
Translation of Metaphors from English into Russian (Based on Stephen King's novel «The Green Mile»)

Abstract. *This article discusses the features of the translation of the author's metaphors on the material of Stephen King's novel «The Green Mile» and two of its translations into Russian. The article provides an analysis of metaphors in Stephen King's novel and techniques for preserving the author's imagery in two translations of the novel into Russian by V.A. Veber and M.V. Opaleva.*

Keywords: *metaphors, fiction, Stephen King, analysis.*

DOI: <https://doi.org/10.32523/2616-678X-2020-133-4-109-113>

Received: 03.06.20 / **Final version:** 14.08.20 / **Approved for publication:** 04.12.20

The Republic of Kazakhstan has firmly established itself on the world stage over the past two years as one of the most active dialogue participants on international issues, that's why translators play an important role in an international political interaction between different countries of the world.

The theory of translation is a relatively young science. As a scientific discipline, the theory of translation took shape in the second half of the XX century. At the same time, as an academic discipline, it was included in the register of compulsory disciplines that prepare translators [1].

The modern translation studies can be characterized as the result of interdisciplinary research that uses methods of a number of sciences. The study of translation is carried out from the positions of literary studies, cognitive and experimental psychology, neurophysiology and ethnography.

For many objective and subjective reasons, the majority of works in the field of translation theory have some sort of a clearly defined linguistic basis. It was linguistic researches that

have contributed most to the development of the science of translation.

We can identify such scientists as L.S. Barkhudarov, V.N. Komissarov, Ya.I. Retsker, A.V. Fedorov and many other linguists and translators among the scientists who have contributed most to the translation studies. In Kazakhstan, the theory-to-practice issues of translation have been studied by M. Auezov, M. Karatayev, Z. Akhmetov, Z. Kabdolov and others. Many valuable results in the field of translation theory have been obtained by scientists of the USA, Great Britain, France, Germany and from a number of other countries.

Translation studies is currently firmly established as a scientific and educational discipline.

The American writer Stephen King always writes as simple as possible, avoiding using adverbs, participles and multiple subordinate clauses. According to Stephen King, images should be clear and the language should be simple, then the reader will not get tired. He replaces stamps with a strong description, omits unnecessary words. He does not use passive

voice, separates thought by paragraphs, that is one thought – one paragraph. In his novels, the author often resorts to using various stylistic means, for example, comparisons, personifications, allusions, metaphors, etc.

We would like to pay special attention to the translations of metaphors in S. King's novel "The Green Mile". This novel was translated by the translator V. Veber and his son, also translator D. Veber, V. Veber is a Laureate of "Wanderer" Award in 1999, the translator of works by Dean Koontz, Stephen King, Irwin Shaw, Harry Harrison, Somerset Maugham, etc. D. Veber is the Russian journalist, editor and translator. He translated works of Ray Bradbury, Stephen King, Hunter Thompson and others.

The novel "The Green Mile" is especially interesting for its metaphors. It may be noted that many metaphors are called the stylistic feature of the novel.

The translations of metaphors into Russian leads to some difficulties for translators, for which the selection of metaphors in the text and the ways of their translation into Russian was of a particular interest to the study.

For most people, metaphor is a poetic and rhetorical means of expression that belongs to an unusual language rather than to the sphere of everyday communication. Moreover, metaphor usually belongs to natural language – something that belongs to the sphere of words, but not to the mental sphere or activity. This is why most people believe that they can live without metaphors. But the authors J. Lakoff and M. Johnson in their work claim that metaphor permeates our daily lives and manifests itself not only in language, but also in thought and activity. Our everyday conceptual system in which we think and act is metaphoric in its very essence.

According to the authors, metaphors are the means of learning of reality and the tool of conceptualization of human experience and speech activity [2].

It must be noted that the translation of linguistic expressive means, which includes a metaphor, can be very difficult not only for inexperienced translators, but also for Professionals due to several factors: lack of adequate equivalent in

the target language, differences in the realities of the two languages, their cultures and value systems that inevitably lead to the impossibility of direct translation. The author's metaphors are particularly difficult, because the translators have to fully and vividly convey imagery. The author's metaphor is distinguished by its originality, novelty, and close connection with the context. In addition, it carries the image of the author, features of his individual style.

If a metaphor is lost or omitted in translation, the meaning may not be fully conveyed, so the translator must find some ways to preserve it. So, Peter Newmark described a number of techniques that translators usually use to convey a metaphor in a literary text: 1. The metaphorical image is preserved in case it is understandable and close to native speakers of another language. 2. The original metaphor is replaced by an equivalent metaphor. 3. Metaphor is translated by comparison. 4. The metaphorical image is saved with the addition of explanatory information. 5. The metaphor is translated by paraphrase [3].

Peter Newmark considers that the author's metaphors should be translated as close as possible to the original, because: a) the author's metaphor reflects the individual style and personality of the author; b) the author's metaphors contribute to enriching the vocabulary of the target language. Thus, he recommends translate the author's metaphors almost word for word. However, if the translator considers that the metaphor contains a cultural element that may be unclear to the recipient of the translation, the translation should be adapted to the reader by replacing the image with an image that is closer to the recipient. According to Newmark's opinion the translators should try to preserve the original form of the author's metaphor as much as possible, but at the same time he agrees that excessive adherence to the original can cause an imbalance in the overall style of the text.

However it should be considered the risk of a literal translation of metaphors, which can lead to completely alien and unnatural image.

We pay special attention to the translations of metaphors in Stephen King's novel "The Green Mile"» [4]. We have selected some striking

examples of metaphors and compared their two translations.

The very name of the novel – “The Green mile” already contains a phrase with a metaphorical meaning. The “green mile” in the novel is a corridor covered with green linoleum, along which prisoners go to execution, making their last journey. But at the same time, it is a vivid epic metaphor that describes the human life course. «Мы все заслужили смерть, без исключения, я это знаю, но иногда, Боже, Зеленая Миля бывает слишком длинной» (translated by M.V. Opaleva).

1) *S. King*: The inmates made jokes about the chair, the way people always make jokes about things that frighten them but can't be gotten away from. They called it Old Sparky, or the Big Juicy [3, p.13].

Translation by M. Opaleva: Заключение по поводу стула так, как обычно острят люди, говоря о том, что их страшит, но чего нельзя избежать. Они называли его Олд Спарки (Старик Разряд) или Биг Джуиси («Сочный кусок») [5, p. 9].

Translation by V. Veber: Заключение по поводу стула, как люди зубоскалят над тем, чего боятся, но от чего не могут избавиться. Как его только не называли. И Старая Замыкалка, и Хватунчик [6, p. 11].

At the very beginning of the novel, the author focuses the reader's attention on the electric chair. The prisoners even gave him the name Old Sparky. Many joked about the electricity and bills, but not those who had to end their life in this chair. The Old Sparky gathers around itself all kinds of people like penitent and impenitent, guilty and innocent. And the worst punishment is not the electric chair, but waiting for it. What we see here is that V. Veber successfully translated Stephen King's metaphors by replacing the image, he used words with a similar lexical meaning. M. Opaleva attempts to fully express the image. However, transliteration of English names into Russian is inappropriate here: it visually overloads the text. Moreover, it doesn't mean anything to Russian-speaking readers.

2) *S. King*: His fists, huge brown rocks at the ends of those arms' were closed [3, p. 259].

Translation by M. Opaleva: Его кулаки, как огромные коричневые камни, [5, p. 184].

Translation by V. Veber: Пальцы он сжал в кулаки, огромные коричневые кувалды [6, p. 227].

The author describes John Coffey like a huge strong man who could easily crush a man's skull with the strength of those powerful hands. M.V. Opaleva offers a translation close to the original, fully preserve the author's image, however, from the point of view of the Russian language, not quite successful. V.A. Veber uses the transformation of the image, choosing a metaphor, which sounds more natural for the Russian language.

3) *S. King*: What he found on the porch would have jellied the legs of the most courageous parent [3, p. 36].

Translation by M. Opaleva: То, что он увидел на веранде, могло подкосить любого, даже самого крепкого из родителей [5, p. 24].

Translation by V. Veber: От увиденного у него ослабли колени. Да и едва ли кто из родителей в такой ситуации смог бы устоять на ногах [6, p. 30].

In this example, the author describes what the parents felt when they discovered the absence of their daughters and saw blood spatter. The author, using this metaphor, wanted to convey all the horror and fear of parents for their children. Both translators refused to save the original figure of speech. The author's idea is stated directly, without preserving the image.

4) *S. King*: Bitterbuck was stoical on the outside, in the tradition of his tribe, but I could see his fear of the end growing inside him like a poison flower [3, p. 90].

Translation by M. Opaleva: Биттербак внешне держался стойко, как полагается людям его племени, но я видел: в нем поднимается страх перед грядущим концом, как отравленный цветок [5, p. 80].

Translation by V. Veber: Биттербак стоически ждал смерти, в полном соответствии с традициями своего племени, но я видел, как копится в его душе страх [6, p. 85].

In this example, there are two stylistic techniques: the metaphor “his fear of the end growing inside him” and the comparison “like a poison flower”. The author shows the hero's fear

of impending death. M.V. Opaleva preserved the comparison and metaphor, but she add the word «грядущий» although in the original text we see only the word “end” without any adjective. She fully express the image V. Veber did not translate the comparison and he made technological mistake.

5) *S. King*: He wore chains on his arms and across his water-barrel of a chest; he wore legirons on his ankles and shuffled a chain between them that sounded likecascading coins as it ran along the lime – colored corridor between the cells.

Translation by M. Opaleva: У него на руках и попереk широченной груди были цепи, на лодыжках – оковы, между которыми тоже болталась цепь, звеневшая, словно монетки, когда он проходил по зеленому коридору между камерами.

Translation by V. Veber: Гигант был закован в цепи, в наручниках и в ножных кандалах. При каждом шаге по покрытому линолеумом полу железо звенело, словно рассыпанная пригоршня монет.

In this example, the metaphor is water-barrel of a chest, the author wanted to show how huge the character was. Here we can see that in both translations original image was lost. M.V. Opaleva omits the lexical unit water-barrel of a chest, and conveys the author’s idea directly. V.A. Weber goes the same way, but he omits the information.

Summing up, we can conclude, that the translation of metaphor is a very diverse and interesting topic for research.

The works of Stephen King are of particular interest, in view of the presence in his works of a large number of metaphorical expressions, the translation of which causes many difficulties for the translator. It should also be noted that there isn’t a common approach in choosing a particular technique in the translation of metaphors from English into Russian.

Translators use various transformations that help to preserve the figurative meaning. The choice of a certain transformation is due to the presence of lexical correspondences in the target language to the literary norm of the Russian language, and it can also be a subjective choice of the translator.

During the analysis of two translations, we identified three groups of metaphors. The first group consists of metaphors translated with preservation image. The second group includes metaphors translated by image replacements. And, finally, the third group consisted of metaphors, when the translator refused to save at all the original image, and directly translated the author’s thoughts, without an image.

Comparing the translations of the two translators, we came to the conclusion that, V. Veber in the translation of metaphors misses a lot, often retelling the meaning and adding information from himself. M. Opaleva, on the contrary, attempts to translate as close to the original text as possible, to preserve the author’s image.

References

1. Казакова Т.А. Практические основы перевода. - Санкт-Петербург: Союз, 2005. – 320 с.
2. Lakoff G., Johnsen M. Metaphors we live by. – London: The University of Chicago Press, 2003. – 191 p.
3. King S. The Green Mile. – Moscow: AST, 2018. – 960 p.
4. Shikalov S.V. The Ways of translation of metaphor in the concept of Peter Newmark / Moscow State University Bulletin. – 2010. - №9 (588). – P. 156-162.
5. Зеленая миля: Роман / Стивен Кинг. Пер. с англ. В.А. Вебера. – Москва: АСТ, 2019. – 447 с.
6. Зеленая миля. Город зла: роман / С. Кинг. Пер. с англ. М.В. Опалевой. – Харьков: Платан, 1997. – 640 с.

References

1. Kazakova T.A. Prakticheskie osnovy perevoda. [Practical Fundamentals of Translation] (Saint-Retersburg, Soyuz, 2005, 320 p.). [in Russian]
2. Lakoff G., Johnsen M. Metaphors we live by (The University of Chicago Press, London, 2003, 191p.).
3. King S. The Green Mile. (AST, Moscow, 2018, 960 p.).

4. Shikalov S.V. The Ways of translation of metaphor in the concept of Peter Newmark, Bulletin of Moscow University. 2010. -Vol. 588(9). P. 156-162.
5. Zelyonaya milya: roman / Stiven King. Per. s angl. V.A. Vebera [The Green Mile: roman / King S. Traslated by V.A. Veber] (Moscow, AST, 2019, 447 p.) [in Russian]
6. Zelyonaya milya. Gorod zla: roman / Stiven King. Per. s angl. M.V.Opalevoi [The green mile / King Stephen Translated by M.V. Opaleva] (Kharkiv, Platan, 1997, 640 p.) [in Russian]

Ә.М. Сапарғалиева, Г.І. Күлдеева

Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Нұр-Сұлтан, Қазақстан

Метафораларды ағылшын тілінен орыс тіліне аудару

Аңдатпа. Бұл мақалада Стивен Кингтің «The Green mile» романының материалдарын және оның орыс тіліндегі екі аудармасын пайдалана отырып, мәтінді ағылшын тілінен орыс тіліне аударғанда авторлық метафораларды беру ерекшеліктері қарастырылған. Стивен Кингтің «The Green mile» романындағы метафораларға талдау мен В.А. Вебер мен М. В. Опалева жазған романның орыс тіліне екі аудармасында авторлық бейнені сақтау әдісі жасалады.

Түйін сөздер: метафоралар, көркем мәтін, Стивен Кинг, талдау.

А.М. Сапарғалиева, Г.И. Кульдеева

Евразийский национальный университет им. Л.Н. Гумилева, Нур-Султан, Казахстан

Перевод метафор с английского языка на русский язык

Аннотация. В данной статье рассмотрены особенности передачи авторских метафор при переводе текста с английского на русский язык с использованием материалов романа Стивена Кинга «Зелёная миля» и двух его переводов на русский язык. Производится анализ метафор в романе Стивена Кинга «Зелёная миля» и приема сохранения авторской образности в двух переводах романа на русский язык, выполненных В.А. Вебером и М.В. Опалевой.

Ключевые слова: метафоры, художественный текст, Стивен Кинг, анализ.

Information about authors:

Sapargalieva Asel – **main author**, The 2nd course post-graduate student of the Philological Faculty, L.N. Gumilyov Eurasian National University, Nur-Sultan, Kazakhstan.

Kuldeeva Gulnara – Doctor of Philology, Associate Professor of the Department of Translation Theory and Practice, L.N. Gumilyov Eurasian National University, Nur-Sultan, Kazakhstan.

Сапарғалиева Асель – **основной автор**, магистрант 2 курса филологического факультета, Евразийский национальный университет имени Л.Н. Гумилева, Нур-Султан, Казахстан.

Күлдеева Гүльнара – доктор филологических наук, доцент кафедры теории и практики перевода, Евразийский национальный университет имени Л.Н. Гумилева, Нур-Султан, Казахстан.