target language. For example, if the original text uses "the crown" to refer to the monarchy, the translator may use "the throne" in another language.

3. **Cultural Adaptation**: Translators need to consider cultural differences and references when dealing with synecdoche. They may need to substitute culturally specific elements with equivalents that are more familiar to the target audience.

4. **Maintaining Tone and Style**: It's important for translators to preserve the tone, style, and voice of the original author while translating synecdoche. This ensures that the translated work captures the same mood and effect as the original.

5. **Creative Solutions**: Translators often need to get creative to convey the richness of synecdoche in another language. They may use wordplay, idiomatic expressions, or other literary devices to maintain the impact of the original text.

Overall, translating synecdoche requires a deep understanding of both languages and cultures, as well as a keen sense of creativity and linguistic skill to convey the subtleties of figurative language effectively.

Conclusion

In conclusion, the translation of metaphors is a complex but rewarding task that requires a deep understanding of both source and target languages, as well as the cultures they represent. By prioritizing clarity, emotional resonance, and cultural relevance, translators can create works that honor the original text while making it meaningful for new audiences. This process not only enriches the target language but also fosters cross-cultural understanding and appreciation.

References

Proshina Z. Theory of Translation, (English and Russian) Vladivostok. Far Eastern University Press, 2008. p.1

Iskanova N, Khasanova S. Transmitting Languages Transmitting cultures. LAP LAMBERT Academic Publishing. 2020.page 33

Lakoff G, Johnsen M. Metaphors we live by. London: The University of Chicago press. 2003. P, 28.

M. Kutliyeva "The best love stories", p 28.

Bafoyeva N. TRANSLATION DIFFICULTIES OF ABDULLA KAHHAR 'S ESSAY "THIEF" INTO ENGLISH //Mental Enlightenment Scientific-Methodological Journal. – 2023. – T. 4. – №. 05. – C. 60-63.

Salimovna B. N. et al. EXPLORING THE CHARACTERISTICS OF NOUN IN BOTH ENGLISH AND UZBEK //INTERNATIONAL SCIENTIFIC RESEARCH CONFERENCE. – 2024. – T. 2. – №. 24. – C. 267-269.

Bakhtiyorovich S. F., Kabilovna S. D. The Literary Significance of "The Jolly Corner" in Henry James's Oeuvre //Miasto Przyszłości. – 2023. – T. 42. – C. 726-729.

Bafoyeva N. BADIIY TARJIMADA ADEKVATLIK TUSHUNCHASI //«УЗБЕКСКИЕ НАЦИОНАЛЬНЫЕ ОБРАЗОВАТЕЛЬНЫЕ ЗДАНИЯ ТЕОРЕТИЧЕСКОЕ И ПРАКТИЧЕСКОЕ СОЗДАНИЕ ВОПРОСЫ" Международная научно-практическая конференция. – 2023. – T. 2. – №. 2.

Sarsenbekovna G. B., Salimovna B. N. PRIMARY AND SECONDARY PARTS OF SENTENCE IN ENGLISH AND UZBEK LANGUAGES //PEDAGOGS. – 2024. – T. 58. – №. 4. – C. 128-130.

Bakhtiyorovich S. F., Ibodullaevna F. A. Social Problems In The Story "Dry September" By William Faulkner //Pedagogical Cluster-Journal of Pedagogical Developments. – 2024. – T. 2. – №. 5. – C. 336-341.

Lodge D. The modes of modern writing: Metaphor, metonymy, and the typology of modern literature. – Bloomsbury Publishing, 2015.

Shavkatovich M. A. et al. A COMPARATIVE ANALYSIS OF NOUNS IN UZBEK AND ENGLISH LANGUAGES: Yangi O'zbekiston taraqqiyotida tadqiqotlarni o'rni va rivojlanish omillari //Yangi O'zbekiston taraqqiyotida tadqiqotlarni o'rni va rivojlanish omillari. – 2024. – T. 7. – №. 4. – C. 23-26.

Nurladinovna B. N., Salimovna B. N. STRUCTURAL TYPES OF SENTENCES IN ENGLISH AND UZBEK LANGUAGES //PEDAGOGS. – 2024. – T. 58. – №. 4. – C. 125-127.

Shavkatovich M. A. et al. GENERAL INFORMATION ABOUT" CASE" IN ENGLISH GRAMMAR: Yangi O'zbekiston taraqqiyotida tadqiqotlarni o'rni va rivojlanish omillari //Yangi O'zbekiston taraqqiyotida tadqiqotlarni o'rni va rivojlanish omillari. – 2024. – T. 7. – №. 4. – C. 19-22.

Bakhtiyorovich S. F., Tolibovna K. N. SOME GLIMPSES TO THOMAS WOLFE'S LITERARY OEUVRE //Western European Journal of Linguistics and Education. – 2024. – Т. 2. – №. 5. – С. 321-323.

Bafoyeva N. S., qizi Jangirova S. H. COMPARISION ANALYSIS OF PAST SIMPLE IN ENGLISH AND UZBEK LANGUAGES //World of Scientific news in Science. – 2024. – Т. 2. – №. 5. – С. 5-9.

Nilufar B. et al. A COMPARATIVE ANALYSIS OF VERB FORMS IN UZBEK AND ENGLISH LANGUAGES //Ta'limning zamonaviy transformatsiyasi. – 2024. – Т. 7. – №. 4. – С. 257-260.

Denroche C. T. Metaphor, metonymy, language learning and translation : дис. – Institute of Education, University of London, 2012.