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Translation difficulties of metaphor

The article deals with the translation difficulties of metaphor. Many metaphors and similes are conventional figures of speech regularly used by the members of the language community.

Keywords: translation, metaphor, stylistic device, target language, source language

В статье рассматриваются трудности, связанные с переводом метафоры. Многие метафоры и сравнения являются условными фигурами речи и обладают национально-культурной специфичностью.

Ключевые слова: перевод, метафора, стилистический прием, язык перевода, язык оригинала

To enhance the communicative effect of his message the author of the source text may make use of various stylistic devices, such as metaphors, similes, puns and so on. Coming across a stylistic device the translator has to make up his mind whether it should be preserved in his translation or left out and compensated for at some other place.

Metaphors and similes though most commonly used in works of fiction, are not excluded from all other types of texts. A metaphor and a simile both assert the resemblance between two objects or processes but in the latter the similarity is made explicit with the help of prepositions “as” and “like”.

Many metaphors and similes are conventional figures of speech regularly used by the members of the language community. Such figurative units may be regarded as idioms and translated in a similar way. As in the case of idioms their Karakalpak equivalents may be based on the same image (a powder magazine — порошоклы жер төле, white as snow — қардай ақ) or on a different one (a ray of hope — үмит ушқынлары, thin as a rake — ийнедей арық). Similarly, some of the English standard metaphors and similes are rendered into Karakalpak word for word (as busy as a bee — құрмысқадай мийнет сүйгиш), while the meaning of others can only be explained in a non-figurative way (as large as life — кең дүньядай).

More complicated is the problem of translating individual figures of speech created by the imagination of the ST author. They are important elements of the author's style and are usually translated word for word. Nevertheless the original image may prove unacceptable in the target language and the translator will have to look for a suitable occasional substitute. Consider the following example:

They had reached the mysterious mill where the red tape was spun, and Yates was determined to cut through it here and now. (St. Heym. "Crusaders")

"Red tape" is usually translated as «бюрократизм, волокита», but bureaucratism cannot be spun or cut through. The translator had to invent an occasional substitute:

Они уперлись в стену штабной бюрократии, но Йейтс твердо решил тут же пробить эту стену.

A similar tactic is resorted to by the translator when he comes across a pun in ST. If the SL word played upon in ST has a Russian substitute which can also be used both literally and figuratively, a word-for-word translation is possible:

Whenever a young gentleman was taken in hand by Doctor Blimber, he might consider himself sure of a pretty tight squeeze.

Доктор Блаймбер қолына хәр қандай джентльменди алғанда, ол керекли дәрежеде усланатуғынлығына исенсе болар еди.

In other cases the translator tries to find in TL another word that can be played upon in a similar way:

He says he'll teach you to take his boards and make a raft of them; but seeing that you know how to do this pretty well already, the offer... seems a superfluous one on his part.

Here the word "teach" is intended by the owner of the boards to mean "to punish" but the man on the raft prefers to understand it in the direct sense. The Karakalpak equivalent «оқытыў» does not mean "to punish" and the translator finds another word which has the two required meanings:

he'll teach you – ол еле көрсетип қояды

A very popular stylistic device is to include in the text an overt or covert quotation. Unlike references in scientific papers the stylistic effect is usually achieved not

by citing a complete extract from some other source, giving the exact chapter and verse and taking great care to avoid even the slightest change in the original wording. In literary or publicist texts quotations often take the form of allusions with a premium put on a general impression. It is presumed that the cited words are well known to the reader and can readily suggest the sought-for associations [1].

Translation of such allusions is no easy matter. The translator has to identify the source and the associations it evokes with the SL receptors and then to decide whether the source is also known to the TL receptors and can produce the similar effect. He may find the allusion untranslatable even if the source is sufficiently popular. For instance L. Carroll's "Alice in Wonderland" was many times translated into Russian and is much enjoyed both by children and adults in this country. However, the translator will hardly preserve the obvious allusion to the book in the following sentence:

The Tories were accused in the House of Commons yesterday of "living in an Alice in Wonderland world" on the question of nuclear arms for Germany.

Вчера в палате общин консерваторов обвинили в том, что они питают призрачные иллюзии по поводу ядерного вооружения ФРГ.

As a rule, previous translations of the source of the allusion are widely used to render it into Russian. This can be exemplified by S. Marshak's translation of the popular English nursery rhyme about Humpty Dumpty which is often cited in Britain and USA. In the translation Humpty Dumpty who "sat on the wall and had a great fall" was called «Шалтай-Балтай» and "all the king's men" who "cannot put Humpty Dumpty together again" became «вся королевская рать». And ever since all allusions to the rhyme have been translated on the basis of Marshak's version. So, when C. Bernstein and B. Woodward called their famous Watergate story "All the President's Men", it was unquestionably rendered into Russian as «вся президентская рать».[2]

Some stylistic devices may be ignored by the translator when their expressive effect is insignificant and their reproduction in the target text would run counter to the spirit of TL. One of the oldest and most commonly used stylistic devices in English is alliteration. Many headings, strings of epithets and other phrases in English texts consist of words which begin with the same letter. An Englishman seems to be very happy if he can call an artificial satellite "a man-made moon" or invent a headline like "Bar Barbarism in Bars". As a rule, the formal device cannot be reproduced in the Russian translation where it would look rather bizarre and often distort the meaning of the phrase. There are, however, infrequent exceptions when the repetition of the initial letters assumes a particular communicative value. A much cited example is from Ch. Dickens "Little Dorrit":

"Tapa is a preferable mode of address", observed Mrs. General. "Father is rather vulgar, my dear. The word Papa, besides, gives a pretty form to the lips. Papa,

potatoes, poultry, prunes and prism, are all very good words for the lips, especially prunes and prism”.

Obviously the Russian equivalents to the “good” words should all begin with the letter «н» even if they referred to quite different objects, e.g.: папа, пряник, персик, просьба, призма, etc.

Still more infrequent is the reproduction in translation, of another common English stylistic device, the so-called zeugma, when a word enters in several collocations within one sentence each time in a different sense, e.g.:

(The man) ... took a final photograph of Michael in front of the hut, two cups of tea at the Manor, and his departure.

A stylistic effect can be achieved by various types of repetitions, i.e. recurrence of the word, word combination, phrase for two times or more. A particular type of repetition is the reiteration of several successive sentences (or clauses) which usually includes some type of lexical repetition too, e.g.:

England is a paradise for the well-to-do, a purgatory for the able, and a hell for the poor.

Англия — байлар ушын жәннет, талантлылар ушын сынаў майданы хәм жарлылар ушын дозақ.

Repetition is a powerful means of emphasis. It adds rhythm and balance to the utterance. In most cases the translator takes pains to reproduce it in TT. Repetition, however, is more often used in English than in Russian and the translator may opt for only a partial reproduction of the English long series of identical language units.

The interpreter meets with the need to refer to various expressive means used in the original text, more often than might appear at first glance. Virtually any text includes the various trails, figures of speech or other expressive means of giving expression, constituting a special feature of linguistic units - stylistic. Translation of various kinds of stylistic functions from a language into another requires a special kind of transformation that help maintain or modify the emotional and aesthetic information.

The most characteristic stylistic unit is the metaphor. Since ancient times, people recreate words in picture of the world in its submission manner, through various means. In many ancient languages anthropomorphic shape perceptions remain about the environment, such as division of all subjects on the basis of male or female. This right to personify, along with various cultural nature, is manifested in different ways in different languages and in our time is seen as an unconditional rejection of the standard compatibility of linguistic units, i.e. as a metaphorical unit.

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Translation of advertising texts

With the development of economic globalization, advertising industry has been developing at a speed no one could imagine twenty years ago. This paper focuses on the research of advertising translation with the directions of the following aspects: values difference, social custom difference, language difference, geographical and humanistic environment difference. The research indicates that according to the features of ads, proper methods can be utilized in the process of translation.

Keywords: Commercial Advertising, intratextual elements, extratextual elements, culture, Translation, Strategies

С развитием экономической глобализации рекламная индустрия начала развиваться со скоростью, которой никто не мог представить себе двадцать лет тому назад. Статья посвящена исследованию перевода рекламы в следующих аспектах: различие ценностей, различие социальных обычаев, языковые различия, различие географической среды. Исследование показывает, что в зависимости от особенностей рекламы в процессе перевода могут использоваться различные методы.

Ключевые слова: коммерческая реклама, внутритекстовые элементы, внетекстовые элементы, культура, перевод, стратегии

It goes without saying that translation has always existed in every part of life since the beginning of time. Regardless of what the languages, needs, methods, or texts are, the translation has been used in every field of studies, and this has led to the multidisciplinary nature of translation studies. After being placed under main disciplines such as Linguistics or Literature for a very long time, translation studies have only recently begun to be realized as an independent discipline. Definitions and theories of translation itself also seem to have evolved through time; from the word level transfer of meaning to sentence level and later the integration of cultural elements.

Translation of advertising texts not only include words, but also cultural concepts, ideas and visuals. Mooij defines translating advertising copy as “painting the tip of an iceberg and hoping the whole thing will turn red”. He touches the cultural