LITERARY STYLISTICS AND TRANSLATION STRATEGIES IN LITERARY TRANSLATION

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У першій, теоретичній, частині посібника стисло викладені положення літературної стилістики, сутність і функції метафори та її класифікацій, запропонованих П. Н'юменом, Дж. Лакоффом, М. Джонсоном та іншими лінгвістами. Крім цього, увага приділяється теоретичним аспектам літературного перекладу та на основі аналізу класифікацій перекладацьких стратегій, які належать П. Н'юмену, Л. Венуті та ін., розроблено власну таксономію стратегій літературного перекладу.

Друга, практична, частина посібника складається з 18 вправ, у яких наводяться приклади з художніх текстів таких американських та британських письменників, як Г. Грін, А. Мердок, А. Хейлі, Р. Чендлер та їх перекладів, які здійснили Є. Даскад, М. Пінчевський, Х. Михайлюк та ін. Посібник має на меті підвищення якості філологічної підготовки студентів з теорії англійської мови, а саме літературної стилістики, перекладу та аналізу художнього тексту.

Посібник призначений для студентів 3-4 курсів та магістрантів спеціальності 035 Філологія, 035.041 Германські мови та літератури (переклад включно) (перша – англійська) Прикарпатського національного університету імені Василя Стефаника.

Посібник призначається для вільного розповсюдження серед студентів і викладачів закладів вищої освіти.

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PART I. THEORY

1. LITERARY STYLISTICS

Literary stylistics, also known as text stylistics, involves examining the language of literature through linguistic concepts and categories. Its aim is to explain how literary meanings are created by means of particular language choices, patterns, and the linguistic emphasis within the text (Toolan, 2019). Stylistics concentrates on employing figures of speech, tropes, and various rhetorical devices in order to infuse diversity and uniqueness into writing. It blends linguistic analysis with literary criticism 'to delve into the intricacies of language usage and its impact on literary expression' (Nordquist, 2019).

According to Richard Cureton (1992), Stylistics has significantly advanced the understanding of long-standing issues in literary style analysis. Moreover, literary stylistics investigates the aesthetic application of language, encompassing phonetic, prosodic, and lexico-syntactic elements across various forms of literary texts.

'Stylistics contributes to the study of literary discourse' (Kinneavy, 1971) and 'parallels the study of verbal texture in other discourse varieties' (e.g. Crystal & Davy, 1969). Stylistics is related to various fields of linguistic knowledge and literary criticism, applying linguistic methods and insights to conventional issues in literary analysis, and reciprocally employing the methods and insights of literary criticism in the study of language, which makes it possible to comprehend both literature and language. Some linguists prefer to call it 'linguistics criticism' (Fowler, 1986); others, 'literary linguistics' (Fabb et al., 1987).

2. METAPHOR

Metaphor, often regarded as 'superstar of figurative language', plays a pivotal role in enhancing the aesthetic appeal of literary texts, making language vibrant and attractive. Metaphors are employed to deeply impress the audience and evoke profound reactions to the message conveyed. However, from a psycholinguistic viewpoint, the interpretation might diverge significantly. One possible answer is 'the power of metaphors is to communicate effectively' (Banaruee et al., 2019).

Metaphor has consistently been in the focus of linguists' attention, emerging as one of the most extensively studied phenomena in contemporary linguistic research. Interest in metaphor remains unwavering, with its exploration ranking among the top priorities in current linguistic investigations. The enduring fascination with metaphor stems from its capacity to illuminate various aspects such as its properties, characteristics, structures, models, and the essence of the phenomenon itself. Delving into these facets not only enriches our understanding of metaphor but also paves the way to addressing fundamental issues in linguistics, including the intricate relationships between language and thought, language and cognition, and language and knowledge.

According to Aristotle (1961: 23), 'metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion'. Thus, from genus to species, as: 'There lies my ship'; for lying at anchor is a species of lying. From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought'; for ten thousand is a species of large number, and is here used for a large number generally. From species to species, as: 'With blade of bronze drew away the life,' and 'Cleft the water with the vessel of unyielding bronze.' Here 'to draw away,' is used for 'to cleave'. Indeed, sometimes we enhance the clarity of a metaphor by appending the term to which the figurative expression pertains. This additional qualification aids in specifying the intended meaning and reinforces the connection between the figurative language

and its referent. Thus, just as old age relates to life, evening does to a day. Consequently, evening can correspond to 'the old age of the day,' while old age can be described as 'the evening of life,' or as Empedocles phrased it, 'life's setting sun.' In some cases, there may not be an existing word for certain terms, yet the metaphor can still be employed. For example, the act of the sun 'scattering his rays' lacks a specific term to name the action, but this process bears the same relationship to the sun as sowing does to the seed. Therefore, the poet's expression 'sowing the god-created light' captures this metaphorical connection.

However, Thomas Hobbes, the English philosopher of the 16th century, characterized metaphor as 'unnecessary and unacceptable' due to its 'ambiguity and potential deception'. He contended that words should strictly adhere to their literal meanings when expressing thoughts and imparting knowledge. Any ambiguity or distortion of meaning was seen as a breach of the fundamental principle of language—the accurate and exact interpretation. (Benjamin, 1989: 62). John Locke, the British empiricist philosopher and a proponent of Hobbes, held a comparable view and looked down upon the use of figurative meanings in language. He believed that metaphor misled the mind and considered it to be 'pure deceit' when used in speech (Catford, 1965: 185).

The reconsideration of the idea of metaphor is linked to the theory put forth by the French rhetorician Étienne Bonnot de Condillac (Chesterman, 1997: 231). The scholar endeavored to expand the range of exploration of this phenomenon in the direction of encompassing the intricate subconscious structures of the human mind. He stated that human psychology inherently serves as a fundamental wellspring of metaphor. According to him, as individuals accumulate experiences, their minds store the associated events and signs in memory. Over time, these elements become ingrained in our imagination at a subconscious level, subsequently emerging as unique sources of metaphor. Condillac's theory of metaphor provided a valuable foundation for subsequent extensive studies of metaphor, transcending its initial

perception merely as a decorative element in language to recognizing it as a psychological phenomenon that deeply influences every aspect of human life.

It is notable that the term 'metaphor' entered the English language for the first time in 1533. Its origin lies in two Greek roots: 'meta', signifying 'over' or 'beyond,' and 'phērein', meaning 'to carry' or 'transfer'. Fundamentally, the word metaphor denotes the act of transporting a word beyond its literal meaning by employing it to represent something else. Aristotle described metaphor as attributing a name of one thing to another. This concept is precisely illustrated in Shakespeare's renowned passage from 'As You Like It':

"All the world's a stage,

And all the men and women merely players.

They have their exits and entrances,

And one man in his time plays many parts …"

In this context, the concept of 'world', representing the source domain, undergoes a metaphorical transformation into 'stage', the target domain. Similarly, 'men and women' are metaphorically depicted as 'players' (Grothe, 2008).

The Concise Oxford Dictionary of Literary Terms (Baldick, 1990) identifies metaphor as the most significant and commonly used figure of speech, wherein a word or expression typically associated with one thing, idea, or action is used to refer to another thing, idea, or action, implying a shared quality between them. Unlike simile, where the resemblance is explicitly stated through a comparison using 'like' or 'as', metaphor assumes this similarity as an imaginary identity rather than directly stating it. For instance, referring to a man as 'that pig' or stating 'he is a pig' employs metaphor, whereas the phrase 'he is like a pig' is a simile. Metaphors can also be expressed by verbs ('a talent may blossom') or adjectives ('a novice may be green'), or by longer idiomatic phrases, e.g. 'to throw the baby out with the bath-water'. Metaphor plays a significant role in poetry by enabling the creation of fresh combinations of ideas, although it's feasible to compose poems devoid of metaphors.

Additionally, a substantial portion of our everyday language comprises metaphorical expressions, often termed as 'dead' metaphors, such as 'the branch of an organization', which are so ingrained that their metaphorical nature often goes unnoticed. A mixed metaphor occurs when qualities implied by the combination are illogical or absurd, typically due to attempting to apply two metaphors to a single entity. For instance, in the phrase 'those vipers stabbed us in the back', the use of 'vipers' and 'stabbed us in the back' creates a mixed metaphor.

Contemporary analysis of metaphors and similes differentiates between the primary literal term, referred to as the 'tenor', and the secondary figurative term, known as the 'vehicle', which is applied to it. In the metaphor 'the road of life', the tenor is 'life', while the vehicle is the 'road'.

According to J. Ortega y Gasset (1980: 784), metaphor is 'probably the most fertile power possessed by man', which injects vitality and vibrancy, boosting our imagination.

In a working definition, Janet Martin Soskice (1981: 55-66) presents metaphor as a 'figure of speech whereby we speak about one thing in terms which are seen to be suggestive of another'. For example, in the metaphor 'man is a wolf', Soskice observes: 'In the statement 'man is a wolf' the principal subject, man (or men), is illumined by being seen in terms of the subsidiary subject, wolf (or wolves): 'The wolf-metaphor suppresses some details, emphasizes others – in short, organizes our view of man'.

Metaphor offers a unique lens through which we can perceive another object, event, or situation, providing a distinct perspective. By juxtaposing different figures, metaphor has the potential to unveil something entirely new and unexpected. Therefore, I. A. Richards characterizes this phenomenon as an 'interplay of interpretative possibilities,' which emerges from the dynamic interaction between an underlying subject and the source employed to portray it. The scholar provides the following example: When a camel is metaphorically described as a 'ship of the desert,'

the model of a ship evokes a range of associations, including rolling waves, ports of call, cargo, and vast expanses. In this metaphor, the ship serves as the source, and its associated attributes are transferred to the subject of the metaphor, which is the camel. Similarly, in the metaphor of the 'landscape of the soul,' the underlying subject is spiritual life. Here, the landscape acts as the source, providing the descriptive framework used to depict spiritual life. In this metaphorical construct, the interaction occurs between two entities—spiritual life and landscape—each contributing to the interpretation and understanding of the other (Ault, 1998: 19-20).

Peter Newmark (1988: 43), in his definition of the functions of language, asserts that metaphor serves as the bridge between the expressive and aesthetic functions. Through imagery, metaphor also serves as language's sole connection to four out of the five senses. By evoking tokens associated with smell ('rose', 'fish'), taste ('food'), touch ('fur', 'skin'), sight (all visual images), as well as sound ('bird', 'bell'), metaphor facilitates the linkage between extralinguistic reality and the realm of the mind through language.

Distinguishing between the connotative and aesthetic functions of metaphor, Peter Newmark posits that its connotative function pertains to its capacity to elaborate on both concrete and abstract ideas, vividly expressing thoughts and characterizing the attributes of the described object. The aesthetic function allows metaphor to engage the reader on an aesthetic level, captivating and impressing them. According to Newmark, metaphor embodies a fusion of form and content, integrating cognitive and aesthetic functions. However, the scholar did not regard transferring characteristics from one object to another as a specific function of metaphor (Newmark, 1988: 105).

The consensus among scholars suggests that metaphorical expressions commonly encountered in literature tend to be more creative, innovative, original, vivid, rich, captivating, intricate, challenging, and open to interpretation compared to those found in non-literary texts. Furthermore, it is frequently argued that literary

writers employ metaphor to surpass and broaden our everyday linguistic and/or conceptual capabilities, offering fresh insights and perspectives into the human experience (Semino & Steen, 2008: 233).

The conventional theory asserts that metaphor embodies five of its widely recognized attributes. Initially, metaphor is deemed a linguistic phenomenon, inherent to words. Secondarily, it serves specific artistic and rhetorical intentions. Thirdly, metaphor hinges on a likeness between the two entities being juxtaposed and equated. Fourthly, metaphor is regarded as a deliberate and intentional utilization of language, requiring a particular skill to execute effectively. Mastery of metaphor is typically associated with great poets or eloquent speakers. Fifthly, it is widely believed that metaphor is a rhetorical device employed for its distinctive impact, rather than being indispensable to everyday human communication or cognition.

However, a groundbreaking perspective on metaphor that fundamentally challenged the established tenets of the traditional theory emerged with the publication of George Lakoff and Mark Johnson's seminal work, 'Metaphors We Live By', in 1980. This innovative approach, now recognized as the **'cognitive linguistic view of metaphor'**, offered a coherent and systematic reinterpretation of the nature of metaphor. The scholars revolutionized the conventional understanding of metaphor by proposing that (1) metaphor pertains to concepts rather than just words; (2) its purpose extends beyond artistic or aesthetic aims to facilitating comprehension of specific concepts; (3) similarity is not always the foundation of metaphor; (4) ordinary individuals utilize metaphor in daily life effortlessly; and (5) far from being a mere embellishment, metaphor is an inherent aspect of human cognition and reasoning (Kövecses, 2002: viii).

According to P. Newmark (1988), metaphor serves **two primary purposes**: its referential function aims to depict a mental process or state, a concept, a person, an object, a quality, or an action more comprehensively and succinctly than is achievable through literal or physical language. Concurrently, its pragmatic function seeks to

engage the senses, arouse interest, provide vivid clarification, evoke pleasure, delight, and surprise. Peter Newmark divides the primary purpose of metaphor into two facets: the cognitive and the aesthetic. In a well-crafted metaphor, these two aspects seamlessly blend together, akin to the unity of content and form. The referential function tends to predominate in contexts such as textbooks, where clarity and precision are paramount, while the aesthetic function may be accentuated by sound effects in mediums like advertisements or popular journalism. The scholar perceives metaphor as a form of illusion, which is being similar to a lie where one pretends to be someone they're not, operates as a kind of deception, often employed to obliquely convey intentions or ideas.

Furthermore, P. Newmark categorizes metaphors into **six types**: dead, cliché, stock, adapted, recent, and original, and examines them in connection with their contextual influences:

1)Dead metaphors

Dead metaphors, which are metaphors that have become so ingrained in language usage that one is scarcely aware of the imagery they evoke, often pertain to universal terms associated with space, time, the human body, ecological elements, and common human activities. Examples include words like 'space', 'field', 'top', 'bottom', 'foot', 'mouth', 'arm', and so forth. These metaphors are frequently employed in writing to define concepts, especially within the language of science. E.g., the mouth of the river.

2) Cliché metaphors

Cliché metaphors are described as metaphors that may have lost their original impact or relevance, serving as substitutes for clear thinking, often laden with emotion but lacking correspondence with factual reality. Newmark uses the following example to illustrate this idea: 'The County School will not merely be a stagnant institution but a pioneering force in educational advancement, shaping future trends. Its established traditions will contribute to this endeavor, potentially elevating it to a

prominent position within the county's educational landscape.' This excerpt is taken from a dubious editorial, thus falling within the category of a persuasive text. Additionally, one might notice the presence of expressions like 'at the end of the day' and 'not in a month of Sundays,' which further exemplify cliché language usage.

3) Stock or standard metaphors

Cliché and stock metaphors share commonalities, yet their distinction can be discerned based on context, which is particularly pertinent in informative texts. A cliché metaphor, while established, proves efficient and concise in informal contexts, adeptly capturing both physical and/or mental situations referentially and pragmatically. On the other hand, a stock metaphor carries emotional resonance and remains impactful despite repeated use. Examples include phrases like 'keep the pot boiling', 'keep something going', 'throw a new light on', 'wooden face', 'rise/drop in prices'. Extended stock metaphors often evolve over time, especially when embedded in cultural proverbs. For instance, 'that upset the applecart' signifies disrupting harmony or balance and falls somewhere between informal and colloquial usage. Another example is 'hold all the cards', denoting possessing a position of advantage, while 'widen the gulf between them' illustrates deepening division or distance.

4) Recent metaphors

When referring to a recent metaphor, scholars typically denote a metaphorical neologism, often introduced into the language anonymously, which has got widely used. If this metaphor designates a recently emerging object or process, it functions as a metonym. Alternatively, it may represent a new metaphor denoting one of several 'prototypical' qualities that frequently undergo renewal in language. Examples include terms like 'fashionable' ('in', 'with it'), 'good' ('groovy'), 'drunk' ('pissed'), or 'woman chaser' ('womaniser'). Recent metaphors signifying novel objects or processes are treated similarly to other newly coined terms, i.e. neologisms.

5) Original metaphors

Original metaphors, in the broadest sense, are metaphors created or cited by the author. They serve two main functions: (a) including the essence of the writer's message, their personality, and their commentary on life; (b) contributing to the enrichment of language. For example, in the passage suggested by Newmark for consideration 'Anne Smythe had planted a seed and was waiting for it to take hold and grow. She was counting on Paris' children to water it', the metaphor 'planted a seed' puts forward an idea or a potential solution, while 'to water it' conveys the notion of supporting or nurturing that idea.

Moreover, Peter Newmark posits that metaphor inherently reveals a similarity or common semantic domain between two or more somewhat similar entities—the image and the object. He initially views metaphor as a process rather than a function. While a surprising metaphor, such as a 'papery' cheek, may prompt the recognition of a resemblance (although it is not clear whether 'papery' cheek is thin, white, flimsy, frail, feeble, or cowardly), that is not its primary intent. One challenge in grasping an original, adapted, or stock metaphor is determining the extent to which the intersecting area of meaning should be considered and whether this area is: (a) positive or negative; (b) connotative or denotative.

P. Newmark uses the following **terminology** for discussing metaphors:

Image: the imagery evoked by the metaphor which may be universal (a 'glassy' stare), cultural (a 'beery' face), or individual (a 'papery' cheek).

Object: what is described or qualified by the metaphor, e.g., 'Jack was binding up his wounds'.

Sense: the literal meaning of the metaphor; The similarity or shared semantic territory between the object and its representation; typically involving multiple sensory elements, as literal language alone wouldn't suffice. Thus, 'save up for a rainy day' implies 'time of need, financial shortage, gloom, worry'. Such metaphors are

deprived of expressiveness. Typically, the more unique or innovative the metaphor is, the greater its depth in terms of sensory components may be.

Metaphor: the figurative term employed, which could range from a single word to an expansive stretch of language, such as a collocation or even an entire text.

Metonym: a real-life association between the object named and the object implied. It may be a cliché metaphor ('crown' as monarchy), recently standardised ('juggernaut', mastodonte) or original ('sink' as hold-all receptacle). A variety of metonym is synecdoche (i.e., part for whole, or whole for part) e.g., 'army' (one solider).

Symbol: a type of cultural metonyms where a material object represents a concept – thus 'grapes' as fertility or sacrifice.

Stephen Ullmann (1972: 213-216) claims that the construction of a metaphor follows a straightforward pattern, involving **two elements**: the subject under discussion and the object it is being likened to. The scholar distinguishes such types of metaphors as:

a) anthropomorphic metaphors, in which the parts of a human body are compared to inanimate objects, e.g. the leg of the table, a chest of drawers, the mouth of the pipe, the bridge of the nose, etc.;

b) animal metaphors, which comprise a zoonym, e.g. horse-faced (resembling a horse), porky (resembling a pink pig), etc.;

c) metaphors based on transference from abstract to concrete and vice versa, e.g. *highlight* designates an abstract notion (bright gleam), but in its metaphoric meaning it becomes concrete and emphasizes the significance of the news covered in press or on television; *fieldstar* serves as a prime example to demonnstrate remarkable accomplishments and results, alongside an athlete who has gained significant popularity among the public;

d) synaesthetic metaphors represent a prevalent type of metaphor that relies on shifting perceptions from one sense to another: from sound to sight, from touch

to sound, etc. For example: *the soft music*, *the hard life*. S. Ullmann's example is a relevant illustration of this kind of metaphors: *There was an odd red gleam in his hungry eyes now.* The word *hungry* typically pertains to a physical sensation related to the need to fill one's stomach. However, in this context, it is metaphorically applied to a visual sense or perception.

G. Lakoff and M. Johnson (1981: 14-26) consider that most of our ordinary conceptual system is metaphorical in nature, and therefore, they come up with their own **classification of metaphors** based on cognitive linguistic view:

1. Orientational metaphor, a kind of metaphorical concept that 'does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another' (Lakoff & Johnson, 1981: 14). They are called orientational metaphors, since most of them have to do with spatial orientation (up-down, in-out, on-off, front-back, deep-shallow, etc.). They originate from both our physical and cultural experience. E.g., a slouched posture commonly accompanies feelings of sadness and depression, while an upright posture is associated with a positive emotional state: I'm feeling *up.* That *boosted* our spirits. My spirits *sank.* I'm feeling *down*, etc.

2. Ontological metaphors encompass a range of conceptual metaphors that fulfill different functions and mirror the nature of those functions. They draw upon our interactions with physical objects, offering perspectives on events, activities, emotions, ideas, etc., by conceptualizing them as entities or substances. For example, the phenomenon of increasing prices can be metaphorically understood as a distinct entity represented by the noun *inflation*: *Inflation makes me sick. Inflation is backing us* into a corner. We need to *combat inflation*, etc. In such instances, conceptualizing inflation as an entity enables us to mention it, pinpoint its specific aspects, recognize its causes, take actions in response to it, and hold the belief that we comprehend its nature, etc.

According to Alice Deignan, a metaphor stands as a pivotal force in shaping new meanings within language. It represents a word or phrase employed to describe an entity or attribute beyond its literal or fundamental sense. This figurative usage conveys an implied connection with the primary meaning of the term, often bridging between two distinct semantic domains (2005: 34-47). Consequently, the scholar distinguishes **four main types of metaphors**: 1) innovative metaphors ('He held five icicles in each hand'); 2) conventional metaphors ('The wind was whispering through the trees'); 3) dead metaphors ('deep blue'); 4) historical metaphors (pupil – 'young student').

Michael J McCann (2020: 5-8) suggests **two rules of metaphor**. The initial step in employing a metaphor involves the deliberate intention to juxtapose two concepts. Additionally, it's crucial to differentiate metaphor from various other forms of speech, as there exists a multitude of linguistic expressions with distinct purposes and functions.

In terms of structure, scholars make a distinction between single (lexical/phrasal) metaphors and extended-imagistic metaphors. From a processing perspective, this differentiation can be interpreted as asserting how quickly the metaphorical meanings are grasped by the listener. Extended metaphors must maintain internal coherence concerning their literal meaning (i.e. coherent within the described imaginary world), moreover, they must also be interpretable as metaphors (Rubio-Fernández, Cummins & Tian, 2016: 15-28).

Metaphors can perform different functions in various contexts of human communication. Mooij and Ankersmit (1993: 67) singled out **three main functions of metaphor**: the emotive, the persuasive, and the cognitive function. In the first scenario, a metaphor functions to express and convey emotional attitudes. In the second scenario, it aims to convince the audience regarding a particular course of action or perspective. In the third scenario, it serves to articulate cognitive insights. Prominent instances of the emotive function of metaphor include metaphorical terms

of derogation or admiration, such as 'beast' or 'angel'. Examples demonstrating the persuasive function are readily identifiable in political and commercial discourse. Metaphors with a cognitive function are plentiful (or appear to be plentiful) in fields like philosophy, criticism, the humanities, and even in science. In practice, the emotive and persuasive functions may often intersect, as may the persuasive and cognitive functions. Metaphor serves as the bridge between the expressive and aesthetic functions of language, thereby linking the external reality with the realm of the mind through linguistic expression.

Keith J. Holyoak and Dušan Stamenkovic (2018) have identified **three main views** of metaphor comprehension. The first perspective considers metaphor as stemming from analogical reasoning, which involves identifying and leveraging similarities based on relationships among entities, rather than solely focusing on the entities themselves. This view posits that analogical reasoning is a fundamental mechanism that underpins human intelligence and creativity. On the other hand, the second major perspective views some metaphors as being interpreted as category statements. This suggests that metaphors can be understood as conveying information about the categories to which the objects or concepts belong, rather than merely drawing comparisons based on shared attributes.

While the analogy view posits that even nominal metaphors entail a mapping between various elements of the source and target domains, the categorization view suggests that metaphor comprehension relies on comparing the two individual concepts alone. The third major perspective on metaphor relates to conceptual metaphor mappings, which are distinct from metaphorical linguistic expressions. These mappings represent manifestations in language of underlying metaphorical patterns in thought. Conceptual mappings delineate both the source and target domains and are often encapsulated by slogans such as LOVE IS A JOURNEY or ARGUMENT IS WAR. In each conceptual mapping, a source conceptual domain, typically more concrete, is aligned with a target conceptual domain, usually more

abstract. It is important to note that conceptual mappings are expressed in the form of category statements, according to the categorization approach, although they are commonly interpreted as mappings, in line with the analogy approach (Kövecses, 2010).

A recent advancement in metaphor research (Steen, 2008: 318) involves recognizing that metaphors extend beyond mere thought (conceptualization) and language (expression) to encompass interaction (communication) as well. This understanding highlights the role of metaphors in shaping and facilitating communication between individuals; metaphors are sometimes employed for communicative purposes, serving as cross-domain comparisons explicitly expressed as such. In these instances, both the target and source domains demand the addressees' attention. These deliberate metaphors stand in contrast to other metaphors that exist inherently in language and thought but are not intentionally used as metaphors in interaction. Indeed, the appeal of the cognitive-linguistic approach to metaphor stems from the idea that most metaphors operate automatically rather than being intentionally employed as metaphors. They function seamlessly because they are already ingrained in our linguistic and conceptual frameworks. This perspective sparked a revolution in metaphor studies in the early 1980s. However, it tends to overlook the existence of metaphors deliberately used as explicit cross-domain comparisons. These metaphors prompt individuals to focus on the parallels between two seemingly dissimilar concepts or domains.

3. LITERARY TRANSLATION

Throughout centuries translation has been considered an important factor in communication, as it provided the bridging of linguistic and cultural gaps between different nations. The founder of the school of applied linguistics in Edinburgh, J. Catford, defines translation as the substitution of textual material from one language with equivalent textual material in another language (Catford, 1965: 1).

According to the definition by Yu. Nida and Ch. Taber, the essence of translation lies in reproducing in the receptor language the closest natural equivalent of the original message, firstly in terms of meaning and secondly in terms of style (Newmark, 1988: 12).

At present, there are many definitions of "literary translation". Most scholars agree that literary translation is a type of translation that operates in the field of literature and serves as a means of sharing cultural achievements and the dissemination of cultural factors which results in enriching the national cultures and improving understanding between nations.

Literary translation fundamentally differs from other types of translation because its main principle is the dominance of poetic communicative function. This means that literary translation serves aesthetic functions, not just conveying information to the reader. The artistic image created in a specific literary work (be it a character or nature) undoubtedly influences the reader. For this reason, a translator reproducing a literary text must consider the specific characteristics of the text. It is the poetic orientation of the work that distinguishes this type of translation from informative texts. When reading a story, a poem, or any other literary work translated from a foreign language, we not only comprehend the content of the text, we perceive it also through emotions and characters.

Achieving the main goal of translation, namely creating a specific image for the reader, is quite a challenging task, so literary translation may involve deviations from standard rules. The translator, interpreting a text, understands why it was written, determines its purpose, and actualizes it in the language of translation. Thus, the work,

during the process of literary translation, passes through the linguistic worldview of the translator.

One can conclude that literary translation is rightly considered a special type of translation, which is imagistic and expressive, realized through the creative transformation of the text. The key task of a literary translator is to preserve the poetic impact of the text on the reader, and the main characteristic of literary translation is its creative orientation.

4. TRANSLATION STRATEGIES

The term "translation strategies" is often used as a synonym for terms such as "process", "technique", "method", "tactic", or "approach". Their meanings intersect and overlap, and researchers in the field of translation define them differently. Despite the terminological confusion, discussions on translation strategies can be traced back to the time before Cicero advocated for sense-for-sense translation in 46 BC. This topic remains relevant today as it relates to broad theoretical issues in translation studies. The German linguist H. Krings defines translation strategy as the potentially conscious plan of the translator regarding the resolution of specific translation problems within the framework of a particular translation task (Krings, 1986: 263). Another German linguist, W. Loescher, defines translation strategy as the potentially conscious procedure for solving the problem encountered in translating a text or any of its segments (Loescher, 1991:8). As noted in this definition, the concept of consciousness plays an important role in distinguishing strategies used by translators. In this regard, Professor E.D. Cohen asserts that the element of consciousness is what distinguishes strategies from processes that are not strategic (Cohen, 1984: 4).

The American theorist Lawrence Venuti notes that translation strategies encompass the primary tasks of selecting a foreign text for translation and developing

the method of its translation. Both tasks are determined by various factors: cultural, economic, and political. He introduces the concepts of domestication and foreignization to denote translation strategies. The strategies for creating a translation inevitably arise in response to internal cultural situations. Some translators intentionally domesticate the foreign text, while others may be characterized as motivated by the desire to preserve linguistic and cultural differences by deviating from the prevailing cultural values of the target language speakers (Lefevre, 1992: 240).

Strategies of domestication have been employed since ancient times, even in Ancient Rome. Friedrich Nietzsche observed that translation was a form of conquest, and Latin poets like Horace and Propertius who translated Greek texts into the Roman language of their time did not bother translating all those highly personal things, names, proper nouns, and all the attributes that could be considered characteristic of a specific city, coastline, or era. As a result, translators from Greek not only removed culturally specific markers but also added allusions to Roman culture and replaced the name of the Greek poet with their own, presenting the translation as a text originally written in Latin (Venuti, 1998: 242). In his significant work 'The Translator's Invisibility' Lawrence Venuti traced the history of foreignization and domestication.

The strategy of foreignization in translation was first formulated in German culture during the period of classicism and romanticism, and the most significant contribution came from the German philosopher and theologian Friedrich Schleiermacher. In his lecture 'On the Different Methods of Translation,' he argued that there are only two methods. The first involves the translator leaving the author undisturbed and attempting to adapt the reader to the author's style, while the second involves the translator leaving the reader undisturbed and attempting to adapt the author to the style of the reader. The main idea is that in the first case, the translator strives to convey the style and peculiarities of the author to the maximum extent, even if it means that some aspects might be difficult for the reader to

understand. In the second case, the translator tries to make the text more understandable and accessible to the reader, even if it requires some adaptation or changes in the author's manner of expression. Schleiermacher argued that most translations used the strategy of domestication, ethnocentrically reducing the foreign text to the cultural values of the target language, returning the author to their own cultural sphere. However, the philosopher favored the strategy of foreignization, the ethnodivergent influence on values to reflect linguistic and cultural distinctions. The cultural difference in the foreign text sends the reader beyond the confines of their native country (Venuti, 1998: 242).

Later, the translation theorist Lawrence Venuti elaborated on Schleiermacher's ideas and coined the terms "foreignization" and "domestication." The strategy of domestication manifests in a desire for transparent translations, where the text should be read so effortlessly that the reader should not in any way notice that it was initially written in another language, effectively disregarding any thoughts about cultural and social alternatives. A translator may oppose the dominance of the target culture by employing the strategy of foreignization. This strategy aims not to create an illusion that the original text was written in the language of translation (Venuti, 1995: 29).

According to Jean Delisle, a translator and professor at the University of Ottawa, translation strategy primarily concerns the translator's approach and plan when working with a given text, while translation procedures relate to sentences and smaller units of a given text (Delisle, Lee-Jahnke, & Cormier, 1999).

Yu. Nida uses the term procedures. He differentiates between technical procedures and organizational procedures and describes **translation procedures** as follows:

I.Technical procedures:

- Analysis of the source and target languages.

- Detailed study of the original text before translating it.

- Making judgments about semantic and syntactic approximations.

II. Organizational procedures:

- Constant reevaluation of the attempted translation; comparing it with existing available translations of the same text by other translators; checking the communicative effectiveness of the text by seeking evaluations of its accuracy and effectiveness from target language readers and studying reader interaction.

This study adheres to the viewpoint where strategy is seen as the overall goal upon completion of the task, while procedure is regarded as a tactic for addressing detailed issues within that task (Nida, 1964: 241-247).

The classification of translation strategies by the English scholar E. Chesterman. Chesterman defines translation strategies as "types of changes", and these changes concern linguistic elements. Focusing on the strategies used in the process of creating textual material, Chesterman argues that strategies aim to "alter something" between the source text and the target text, involving grammar, semantics, and/or practical aspects in the target text after visualizing the source text. Therefore, "change" is akin to a "translation strategy". According to Chesterman, these types of changes can be grouped into **three types of translation strategies**, each managing different aspects, namely:

a) Syntactic strategies, manipulating form;

b) Semantic strategies, manipulating meaning;

c) Pragmatic strategies, manipulating the message itself.

Each of these three main categories includes ten subtypes. Some subtypes can be further divided into smaller groups. As Chesterman asserts, these groups intersect to some extent; pragmatic groups usually encompass semantic and syntactic ones; strategies of different types often coexist (Chesterman, 1997: 93).

a) Syntactic Strategies

Syntactic strategies, also referred to as "grammatical strategies", involve purely syntactic changes from the source text to the target text, primarily manipulating form.

Literal translation

Calque or loan

Transposition

Unit shift

Phrase structure change

Clause structure change

Sentence structure change

Cohesion change

Level shift

Scheme change

Calque or loan can involve borrowing individual elements from the source text or borrowing an expression from the source text to maintain "local coloring" in the translation. For example: food (sushi), money (pound), etc.

Cohesion change refers to alterations that affect additions, omissions, replacements, repetitions, etc. For instance, in the original language, there might not be an explicit connector, while in the target text it is added, for example: "the most notable of these is the new Terminal 1", where the phrase "of these" is added through a change in cohesion.

Level shift. The term "level" in this strategy can encompass phonology, morphology, vocabulary, and syntax. Level shift means that the expression of a specific element shifts from one level to another. For example, the single word "please" is replaced in translation by a complete syntactic form of a polite request, such as "would/could you help me?"

Scheme change, according to Chesterman, is often employed in poetry translation. The translator incorporates rhetorical schemes such as alliteration, parallelism, repetition, metrical rhythm, and so on into the translation.

<div align="center">*b) Semantic strategies*</div>

Semantic strategies are classified as changes in lexical semantics and sentence meaning aspects. Chesterman divided them into several subtypes from the perspective of strategy:

<div align="center">

Synonymy

Antonymy

Hyponymy

Converses

Abstraction change

Distribution change

Emphasis change

Paraphrase

Trope change

</div>

Converses denote pairs of verbal structures expressing the same state of affairs from absolutely opposite points of view. For example: "B is added to A" in the source text, but the meaning of the translation in the target text is precisely this: "A is exclusive of B."

Abstraction change denotes changes in abstraction level either from abstract to more concrete or from concrete to more abstract. For instance, the concrete "in all corners of the globe" as opposed to the abstract "in the world".

Distribution change refers to altering the distribution of the same semantic elements, achieved by using a greater number of elements (expansion) or fewer items (compression). For instance, one word in terms of semantic value in the sentence in the original text is explained by several words or a long phrase in the target text, which is considered "expansion" (e.g., "walk" versus "go on foot"). Whereas "compression" implies the situation when one word is used to translate a long phrase.

Emphasis change implies using addition, deletion, or modification to alter the emphasis or thematic focus in the translated text. For example, the word "highly", which was not used in the original text, is added in the translation for emphasis.

Trope change is a strategy, or rather a set of strategies, used to create "rhetorical figures" in the translation, such as figurative expressions.

c) Pragmatic Strategies

Pragmatic strategies concern all aspects of pragmatics in translation but primarily focus on the selection or alteration of information from the source text into the target text. The translator's choice of information or alterations in translation are determined by the understanding of the potential audience for the translation. They involve substantial changes compared to the source text and often combine with syntactic and semantic changes. Similar to the two other main categories of strategies discussed earlier, Chesterman subdivides pragmatic strategies into subtypes:

<div align="center">

Cultural filtering

Explicitness change

Informational change

Interpersonal change

Illocutionary change

Coherence change

Partial translation

Visibility change

Transediting

Other pragmatic changes

</div>

Cultural filtering, also termed as "naturalization" (Newmark, 1981: 77), "domestication" (Venuti, 1998: 240), or "adaptation" (Vinay, Jean-Paul, & Darbelnet, 1995), was a term initially introduced by D. House, asserting that a "cultural filter" is necessary between two languages (House, 1977: 114). This strategy is used for translating terms specific to a particular culture, aiming to achieve cultural or

functional equivalence in the target language and align the translated text with the norms of the target language. For example, "Surname" is used in the UK, while "Family name" is used in the USA. The flipside of this strategy is a translation strategy called "alienation" (Jones, 1989: 183-199), or "foreignization", which refers to cultural-specific elements that are not adapted to the target language but directly borrowed or transferred from the source text to the target text.

Explicitness change denotes the transition in the target text compared to the original towards greater explicitness or towards greater implicitness. Explicitness is one of the universal features of translation, signifying that the translator explicitly adds more words or components to the target text that are only implied in the source text. Conversely, the reverse process, implication, might be employed if the translator leaves some message elements implicit, assuming that readers may reasonably expect their deduction.

Informational change may involve either adding invisible new information from the source text to the target text or omitting irrelevant information in the translation compared to the source text.

Interpersonal change alters the level of formality, the degree of emotionality and involvement, the level of technical lexicon, etc. — anything that entails a change in relations between the text/author and the reader.

Illocutionary change pertains to changes in speech acts. For instance, the verb mood may shift from indicative to imperative or a transformation from direct speech to indirect speech, or from a statement to a request may take place.

Coherence change. This strategy can be likened to change of cohesion. Change of cohesion is related to the formal markers of textual cohesion, while coherence change involves the logical arrangement of information in the text, according to Chesterman's classification and definition. For instance, to make the overall source information conveyed from the source text to the target text coherent, some statements offering additional or unrelated information in one paragraph of the

source text might be removed or moved from one paragraph to another in the target text to make the translated text more coherent throughout the information block.

Partial translation may encompass any types of partial translation, such as summary translation, transcription, or partial translation of the sounds themselves.

Visibility change may involve an obvious alteration of the status of the author's presence or the foregrounding of the translator's presence, as defined by Chesterman (Chesterman, 1997: 112). Translator's notes and/or comments enclosed in square brackets, as well as added explanations, can distinctly indicate this type of change.

Transediting denotes a situation where translators re-edit the text in the process of translation. This strategy is employed when the original text is considered "poorly written" by the translator. It involves a radical change in sequence, rewriting, or a general level of modifications.

P. Newmark points out the difference between translation methods and translation procedures. He believes that translation methods relate to entire texts, while translation procedures are used for sentences and smaller language units (Newmark, 1988: 81). The professor lists the following methods (Newmark, 1988: 45-48) and procedures (Newmark, 1988: 82-92):

Transference: This is the process of transferring a word from the source language into the target language text. P. Newmark relates this strategy to the fundamental procedures of rendering proper names. According to Newmark's description and classification, transference may involve what J. Catford referred to as "transliteration", transforming various letters or symbols of an alphabet into English.

Naturalization: Initially, the word from the source language is adapted to the target language and then to the regular morphology of the target language.

Cultural Equivalent: This pertains to the cultural correspondence between two languages, for example, in British English "vice-chancellor" (at a university), has corresponding terms like "Rektor" in German and "president" in American English.

Functional Equivalent: This requires using a culturally neutral word. This strategy is particularly useful for 'new' specific terms; for instance, "Kleenex" is often rendered as "tissues" or "facial tissues".

Descriptive Equivalent: In this procedure, the meaning of a culturally oriented linguistic unit from the source language is explained by several words. For example, "EQ" compared to "Emotional Quotient" (a relative measure of healthy or unhealthy development of inherent emotional sensitivity, emotional memory, and the ability to process emotions).

Componential Analysis: This involves comparing a word in the source language with a word in the target language that has a similar meaning but is not an obvious and unequivocal equivalent, demonstrating initially their common and then distinct components of meaning (Newmark, 1988: 114).

Synonym: This refers to selecting a close equivalent in the translated language (Newmark, 1988: 84).

Antonym: It represents a translation method where an affirmative linguistic unit (word, phrase, or sentence) is conveyed through a negative one in meaning or structure, but identical in meaning, and vice versa. For example, "take it easy" translates to "не хвилюйся".

Through Translation: This refers to the literal translation of common phrases and names of organizations. This phenomenon is also termed calque or loan translation. For instance, "standpoint" (from German: "Standpunkt").

Shifts or Transpositions: Transposition refers to the grammatical changes that occur when translating from the source language to the target language. According to P. Newmark, this phenomenon involves changing grammatical structures typical of the source language to structures typical of the target language. For instance: (1) changing from singular to plural; (I2) necessary substitution when a specific structure in the source language does not exist in the target language; (3) changing a verb in the source language to a noun or another part of speech in the target

language; (4) changing a group of nouns in the source language to a single noun in the target language, and so on.

Modulation: According to P. Newmark, modulation occurs when a translator reproduces the message of the source language in the text of the target language according to the current norms of the target language.

Recognized Translation: Translators typically use recognized translation for official or widely accepted translations of any institutional term (Newmark, 1988: 89).

Compensation: This procedure occurs when the loss of meaning in one part of a sentence is compensated for in another part.

Paraphrase: Paraphrasing relates to a type of translation that, in some contexts, might be described as free. For instance, when an idiom lacks an idiomatic equivalent in the target language, it is paraphrased or expressed differently. This happens when the original text might be unclear or has an essential subtext that cannot be conveyed literally.

Couplets: This phenomenon occurs when a translator combines two different procedures.

After reviewing translation procedures, it is important to note that P. Newmark also distinguishes various **translation methods**:

Word-for-word translation: Also known as close translation, where the word order of the original language is maintained, and words are translated separately by their most common meanings.

Literal translation: This concerns terms that can be translated directly and semantically, for example, "rouge" in French compared to "red" in English. This type is typically used for translating equivalent terms or terms with a high degree of cultural equivalence (Newmark, 1981: 79).

Adaptation: This is the most liberal form of translation, primarily used for plays (comedies) and poetry. Themes, characters, and plots are usually retained, while

cultural elements from the source language are transformed into cultural elements of the target language.

Free Translation: It creates a target language text by altering the style, form, or content of the original.

The British translation scholar Mona Baker, whose translation practice works gained widespread popularity, highlights the following strategies for overcoming translation non-equivalence at the word level (Baker, 1992: 26-42). Translation by a superordinate (a more general word): This is one of the most common strategies for dealing with various types of non-equivalence. This strategy works equally well across most languages because the hierarchical structure of semantic fields is not language-specific.

Translation by a hyponym: Translation using hyponyms is an approach where the translator uses less general words or phrases to convey broader concepts or ideas. For example, "house" is a superordinate (it has a broader meaning), while other words like "cottage," "bungalow," "apartment," "flat," etc., are considered hyponyms.

Translation with a more neutral/less expressive word: Using a word with a narrower or less expressive meaning is also one of the most common ways to achieve translation equivalence.

Translation by cultural substitution: This strategy involves replacing an element or expression specific to the source language culture with an element typical of the target language culture, which may not have an identical propositional meaning but is likely to have a similar impact on the target reader.

Translation by loan or loan plus explanation: This strategy is particularly prevalent when translating words that denote phenomena specific to the source language culture, or buzz words. Buzz are words or phrases, often items of jargon that are fashionable at a particular time or in a particular context, e.g. "ecotourism". Sometimes it is enough to incorporate a loan word into the text without any further

explanation. Some loan words need to be accompanied by a word of clarification when introduced for the first time.

Translation by paraphrase using a related word: This strategy is usually employed when the concept expressed in the source element is lexicalized in the target language but in a different form. It is used when the frequency with which a particular form is used in the source language is significantly higher than it would naturally be in the target language.

Translation by paraphrase using an unrelated word: This strategy is employed when a concept expressed by the original element is not lexicalized at all in the target language. Paraphrasing might be based on modifying a superordinate or simply unpacking the meaning of the item in question, especially if the element is considered semantically complex.

Translation by omission: This strategy might seem quite radical, but in reality, there is nothing wrong with not translating a word or expression in certain contexts. If the meaning conveyed by a specific word or phrase is not crucial for the development of the text to justify distracting the reader with lengthy explanations, translators often simply choose not to translate the respective word or phrase.

Translation using illustration: This is a useful approach if a word, which lacks an equivalent in the target language, pertains to a physical object that can be illustrated. This is especially beneficial if there are space constraints and if the text needs to remain concise and to the point.

Mona Baker considers that translation strategy is a procedure for addressing a problem arising from the translation of a text or part of it (Baker, 2005: 188). In her opinion depending on the micro- or macro-level issues, translation strategies can be divided into two categories: local, concerning segments of text, and global, dealing with the entire text (Baker, 2005: 206).

There are two global translation strategies that have been subjects of debate since their emergence in translation studies: domestication and foreignization.

Strategy of domestication: This strategy, also known as naturalization or nominalization, aims to bridge cultural gaps to make the translation readable, natural, and understandable (Venuti, 1998: 16). In other words, this strategy is used to adapt the source language considering linguistic and cultural changes in accordance with the purpose or function of the translation. Mona Baker demonstrates that the strategy of domestication might have been used since Ancient Rome when many Greek texts were translated into Latin by Roman poets like Horace and Propertius (Baker, 1992: 24).

Strategy of foreignization: Baker asserts that the foreignization strategy was first mentioned in German culture during the Romantic period by the philosopher and theologian Friedrich Schleiermacher. Venuti chooses this strategy as his favorite in translation theory. He opposes the domestication strategy, believing that domestication involves ethnocentric reduction of the foreign text to the cultural values of the target language. To support his view, Venuti defines foreignization as "the selection of a foreign text and the development of a translation method in accordance with principles that exclude dominant cultural values in the target language" (Venuti, 1998: 242).

Both strategies have their advantages and disadvantages. Domestication helps readers understand the translation more easily but may not preserve the naturalness, fluidity, and cultural or stylistic features of the source language. Foreignization maintains the style and original cultural images created by the source language but poses difficulties for readers in encountering unnatural cultural images in the translation. Overall, it is challenging to determine which strategy is better as both entail losses.

Translation experts acknowledge that they often face more challenges when translating texts containing figurative expressions. Metaphors are always a problem that translators must grapple with.

Metaphor is one of the most crucial tools of artistic expression that embodies emotional and expressive functions in artistic texts. It helps readers in perceiving and understanding the world around them, revealing new aspects of reality, depicting images and associations, creating textual depth. The types of metaphors in literary text are diverse, including both standard and original metaphors. The functions of metaphors encompass imagery, expressiveness, cognitive aspects, and play a significant role in creating the atmosphere of a work. Hence, studying metaphors in literary texts is an important direction that can help better understand the relationship between language and culture.

When translating metaphors, it is important to consider their functions and meanings, as insufficient attention to these aspects can lead to the loss of emotional and expressive content in the translation. To achieve successful metaphor translation, translators must employ translation strategies depending on the context and type of metaphor. It is crucial to consider not only the linguistic component of the metaphor but also the cultural and historical peculiarities associated with it. Such an approach allows preserving the emotional and expressive functions of metaphors in translation.

The degree of similarity between original texts and translations depends on the level of freedom the translator exercises in adapting the information from the source text. It is argued that even experienced translators consider a translation successful if about eighty percent of the original content is retained. Understandably, the higher the level of creative freedom exercised by the translator is, the more distant the translated text will be from the original, both in terms of content and form. Consequently, this can lead to distortions in the reader's perceptions regarding the original text.

In the book "Meaning-Based of Translation", M. Larson notes that if a metaphor is translated literally or with the help of a word-for-word translation method, the translation result often leads to misinterpretation. The problem lies in the cultural

essence of the society speaking the source language, which does not always align with the culture of the target language (Larson, 1984: 293).

According to Larson, there are several reasons why translating a metaphor is difficult and why it cannot be translated literally:

a) The image used in the metaphor is unrecognizable in the target language.

b) The theme of the metaphor is not clearly explained.

c) The point of similarity is implicit and hard to recognize.

d) The point of similarity may be interpreted differently depending on the culture.

e) Each language has its differences in the frequency of metaphor use as well as in the way of constructing metaphors (Larson, 1984: 17).

When translating a metaphor, it is important to consider the point of similarity between languages present in the translation process. Larson takes as an example the sentence "He is a sheep''. In different languages, this sentence will have different meanings depending on the local cultural context. This image can be perceived as a person who just follows without thinking. In another culture, this image might be perceived as a young fellow waiting for girls to follow him, and so on. To overcome the disparities in understanding the same image, Larson outlined **five ways of translating metaphors**:

a. Retaining the metaphor. This method is used when the metaphor seems clear and natural to the readers of the translation.

b. Translating the metaphor as a comparison, adding words like "like", "as if", "resemble", etc.

c. Substituting the metaphor from the source language with a metaphor in the target language that has the same meaning.

d. Conveying the metaphor by explaining its meaning or adding context or the point of similarity.

e. Explaining the meaning of the metaphor without using its metaphorical image (Larson, 1984: 276).

When working with a literary text, the translator must not only consider individual words and phrases but also comprehend the overall picture and grasp the connections between different parts of the text. Such an approach helps preserve not only the semantic content of the original text but also convey its emotional and expressive components. Therefore, choosing the appropriate translation strategy becomes a crucial task, as the ability of the translation to faithfully reproduce not only the factual content of the original but also preserve its emotional impact on the reader depends on this choice.

P. Newmark proposed **seven procedures** for translating metaphors:

- Reproducing the same image in the language of translation. There is a requirement that the image be used with a proportional frequency and in an appropriate style.

- Changing the image in the source language for a standard image in the target language, which is familiar to the culture of the target language.

- Translating the metaphor using comparison while preserving the image.

- Translating the metaphor using comparison and explanation (or using metaphor plus explanation).

- Substituting the metaphor for its meaning.

- Omission. When the metaphor is unnecessary, the translator can omit it along with its meaning.

- Combining the metaphor with its meaning (Newmark, 1981: 88-91).

Basing ourselves on the above mentioned classifications of strategies suitable for dealing with metaphors, we deem it appropriate to offer **the list of strategies** worked out by us to effectively convey the expressiveness of metaphors and to ensure a more precise analysis of metaphor translation considering their emotional impact on the reader:

a. Preservation of the metaphor with image retention: This strategy involves maintaining the metaphor while leaving intact the embedded images, allowing the reader to experience the same expressive and emotional impact as when reading the original.

b. Paraphrase of the metaphor while preserving originality: Here, the original metaphorical image is replaced by another original metaphorical image, more understandable to the target language audience and still conveying the essence of the original metaphor.

c. Paraphrase of the metaphor without preserving originality: In this case, the original metaphor, whose image may be unclear or unfamiliar to the target language speakers, is replaced by a standard metaphor, sacrificing the originality of the metaphorical image for clarity.

d. Explicitation of the metaphor (explanation without using the metaphorical image): This strategy is applied when the original metaphorical image is unclear to the target language speakers. The explanation of the metaphorical image ensures understanding, though at the expense of imagery.

e. Substitution of the metaphor with another stylistic device: This strategy involves replacing the metaphor with another stylistic device that achieves the same expected effect as the original metaphor, allowing for more flexible adaptation while maintaining expressiveness and imagery.

f. Omission of the metaphor: This strategy entails completely excluding the metaphor when conveying its meaning or emotion in the target language becomes challenging or when the word or sentence is not crucial to the narrative development.

g. Replacement of a standard metaphor with another standard one containing a more understandable metaphorical image for the target language speakers. In this case, the type of metaphor remains unchanged while the image, the metaphor is based on, is changed to better suit the audience, ensuring better comprehension.

h. Replacing a standard metaphor with an original one. Employing this strategy demonstrates the translator's creativity and a high level of intuitive understanding (Телегіна, Петрів, 2023: 153).

PART II. PRACTICE. EXERCISES

Exercise 1. Study the information above and answer the following questions.

1. What is literary stylistics? What does it focus on?

2. What is the purpose of metaphor from a literary perspective?

3. What is Aristotle's definition of metaphor?

4. What other definitions of metaphor do you know? How do they differ from each other?

5. What is the etymology of the term 'metaphor'?

6. What are the most commonly accepted features of metaphor according to the traditional theory?

7. What are the peculiarities of George Lakoff and Mark Johnson's conception of metaphor?

8. What are the purposes of metaphor according to P. Newmark?

9. What types of metaphor are distinguished by a) P. Newmark; b) S. Ullmann; c) Alice Deignan; d) George Lakoff and Mark Johnson?

10. What are the main functions of metaphor suggested by different scholars?

11. What differs literary translation from other types of translation?

12. What is the primary function of literary translation?

13. What are global strategies according to Mona Baker?

14. What are "foreignization" and "domestication"?

15. What types of translation strategies did E. Chesterman single out?

16. What strategies for overcoming translation non-equivalence at the word level did Mona Baker point out?

17. What procedures for translating metaphors did P. Newmark propose?

18. What is important to consider when translating metaphors?

19. What ways of translating metaphors did Larson offer to overcome the disparities in understanding the same image?

20. What does the choice of strategies for dealing with metaphors depend on?

Exercise 2. Find metaphors in the following examples and define whether they are standard or original. Give your reasons. Following the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate these metaphors. Motivate the translator's choice.

1. A deeper pattern however suggests Francis Marlon as the first speaker, the page or house-maid (these images would appeal to him) who, some half an hour before Arnold's momentous telephone call, imitates the action (Murdoch, 1975: 21).

— Але глибший візерунок історії підказує мені, що першим у ролі пажа чи покоївки має з'явитися Френсіс Марло (йому б сподобалися ці образи). Він вийшов на сцену за якісь півгодини до вирішального Арнольдового дзвінка, … (Мердок, 2018: 25).

2. For the news which Francis brought to me forms the frame, or counterpoint, or outward packaging of what happened then and later in the drama of Arnold Baffin. (Murdoch, 1975: 21).

— … і новина, з якою до мене навідався, перетворилася на рамку, чи контрапункт, чи зовнішню оболонку драми Арнольда Баффіна, що спалахнула тієї миті та тривала ще деякий час (Мердок, 2018: 25).

3. There is much shedding of tears in this story (Murdoch, 1975: 21).

— У цій історії проллється чимало сліз (Мердок,2018: 25).

4. The wind carried no flowery smells, but rather laid a moist healthiness humor upon the flesh which it then attempted to flay (Murdoch, 1975: 21).

— Вітер не ширив квіткового аромату, а лише вкривав тіло хворобливою вологою, а потім намагався здерти її разом зі шкірою (Мердок, 2018: 26).

5. A sunless and cosy womb my flat was, with a highly wrought interior and no outside (Murdoch, 1975: 22).

— Моя квартира була затишним лоном, куди не зазирав жоден промінчик сонця, з ретельно підібраним інтер'єром і без зовнішнього світу (Мердок, 2018: 27).

6. As a one-book-a-year man Arnold Baffin, the prolific popular novelist, is never long out of the public eye (Murdoch, 1975: 23).

— Арнольд, плідний і популярний романіст, видавав щороку по книжці й ніколи надовго не зникав з-перед очей публіки (Мердок, 2018: 28).

7. Then on reading the novel with more care I decided regretfully that I detested it just as much as I detested its numerous *confrères*, and I found myself writing a review which was in effect a general attack upon Arnold's whole *æuvre* (Murdoch, 1975: 23).

— Однак, прочитавши роман уважніше, я, сповнившись жалю, переконався, що він не подобається мені так само, як і його численні conferères, і виявив, що пишу не відгук, а суцільні нападки на Арнольдову æuvre (Мердок, 2018: 28).

8. Something significantly ill-omened which I could not yet define emanated from him (Murdoch, 1975: 23).

— Чоловік випромінював щось надзвичайно зловісне, хоча мені й не вдавалося визначити, що саме (Мердок, 2018: 29).

9. Some women are like that. There is a sort of energy which seems to reveal the world: then one day you find you are being devoured (Murdoch, 1975: 25).

– Трапляються такі жінки. Вони володіють якоюсь енергією, яка відкриває перед вами світ, аж тут ви помічаєте, що вас пожира.ють живцем (Мердок, 2018: 31).

10. She brought, what I detest, disorder into my life ((Murdoch, 1975: 25).

— А вона принесла в моє життя те, що я ненавиджу, — суцільний безлад (Мердок, 2018: 31).

Exercise 3. Find metaphors in the following examples and define whether they are standard or original. Motivate your choice. Following the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate these metaphors. Comment on the translator's choice.

1. He had been a slim tripping blond-haloed faun (Murdoch, 1975: 26).

— Колись це був стрункий легконогий фавн з ореолом білявого волосся (Мердок, 2018: 32).

2. You see, I'm in debt up to the neck, have to keep changing my digs and that (Murdoch, 1975:27).

— Розумієте, я по вуха в боргах, мушу весь час переїжджати й те… (Мердок, 2018: 34).

3. And, you know, I was knocked when I heard she was back, it's a shock, it changes a lot of things, I wanted to come and chew it over with somebody, for human interest like, and you were natural (Murdoch, 1975: 27).

— Знаєте, я мало не впав, коли почув, що вона повернулася, я був просто шокований, це ж змінює геть усе, і мені захотілося просто піти й поговорити про це з кимось суто по-людськи, і ви, звісно… (Мердок, 2018: 35).

4. Before the reader sets me down as a monster of callousness let him look into his own heart (Murdoch, 1975: 28).

—Читачу, перш ніж проголосити мене безсердечною потворою, зазирни у власну душу (Мердок, 2018: 36).

5. The Baffin marriage had always seemed pretty sound. This sudden vignette of home life set the ideas in a turmoil (Murdoch, 1975: 29).

— Шлюб Баффінів завжди здавався досить стабільним, тож цей несподіваний епізод сімейного життя сплутав усі мої думки (Мердок, 2018: 37).

6. I sometimes envied his freedom to write at a time when I was tied to my desk (Murdoch, 1975: 30).

— Іноді я заздрив тій свободі, з якою він писав, коли мене наче мотузкою прив'язували до стола (Мердок, 2018: 37).

7. Rachel was an intelligent woman married to a famous man: and instinctively such a woman behaves as a function of her husband, she reflects, as it were, all the light on to him (Murdoch, 1975: 34).

— Рейчел була розумна жінка й дружин а відомого письменника; такі пані зазвичай інстинктивно поводяться як похідні своїх чоловіків, наче фокусуючи всі промені на них (Мердок, 2018: 37).

8. Then she half ran half fell across the room to the disordered bed, where she flopped on her back, tugging at the bedclothes, ineffectually because she was half lying on them, then covering her face with both hands and crying in an appalling wailing manner, lying with her feet wide apart in a graceless self-absorption of grief on to him (Murdoch, 1975: 35).

— Тоді вона напівкинулася, напівупала на ліжко з іншого боку кімнати, перевернулася на спину, безуспішно засмикала ковдру (бо ж лежала на ній), а потім затулила обличчя долонями й заридала, жахливо заголосила, безсоромно розчепіривши на ліжку ноги, занурившись у власну скорботу (Мердок, 2018: 46).

9. The evening sun, now palely shining, made the big floppy flowers on the chintz curtains glow in a melancholy way (Murdoch, 1975: 38).

— Вечірнє сонце розкидало навколо бліде проміння, і лапаті квіти тужливо сяяли на ситцевих фіранках (Мердок, 2018: 48).

10. The room had the rather sinister tedium which some bedrooms have, a sort of weary banality which is a reminder of death (Murdoch, 1975: 38).

— Кімната дихала похмурою нудьгою, яка часом панує в спальнях, тією поношеною буденністю, що нагадує про смерть (Мердок, 2018: 48).

Exercise 4. Find metaphors (1-10) and match them with their connotative functions (a-j). Following the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate these metaphors. Say whether their functions are fully preserved in the translation.

1. The whole room breathed the flat horror of genuine mortality, dull and spiritless and final (Murdoch, 1975: 38).

— Уся кімната дихала виразним жахом невигаданої смертності — тупим, млявим і незворотним (Мердок, 2018: 51).

2. He has taken my whole life from me (Murdoch, 1975: 40).

— Украв ціле моє життя (Мердок, 2018: 53).

3. His stuff crawls over everything, he takes away all my things and turns them into his things (Murdoch, 1975: 40).

— Усюди його папірчики, він позабирав мої речі й каже, що це його (Мердок, 2018: 53).

4. Beyond glass doors and a veranda was the equally fussy garden, horribly green in the sunless oppressive light, where a great many birds were singing competitive nonsense lyrics in the small decorative suburban trees (Murdoch, 1975: 42).

5. His pointed nose probed the atmosphere, his eyes glinted towards me, differently (Murdoch, 1975: 43).

— За скляними дверима розташовувалася веранда, а звідти розгортався краєвид на так само перевантажений прикрасами сад, в'їдливо зелений у гнітючому безсонячному світлі, де серед невисоких декоративних приміських дерев змагалося чимало пташок, щебечучи свої ліричні дурниці (Мердок, 2018: 55).

6. I don't want to be a nebulous bit of ectoplasm straying around in other people's lives (Murdoch, 1975: 49).

— Я не збираюся втручатися в життя інших людей якимось розпливчастим кавалком ектоплазми (Мердок, 2018: 65).

7. Arnold Baffin's work was a congeries of amusing anecdotes loosely garbled into "racy stories" with the help of half-baked unmeditated symbolism (Murdoch, 1975: 51).

— Книжка Арнольда Баффіна була скупченням потішних анекдотів, зліплених у «пікантні історії» за допомогою напівсирого необдуманого символізму (Мердок, 2018: 68).

8. And I knew prophetically that it was the sort of stupid action which could madden me with remorse (Murdoch, 1975: 53).

— Я вже пророчо передчував, що через цю дурнувату помилку ще довго втрачатиму глузд і відчуватиму докори сумління (Мердок, 2018: 71).

9. Arnold was a natural latcher-on (Murdoch, 1975: 53).

— Він від природи чіплявся до всіх, як реп'ях (Мердок, 2018: 71).

10. This is perhaps because I invest letters with magical power (Murdoch, 1975: 62).

— Річ у тім, що я наділяю листи магічною силою (Мердок, 2018: 85).

a) loss and hopelessness;

b) depressing, chaotic and senseless atmosphere;

c) criticism of the writing, its lack of coherence and deep sense;

d) feeling of despair, fear of irreversible death;

e) disapproval of one character by another;

f) invasion, loss of private space;

g) feeling of guilt about the performed action;

h) craving for independence and fear of losing one's uniqueness;

i) faith in the power of writing;

j) sensation of interest, curiosity.

Exercise 5. Find metaphors (1-10) and match them with their connotative functions (a-j). Following the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate these metaphors. Say whether their functions are fully preserved in the translation.

1. My whole concept of the future had crumpled (Murdoch, 1975: 85).

— Уся моя концепція майбутнього розпалася на шматки (Мердок, 2018: 116).

2. I'm going to hear the trumpets blowing in my life (Murdoch, 1975: 97).

— Я ще почую, як життя вітає мене фанфарами (Мердок, 2018: 133).

3. The hilarious excitement which Christian had been holding in check throughout our interview burst wildly forth (Murdoch, 1975: 99).

— Радісне збудження, яке Крістіан ледве стримувала під час нашої бесіди, вирвалося на волю (Мердок, 2018: 136).

4. You've taken her life, now you discard her (Murdoch, 1975: 106).

— Ти спочатку вкрав у неї життя, а тепер викинув її на смітник (Мердок, 2018: 146).

5. (They were shooting pigeons). What an image of our condition, the loud report, the poor flopping bundle upon the ground, trying helplessly, desperately, vainly to rise again (Murdoch, 1975: 107).

— Вдалий символ нашого хворобливого стану: гучний постріл, нещасна грудочка б'є крильми по землі, безпомічно, розпачливо й марно намагаючись знову злетіти (Мердок, 2018: 148-149).

6. Even as I write these words, which should be lucid and filled with glowing colour, I feel the very darkness of my own personality invading my pen (Murdoch, 1975: 108).

— Навіть коли пишу ці слова, що могли б бути яскравими й повнитися сяйливих кольорів, я відчуваю, як темрява моєї особистості заволодіває моїм пером (Мердок, 2018: 149).

7. I tasted injustice and the special horror of seeing its perpetrators flourish (Murdoch, 1975: 109).

— Я скуштував несправедливості й жахнувся, ставши свідком процвітання тих, хто мене образив (Мердок, 2018: 151).

8. A sheer concern for one's dignity, a sense of form, a sense of style, inspires more of our baser actions than any conventional analysis of possible sins is likely to bring to light (Murdoch, 1975: 124).

— Гостре занепокоєння власною гідністю, відчуття форми, відчуття стилю провокують більше ниців учинків, ніж можна сподіватися, аналізуючи ймовірні гріхи (Мердок, 2018: 171).

9. ''Rachel, I want to talk'' – ''You can talk upstairs, I'm not going to eat you'' ((Murdoch, 1975: 155).

— Рейчел, я хотів поговорити… — Поговорите нагорі, я не збираюся вас їсти (Мердок, 2018: 216)..

10. I just feel I'm being cut and scratched and ridden over by everything, I feel I'm under the plough (Murdoch, 1975: 175)

— Мене всю наче порізали на шматки, подряпали й переїхали чим тільки можна, мовби плугом розчавили (Мердок, 2018: 243).

a) display of strong emotions;

b) disappointment because of injustice;

c) feeling of loss and confusion;

d) feeling of sadness and empathy;

e) disappointment, dissatisfaction with the writing;

f) relaxation of tension in relationships;

g) hope for a happy future;

h) ruining somebody's life;

i) vanity, hypocrisy;

j) feeling of depression and exhaustion.

Exercise 6. Find metaphors and state which of the stylistic devices and expressive means they are accompanied by (simile, paraphrasis, zeugma, repetition, asyndeton, parallelism, detachment, parcellation). Following the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate the metaphors. Define the aim of using the stylistic devices in question, and figure out whether their functions are preserved in the translation.

1. The sun was shining again, though a part of the sky was covered with dark metallic cloud which had been drawn across it like a curtain (Murdoch, 1975: 51).

— Знову засяяло сонце, хоча частина неба ховалася за темною, з металевим відблиском хмарою, мов за завісою (Мердок, 2018: 69).

2. The feathered songsters were still pouring forth their nonsense (Murdoch, 1975: 52).

— Крилаті щебетухи й досі розливалися безглуздими піснями (Мердок, 2018: 70).

3. Then the frail whitenesses would race about, caught in the car's motion, dash madly under the wheels, follow the whirlwind of the car's wake, and dissipate themselves farther along the road: so that the casting away of the petals seemed like a sacrifice or act of destruction, since that which was offered was being so instantly consumed and made to vanish (Murdoch, 1975: 54).

— Крихка білизна́ танцювала навкруги, підхоплена рухом автомобілів, божевільно кидалася під колеса, закручувалася вихором позаду, а трохи далі розсіювалася над асфальтом: те, як хлопчина кидав пелюстки, скидалося на жертвоприношення чи навмисну руйнацію, бо його дари миттєво знищувалися й назавжди зникали (Мердок, 2018: 73).

4. Julian took a long time growing up, she took little part in the self-conscious tribalism of the "teenage" world, and still preferred dressing her dolls to dressing herself at an age when most girls are beginning, even pardonably, to interest themselves in war paint (Murdoch, 1975: 55).

— Їй знадобилося чимало часу, щоб вирости, вона майже не брала участі в сором'язливому племінному житті підліткового світу й залюбки переймалася ляльковими, а не своїми власними, сукнями в тому віці, коли більшість дівчаток починає цікавитися (і це можна пробачити) бойовим розфарбуванням (Мердок, 2018: 74).

5. Spasms of prophetic homesickness pierced me as I rearranged the china and dusted it with my handkerchief, obsessive visions of burglaries and desecrations (Murdoch, 1975: 62).

— Поки я переставляв порцеляну й витирав із неї пилюку носовичком, мене протинали судоми пророчої ностальгії й переслідували нав'язливі видіння, у яких злодії вдиралися до будинку й паплюжили моє майно (Мердок, 2018: 84).

6. My people were shadows, my thoughts were epigrams (Murdoch, 1975: 62).

— Описувані мною люди були лише тінями, а їхні думки - сентенціями (Мердок, 2018: 84).

7. She said nothing in reply to my surprised greeting, marched past me into the sitting-room, selected one of the lyre-back chairs, pulled it away from the wall, sat down upon it and dissolved into desperate tears (Murdoch, 1975: 71).

— Вона не відповіла на моє здивоване привітання, а рушила просто до вітальні, обрала один зі стільців із гнутою спинкою, відсунула його від стіни, всілася та зайшлася розпачливими сльозами (Мердок, 2018: 98).

8. I've been living trapped inside a bad dream, my life has become a bad dream, the kind that makes you shout out (Murdoch, 1975: 72).

— Я жила в поганому сні, усе моє життя перетворилося на нічне жахіття, сон, від якого кричиш ночами (Мердок, 2018: 98).

9. Roger has become a devil. Some sort of devil. Or else he's mad (Murdoch, 1975: 73).

— Роджер наче осатанів. Обернувся на диявола. Або збожеволів (Мердок, 2018: 99).

10. Equally important is that humility, that sense of unavoidable limitation, which the artist must also feel when he sees, huge behind his own puny effort, the glimmering shade of perfection (Murdoch, 1975: 80).

— Так само важлива нікчемність, відчуття невідворотних обмежень своїх можливостей, що теж мусить навідуватися до кожного митця, який за власними кволими зусиллями бачить, як сяє примара досконалості (Мердок, 2018: 110).

Exercise 7. Find metaphors and state which of the stylistic devices and expressive means they are accompanied by (simile, epithet, allusion, repetition, detachment, asyndeton, polysyndeton, parallelism). Following the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate the metaphors. Define the aim of using the stylistic devices mentioned above and say whether their functions are preserved in the translation.

1.   By now they (pairs) were somewhere else, not in the Fitzroy or the Marquis or the Wheatsheaf or the Black Horse, but somewhere else: and the white ghosts of them blew into my eyes, like white petals, like white flakes of paint, like the scraps of paper which the hieratic boy had cast out upon the river of the roadway, images of beauty and cruelty and fear (Murdoch, 1975: 84).

— Тепер вони вже були деінде — не у «Фіцрої», чи в «Маркізі», чи в «Пшеничній в'язці», чи в «Чорному коні», а деінде, — і їхні білі привиди летіли мені в очі, наче білі пелюстки, наче білі лусочки фарби, наче білі клаптики паперу, які релігійний юнак кидав у течію проїжджої частини, — образи краси, жорстокості й страху (Мердок, 2018: 114).

2. This too was a portent, the vanishing object which preludes the vaporization of Aladdin's palace (Murdoch, 1975: 84).

— Це теж було знаменням — зникнення речей передує щезненню Аладдінового палацу (Мердок, 2018: 115).

3. And I was Siamese-twined to her mind (Murdoch, 1975: 92).

— А я зрісся з її свідомістю, мов сіамський близнюк (Мердок, 2018: 126).

4. The old terrible nervy vitality had been shaped by a mature elegance into an air of authority (Murdoch, 1975: 94).

— Зріла елегантність додала колишній жахливо нервовій життєвій енергії переконливого вигляду (Мердок, 2018: 129).

5. Her 'attack' now was hard to describe, it was so generalized throughout her being, but there was a steady emanation of pressure, generated by slight swaying movements, the angle of the head, the darting of the eyes, the trembling of the mouth (Murdoch, 1975: 95).

— Тепер важко було описати її «атаки», так вони вкоренилися в її існування, але в легких похитуваннях тіла, нахилі голови, пострілах очима, тремтінні уст постійно відчувався натиск (Мердок, 2018: 130).

6. The steel vibrated and sang, sang of the predatory women, Christian, Marigold, my mother: the destroyers (Murdoch, 1975: 109).

— Їхня сталь тремтіла й співала, співала про хижих жінок: Крістіан, Меріґолд, мою матір - жінок-руйнівниць (Мердок, 2018: 152).

7. Out in the street some blackness boiled in my eyes. Sun, filtered through hazy cloud, dazzled me. People loomed in front of me in bulky shadowy shapes and passed me by like ghosts, like trees walking (Murdoch, 1975: 114).

— На вулиці в очах закипіла чорнота. Сонце, що пробивалося крізь серпанок хмар, засліпило мене. Люди навпроти вимальовувалися грубими нечіткими силуетами й минали мене, мов привиди, мов ходячі дерева (Мердок, 2018: 157).

8. Rachel's big calm woman's face beamed upon me, the beneficent full moon, not the black moon dagger-armed and brimming with darkness (Murdoch, 1975: 115).

— Округле спокійне жіноче обличчя Рейчел сяяло переді мною милосердним місяцем уповні, а не тим чорним із кинджалом, по вінця повним темряви (Мердок, 2018: 159).

9. But loving him seemed like being in a box, and now I'm out of the box (Murdoch, 1975: 139).

— Округле спокійне жіноче обличчя Рейчел сяяло переді мною милосердним місяцем уповні, а не тим чорним із кинджалом, по вінця повним темряви (Мердок, 2018: 157).

10. Her wet mouth travelled across my cheek and settled upon my mouth, like the celestial snail closing the great gate (Murdoch, 1975: 140).

— Її вологі вуста помандрували моєю щокою та зупинилися на моїх губах, наче божественний равлик запечатав величні ворота (Мердок, 2018: 194).

Exercise 8. Define the metaphors and say whether they are simple or sustained/prolonged. Mind that there can occur several instants of metaphor in one example. Following the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate the metaphors.

1.   A letter is a barrier, a reprieve, a charm against the world, an almost infallible method of acting at a distance (Murdoch, 1975: 62).

— Лист – це перешкода, відтермінування смертного вироку, талісман, що оберігає від цілого світу, майже безвідмовний спосіб діяти звіддаля (Мердок, 2018: 85).

2. Then the frail whitenesses would race about, caught in the car's motion, dash madly under the wheels, follow the whirlwind of the car's wake, and dissipate themselves farther along the road: so that the casting away of the petals seemed like a sacrifice or act of destruction, since that which was offered was being so instantly consumed and made to vanish (Murdoch, 1975: 54).

— Крихка білизнá танцювала навкруги, підхоплена рухом автомобілів, божевільно кидалася під колеса, закручувалася вихором позаду, а трохи далі розсіювалася над асфальтом: те, як хлопчина кидав пелюстки, скидалося на жертвоприношення чи навмисну руйнацію, бо його дари миттєво знищувалися й назавжди зникали (Мердок, 2018: 73).

3. Writing to Arnold always, for some reason, provoked emotion and in this case there was superadded the memory of a scene of violence, which, in spite of my bland words, I knew the chemistry of friendship would take long to assimilate (Murdoch, 1975: 64).

— З якихось причин листи до Арнольда завжди викликали емоції… (Мердок, 2018: 86).

4. These are the greatest literary works in the world, where huge conceptions are refined into simplicity (Murdoch, 1975: 64).

— Це найвизначніші на світі літературні твори, у яких грандіозні ідеї втілені надзвичайно просто (Мердок, 2018: 87).

5. Trains induce such terrible anxiety. They image the possibility of total and irrevocable failure (Murdoch, 1975: 66).

— Скільки жахливих тривог через ці поїзди. Вони втілення можливості нашої цілковитої та остаточної поразки (Мердок, 2018: 91).

6. The trouble was that by now I felt so worried about Christian and so polluted by a sense of connection with her that it was a psychological necessity to send some sort of missive simply as an exorcism (Murdoch, 1975: 67).

— Проблема була в тому, що тепер я так переймався через Крістіан і почувався якимсь аморальним через зв'язок із нею… (Мердок, 2018: 91).

7. I suspect she felt later in life, as she grew old behind the counter, that if she had played her cards otherwise she could have made a much better bargain in life (Murdoch, 1975: 68).

— Підозрюю, що пізніше, постарішавши за прилавком, вона замислювалася, що, якби розіграла свої карти інакше, партія б завершилася значно більше на її користь (Мердок, 2018: 93).

8. It is as if I were building a barrier against him composed of words, hiding myself behind a mound of words (Murdoch, 1975: 82).

— Наче я збудував між нами стіну зі слів, заховався за словесним насипом (Мердок, 2018: 112).

9. We defend ourselves by descriptions and tame the world by generalizing (Murdoch, 1975: 82).

— Ми захищаємося означеннями та приборкуємо світ узагальненнями (Мердок, 2018: 112).

10. Looking for someone is, as psychologists have observed, perceptually peculiar, in that the world is suddenly organized as a basis upon which the absence of what is sought is bodied forth in a ghostly manner (Murdoch, 1975: 83).

— Пошуки чогось, як зауважили психологи, обмежують наше сприйняття: цілий світ раптово перетворюється на постамент, на якому примарно видніється те, що ми шукаємо (Мердок, 2018: 114).

Exercise 9. Find metaphors (1-10) and match them with their emotive functions (a- j). Say whether the functions of the metaphors are fully preserved in the translation. Explain what strategy was used in each case to achieve this objective. Point out the losses if there are any.

1.   My life is all compulsory. My child, my husband, compulsory. I'm caged (Murdoch, 1975: 176).

— Моє життя — самі лише обов'язки. Моя дитина, мій чоловік — обов'язки. Я опинилася в клітці (Мердок, 2018: 244).

2.   I put the telephone down. I felt the hand of destiny heavy upon me (Murdoch, 1975: 193).

— Я поклав слухавку й відчув, як тисне на мене рука долі (Мердок, 2018:267).

3. Was it (love) always there cooking, incubating, in the warm inwards of time, as the girl grew and filled out into bloom? (Murdoch, 1975: 205).

— Невже це кохання завжди визрівало, виношувалося в теплих нутрощах часу, поки дівчинка росла й розквітала? (Мердок, 2018:285).

4. A radiant force from within had puffed out my cheeks and smoothed the wrinkles round my eyes (Murdoch, 1975: 211).

— Промениста сила в мені випнула мої щоки й розгладила зморшки довкола очей (Мердок, 2018:293).

5. After I had been brooding upon this truly awe-inspiring insight for some time my heart suddenly nearly fell out of me because the telephone rang and I thought it might be her (Murdoch, 1975: 213).

— Я занурився в роздуми про це по-справжньому побожне й натхненне відкриття; зненацька серце мало не вискочило з грудей, бо задзвонив телефон, і я подумав, що це може бути вона (Мердок, 2018: 295).

6. One tends to live at a sort of level of anxiety and resentment where one's protecting oneself all the time. Climb above it, climb above it, and feel free to love! (Murdoch, 1975: 217).

— Ми весь час дратуємося та ображаємося заради самозахисту. Піднімімося вище за це, піднімімося вище та кохаймо вільно! (Мердок, 2018: 301).

7. I wish I could hold you to some sort of seriousness, you're so terribly sort of slippery today (Murdoch, 1975: 218).

— Мені хотілося б змусити вас побути серйозним, ви сьогодні страшенно ненадійний (Мердок, 2018: 302).

8. She's down the road with a young couple who are digging a conversation pit in their garden playroom (Murdoch, 1975: 234).

— Вона зрештою приєдналася до молодої пари, яка копає яму для балачок на дитячому майданчику (Мердок, 2018: 324).

9. As my eyes and my thoughts caressed and possessed her and as I smiled into her open attentive gaze with a passion and even with a tenderness which she could not see, I felt ready to fall to the ground fainting, perhaps dying, with the enormity of what I knew and she did not (Murdoch, 1975: 240).

— Поглядом і думками я пестив Джуліан і володів нею; посміхався у відповідь на її відкритий люб'язний погляд із такою пристрастю й навіть ніжністю, яких вона

не бачила; я відчував, що ось-ось упаду на землю, знепритомнівши, можливо, навіть помру від величі того, що знав, а вона — ні (Мердок, 2018: 332-333).

10. At that moment there was a pattering noise of clapping, rising to a rattling crescendo, the deadly sound of a dry sea, the light banging of many bones in a tempest (Murdoch, 1975: 259).

— Цієї ж миті затріскотіли оплески, що наростали гуркітливим крещендо, — нещадний шурхіт висхлого моря, легеньке поклацування безлічі кісток у поривах вітру (Мердок, 2018: 358).

a) feeling of gradual growth of love;

b) urge for better life, leaving behind all troubles;

c) lack of freedom; feeling trapped;

d) feeling of comfortable environment;

e) positive emotions and joy;

f) anxiety and fear;

g) disapproval and disappointment;

h) strong manifestation of emotions, feeling of admiration;

i) discomfort, embarrassment;

j) feeling of inevitability and imminence.

Exercise 10. Match the following stylistic metaphors (1-10) with their conceptual equivalents (a-j). Discover whether there are any losses in the translation of these metaphors. Define the strategies used to provide the same impact on the target language receptor.

1.Our friendship is a tough plant, Bradley (Murdoch, 1975: 89).

— Наша дружба, Бредлі, — невибаглива рослина (Мердок, 2018: 122).

2. Don't think I'm the devil incarnate, Bradley old man (Murdoch, 1975: 107).

— Бредлі, друзяко, не думай, що я якийсь демон у людській подобі (Мердок, 2018: 147).

3. My sister is not a sort of ping-pong ball (Murdoch, 1975: 165).

— Моя сестра — не м'ячик для пінг-понгу (Мердок, 2018: 229).

4. What dangerous machines letters are (Murdoch, 1975: 184).

— Листи — небезпечні механізми (Мердок, 2018: 255).

5. My marriage is a very strong organism (Murdoch, 1975: 173).

— Мій шлюб — дуже міцний організм (Мердок, 2018: 240).

6. My heart performed the same swoop into emptiness (Murdoch, 1975: 213).

— Моє серце знову кинулося в п'яти (Мердок, 2018: 296).

7. Perhaps all tears are an achievement (Murdoch, 1975: 226).

— Імовірно, будь-які сльози — це перемога (Мердок, 2018: 314).

8. Present-buying is a fairly universal symptom of love (Murdoch, 1975: 234).

— Купівля подарунків — загальновідомий симптом кохання (Мердок, 2018: 325).

9. Jealousy is a cancer, it can kill that which it feeds on, though it is usually a horribly slow killer (Murdoch, 1975: 247).

— Ревнощі — це рак, вони вбивають те, чим живляться, хоча зазвичай нікуди не поспішають (Мердок, 2018: 343).

10. Music can touch me, it can get at me, it can torment (Murdoch, 1975: 257).

— Музика може зворушити мене, може збентежити, може терзати (Мердок, 2018: 356).

a) Letters are mechanisms;

b) A heart is a jumper;

c) Crying is an accomplishment;

d) Friendship is a strong entity;

e) Marriage is a living being;

f) Jealousy is an illness and an assassin;

g) A man is (not) a monster;

h) Gifts are manifestation of love;

i) Music is a human being;

j) A woman is a ball.

Exercise 11. Match the following stylistic metaphors (1-10) with their ontological/conceptual equivalents (a-j). Define the strategies used to translate these metaphors. Explain the translator's choice.

1.   A scimitar of sweet sounds sliced the air and entered into the red scar and became pain (Murdoch, 1975: 258).

— Ятаган солодких звуків розітнув повітря та вп'явся в червоний рубець, обернувшись на біль (Мердок, 2018: 357).

2. It was the whistling electric kettle announcing that the water was boiling (Murdoch, 1975: 301).

— Це свистів електричний чайник, повідомляючи, що вода кипить (Мердок, 2018: 417).

3. But Julian was sleeping quietly and all my hope slept with her (Murdoch, 1975: 341).

— Але Джуліан спокійно спала, а разом із нею спали всі мої сподівання (Мердок, 2018: 470).

4. In waiting time devours itself (Murdoch, 1975: 351).

— Коли чекаєш, час пожирає сам себе (Мердок, 2018: 484).

5. Great hollows open up inside each minute, each second (Murdoch, 1975: 351).

— Кожна хвилина, кожна секунда перетворюється на порожню прірву (Мердок, 2018: 484).

6. But he's a red herring, I guess (Murdoch, 1975: 353).

— Але, гадаю, я просто використала його, щоб відволіктися (Мердок, 2018: 487).

7. The first days were a maelstrom of confusion, misunderstandings, incredulity (Murdoch, 1975: 381).

— Перші дні минули у вихорі зніяковілості, непорозуміння, недовіри (Мердок, 2018: 525).

8. I rolled in my guilt, in the very filth of it (Murdoch, 1975: 383).

— Я купався у своїй провині та її непристойності (Мердок, 2018: 527).

9. The West Wind reigns over the seas surrounding the coasts of these kingdoms <…> (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

– Західний вітер панує над морями, що оточують узбережжя цих королівств <…>.

10. That hint of loneliness, that soul of the sea which had accompanied her as far as the Lower Hope Reach, abandons her <…> (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

– Цей натяк на самотність, душа моря, яка супроводжувала її аж до Ловер Хоуп Річ, покидає її на повороті першої дуги вище <…>.

a) Music is a tormentor;

b) Time is an empty container;

c) A man is fish;

d) Utensil is an orator;

e) Time is wind;

f) Guilt is substance;

g) Hope is a sleeping creature;

h) Wind is a king;

i) Sea is a human being;

j) Time is a hungry eater.

Exercise 12. Find metaphors (1-10) and match them with their emotive functions (a- j). Considering the classification of strategies offered by the authors of this manual define the kinds of strategies used to translate these metaphors. Say whether their functions are fully preserved in the translation.

1. I closed my eyes and bowed my head before it. Could I transform all this extraneous sweetness into a river of pure love? Or would I be somehow undone by it, choked, dismembered, disgraced? (Murdoch, 1975: 259).

— Я заплющив очі та схилив перед болем голову. Чи вдасться мені перетворити всі ці сторонні солодкі потоки на ріки чистого кохання? Чи вони якось занапастять мене, задушать, розчленують, збезчестять? (Мердок, 2018: 359).

2. I was walking along a corridor composed entirely of cages. I was in a prison, I was in a concentration camp (Murdoch, 1975: 261).

— Ішов уздовж коридору, що складався із самих лише кліток. Я був у в'язниці, у концентраційному таборі (Мердок, 2018: 362).

3. I felt that I had reached the end of the world, I felt like a stag when it can run no farther and turns and bows its head to the hounds, I felt like Actaeon condemned and cornered and devoured (Murdoch, 1975: 262).

— Відчув, що опинився на краю світу, наче олень, який, не в змозі бігти далі, повертається та схиляє голову перед хортами. Відчув себе Актеоном (міфічний мислитель), проклятим, загнаним і роздертим на шматки (Мердок, 2018: 363).

4. I was made of something else, something delicious, in which consciousness throbbed in a warm daze (Murdoch, 1975: 273).

— Я складався з чогось іншого, чогось смачного, і в цьому теплому заціпенінні пульсувала моя свідомість (Мердок, 2018: 378).

5. I was made of honey and fudge and marzipan, and at the same time, I was made of steel (Murdoch, 1975: 273).

— Я був зроблений з меду, вершків і марципана, але водночас — зі сталі — Я був зроблений з меду, вершків і марципана, але водночас — зі сталі (Мердок, 2018: 378).

6. I was a steel wire vibrating quietly in the midst of blue emptiness (Murdoch, 1975: 273).

— Я був сталевим дротом, що ледь помітно вібрував у імлі синьої порожнечі (Мердок, 2018: 378).

7. This morning I had felt a cave-dweller emerging into the sun (Murdoch, 1975: 285).

— Цього ранку я почувався, як мешканець печери, що вийшов на сонечко (Мердок, 2018: 396).

8. As I stood there in that thick oppressive urban dusk breathing the breath of fear, smelling the dunes of dust, I became aware of being looked at by a figure standing in the long unlighted landing window of the house I was studying (Murdoch, 1975: 285).

— Я стояв у густих гнітючих міських сутінках, дихав страхом і вдихав запах порохнистих дюн; раптом помітив, що якась постать у високому неосвітленому вікні сходового майданчика будинку, який я розглядав, спостерігає за мною (Мердок, 2018: 396).

9. Bradley, how brave are you really? Are you going to lead me back to my parents? Are you going to stray me like a cat? You are my home now (Murdoch, 1975: 298).

— Бредлі, ну й мужній ви насправді! Ви збираєтеся відвезти мене назад до батьків? Вигнати, як кота? Ви тепер мій дім (Мердок, 2018: 413).

10. These days of paradise, rescued from the slow anxious mastication of time, should not be marred by pusillanimous fears of the future, or by that despair which Julian called my ''abstraction'' (Murdoch, 1975: 326).

— Ті дні в раю, позбавлені повільного дратівливого пережовування часу, не могли затьмаритися легкодухим страхом майбутнього чи тим розпачем, який Джуліан називала моєю ''замисленістю'' (Мердок, 2018: 449).

a) doom;

b) loneliness and confusion;

c) strong controversial emotions;

d) feeling of liberation, finding freedom;

e) anxiety and fear;

f) hopelessness and despair;

g) euphoria, detachment from routine;

h) intensity of happiness and wish to preserve those moments;

i) combination of fragility, sensitivity and strength;

j) feeling of safety.

Exercise 13. Find sea-metaphors occurring in Joseph Conrad's novels and decide which of them make up the conceptual metaphor "SEA IS A HUMAN BEING". Motivate your choice. Translate the following sentences trying to preserve all the metaphors. Explain what strategy you chose to translate them and why.

1. To get the best and truest effect from the infinitely varying moods of sky and sea, not pictorially, but in the spirit of their calling, was their vocation, one and all (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

2. The sea was one empty wilderness of black and white hills (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

3. It was the wintry, murky time of cold gales and heavy seas (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

4. It seems to me that no man born and truthful to himself could declare that he ever saw the sea looking young as the earth looks young in spring. But some of us, regarding the ocean with understanding and affection, have seen it looking old, as if the immemorial ages had been stirred up from the undisturbed bottom of ooze. For it is a gale of wind that makes the sea look old (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

5. The wind rules the aspects of the sky and the action of the sea (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

6. It is the same wind, the same clouds, the same wildly racing seas, the same thick horizon around the ship (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

7. The sea – this truth must be confessed – has no generosity. No display of manly qualities – courage, hardihood, endurance, faithfulness – has ever been known to touch its irresponsible consciousness of power (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

8. It was one of the days, when the might of the sea appears indeed lovable, like the nature of a strong man in moments of quiet intimacy (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

9. I saw the duplicity of the sea's most tender mood. It was so because it could not help itself, but the awed respect of the early days was gone. I felt ready to smile bitterly at its enchanting charm and glare viciously at its furies (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

10. Yet on approaching his abode I saw, like a flicker far behind the soiled veil of the four elements, the wearisome and splendid glitter of a blue sea <…> (Conrad URL: https://www.freeclassicebooks.com/joseph_conrad.htm).

Exercise 14. Study the following metaphors and define their emotive function. Say whether the functions of the metaphors are fully preserved in the translation. Explain what strategy was used in each case to achieve this objective. Point out the losses if there are any.

1. But grenades had staled on me; they were something listed on the back page of the local paper – so many last night in Saigon, so many in Cholon: they never made the European Press (Greene, 1991: 18).

– Але гранати мені вже набридли, про них тепер побіжно згадували десь на останніх сторінках місцевої газети: стільки-то вибухнуло минулої ночі в Сайгоні, стільки-то в Шолоні, — до європейської преси вони більше не потрапляли (Грін, 1985: 12)

2. I felt for the first time the premonitory chill of loneliness (Greene, 1991: 76).

– Я похолонув від передчуття самотності (Грін, 1985: 50).

3. He had in his hand the infinite riches of respectability (Greene, 1991: 76).

– В його руках незліченне багатство (Грін, 1985: 50).

4. His sad eyes would inquire mutely (Greene, 1991: 110).

– Його сумний погляд мовчки питав (Грін, 1985: 73).

5. <…> Fear couldn't count steps, hear, or see (Greene, 1991: 119).

<…> страх не лічить щаблів, не чує, не бачить (Грін, 1985: 79).

6. His conversation never took the corners (Greene, 1991: 138).

У розмові він був занадто прямолінійний (Грін, 1985: 91).

7. Loneliness lay in my bed and I took loneliness into my arms at night (Greene, 1991: 188).

– Самотність лежала поруч зі мною в ліжку, і самотність я обіймав ночами (Грін, 1985: 124).

8. His face lit up automatically (Greene, 1991: 209).

(The translator omitted this sentence. Is this omission reasonable in your opinion? Translate this sentence. Try to preserve the metaphor. Explain your choice of strategy.)

9. Rooms don't change, ornaments stand where you place them: only the heart decays (Greene, 1991: 228).

– Кімнати не міняються, прикраси стоять там, де їх поставлено, тільки серце старіє (Грін, 1985: 150).

10. Must I too have my foot thrust in the mess of life before I saw the pain? (Greene, 1991: 249).

– Мене треба теж кинути у вир життя, щоб я зрозумів людське горе?   (Грін, 1985: 164).

Exercise 15. Define the type of metaphor and the strategy used in translating it.

1. Then the old man dragged his voice up from the bottom of a well and said: "Brandy, Norris. How do you like your brandy, sir?" (Chandler, 2018: 5).

Тоді старий витягнув свій голос з дна колодязя і сказав: «Бренді, Норрісе. Як ви будете бренді, сер?» (Чендлер, 2021: 13)

2. "He was the breath of life to me – while he lasted. He spent hours with me, sweating like a pig, drinking brandy by the quart and telling me stories of the Irish revolution" (Chandler, 2018: 7).

«Він був для мене подихом життя, поки був. Він проводив зі мною години, пітніючи, як свиня, п'ючи бренді квартами і розповідаючи історії про Ірландську революцію» (Чендлер, 2021: 15).

3. "Do the two girls run around together?"

"I think not. I think they go their separate and slightly divergent roads to perdition" (Chandler, 2018: 8).

«Двоє дівчат гуляють разом?»

«Думаю ні. Думаю, кожна з них іде до погибелі своїм власним і дещо відмінним шляхом» (Чендлер, 2021: 17).

4. "If he's a crook, he knows his onions, and if he's an honest man doing a little loan business on the side, he ought to have his money" (Chandler, 2018: 9).

«Якщо він шахрай, то він собаку на цьому з'їв, а якщо він чесний чоловік, що трохи займається позиковими операціями на боці, він має отримати свої гроші» (Чендлер, 2021: 18).

5. I sat down on the edge of a deep soft chair and looked at Mrs. Regan. She was worth a stare. She was trouble. <…> I stared at her legs in the sheerest silk stockings. <…> The calves were beautiful, the ankles long and slim and with enough melodic line for a tone poem (Chandler, 2018: 11).

Я сів на край глибокого м'якого крісла і подивився на місіс Ріган. Вона вартувала пильного погляду. Від неї можна було чекати неприємностей <…>.

Я роздивлявся її ноги в найпрозоріших шовкових панчохах. <…> Красиві литки, довгі й стрункі щиколотки, мелодійної лінії яких вистачило б для написання симфонічної поеми (Чендлер, 2021: 20).

6. At seven-twenty a single flash of hard white light shot out of Greiger's house like a wave of summer lightning. As the darkness folded back on it and ate it up a thin tinkling scream echoed out and lost itself among the rain-drenched trees. I was out of the car and on my way before the echoes died (Chandler, 2018: 23).

О сьомій двадцять одинокий спалах жорсткого білого світла вистрілив з будинку Гайгера, як хвиля літньої блискавки. Коли темрява знову огорнула й поглинула його, почулося відлуння тонкого дзвінкого зойку, що загубився поміж залитих дощем дерев. Я вибрався з машини і був у дорозі до того, як відлуння стихло (Чендлер, 2021: 33).

7. The first thing I noticed was that a couple of strips of embroidered silk were gone from the wall. I hadn't counted them, but the spaces of brown plaster stood out naked and obvious (Chandler, 2018: 29).

Перше, що я помітив, це те, що зі стіни пропало кілька смужок вишитого шовку. Я їх не рахував, але проміжки коричневої штукатурки голо й очевидно виділялися (Чендлер, 2021: 40).

8. I drove past slowly, gnawing at an idea (Chandler, 2018: 45).

Я повільно проїхав мимо, терзаючи себе думкою (Чендлер, 2021: 57).

9. There were purple smears under her eyes and her face was gnawed white by nerves (Chandler, 2018: 46).

Під її очима виднілися фіолетові плями, а обличчя було добіла розтерзане нервами (Чендлер, 2021: 58).

10. He just stared at me, jiggling the cigarette. The blonde Agnes turned her head slowly and stared at me along the same level. Their glances contained almost the exact blend of foxiness, doubt and frustrated anger (Chandler, 2018: 68).

Він витріщився на мене, похитуючи сигаретою. Блондинка Агнес повільно повернула голову і так само витріщилася на мене. Їхні погляди виражали майже ідентичну суміш хитрості, сумніву й розпачливого гніву (Чендлер, 2021: 82).

Exercise 16. Define the type of metaphor in the source text and the strategy used in translating it.

1. "You're right," he acknowledged. "I tried to reorganize our tame detective force once, and my ears were properly pinned back" (Hailey, 1965: 7).

«Атож. Я в цьому переконався, коли спробував навести лад у нашій нікчемній охоронній службі. Мене відразу поставили на місце» (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

2. McDermott gave a cheerful grin which contorted his rugged, almost ugly features (Hailey, 1965: 8).

На Пітеровім обличчі з різкими, майже грубими рисами промайнула удавано бадьора посмішка (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

3. <…> Christine realized suddenly how very tired she was. In the ordinary way she would have been home at her Gentilly apartment hours ago. But today had been exceptionally full, with two conventions moving in and a heavy influx of other guests, creating problems, many of which had found their way to her desk (Hailey, 1965: 9).

Крістіна раптом відчула, як страшенно вона втомилася. Коли б день був, як день, вона давно вже спочивала б удома. Але сьогодні на неї навалилося стільки справ, як ніколи, – до готелю прибували учасники зразу двох з'їздів, збільшився їх наплив інших приїжджих, і все це створило проблеми, які доводилося розв'язувати переважно їй самій (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

4. He sat upright in the chair and had somehow thrown off the submissiveness, or most of it. It was a chameleon quality which sometimes bewildered those who knew him, setting them to wondering which was the real person (Hailey, 1965: 31).

Він випростався в кріслі, й покірливий, жалісний вираз раптом зійшов з його обличчя, очі дивилися майже твердо. Ця риса його вдачі – герцог умів змінюватися, як хамелеон, – не раз вражала його знайомих, і ніхто з них не знав напевно, коли він щирий, а коли прикидається (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

5. "It had been a full evening," Peter thought – "with its share of unpleasantness" – though not exceptional for a big hotel, which often presented an exposed slice of life that hotel employees became used to seeing (Hailey, 1965: 49).

«Сьогодні нудьгувати не довелося, – думав Пітер, – хоч веселого було мало…» А втім, він уже звик до того, що готель – це вмістилище людських драм, які часто розігруються в усій своїй непривабливості перед очима в службовців (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

6. The heavily jowled face of the ex-policeman <…> was carefully expressionless, though his little pig's eyes darted sideways, sizing up the scene around him. As always, he was accompanied by an odour of stale cigar smoke <…> (Hailey, 1965: 50).

Кругле, щокате обличчя екс-полісмена <…> мало підкреслено байдужий вигляд, але свинячі очі весь час бігали, підмічаючи все, що робиться навколо (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

7. Above, the sky was clearing after its interlude of storm, with a three-quarter moon beginning to break through, and around them the city centre was settling down to silence, broken by an occasional late taxi and the sharp tattoo of their footsteps echoing hollowly through the canyon of darkened buildings (Hailey, 1965: 54).

Небо вияснювалось після короткої зливи, і в розривах між хмарами вигулькував майже повний місяць. Центр міста засинав; серед тиші вони чули тільки клаксони нічних таксі та свої власні кроки, що глухою луною відбивалися в глибокій темній ущелині між домами (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

8. In ordinary circumstances, Peter <…> would have made a decision months ago to seek more satisfying work elsewhere. But circumstances were not ordinary. He had arrived at St Gregory under a cloud, which was likely to remain – hampering his chance of other employment – for a long time to come (Hailey, 1965: 55).

За звичайних обставин Пітер <…> давно знайшов би собі інше, пристойніше місце роботи. Та в тім-то й річ, що обставини були незвичайні: над ним висіли хмари,

важкі й безпросвітні, і кар'єра його надовго зайшла в глухий кут (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

9. <…> Peter McDermott had been the bright young man who appeared to hold the future in his hand. As a junior assistant manager, he had been selected for promotion when bad luck, plus indiscretion, intervened (Hailey, 1965: 55).

<…> Пітерові Макдермоту пророкували блискуче майбутнє. Молодого заступника чергового адміністратора мали вже перевести на вищу посаду, коли сталося лихо <…> (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

10. As with all hotels, the St Gregory stirred early, coming awake like a veteran combat soldier after a short, light sleep. Long before the earliest waking guest stumbled drowsily from bed to bathroom, the machinery of a new innkeeping day slid quietly into motion (Hailey, 1965: 63).

Як усі готелі, «Сейнт-Грегорі» прокидався раноб мов солдат-ветеран на передовій після короткого, чуткого сну. Задовго до того, як перший мешканець підводився з ліжка й, сонно спотикаючись, човгав до ванної, всі механізми готельної служби вже працювали злагоджено й ритмічно (Хейлі URL: https://readukrainianbooks.com/1131-gotel-artur-hejli.html#part1.).

Exercise 17. Translate the following fragments. When translating metaphors consider their functions and meanings to prevent the loss of emotional and expressive content in the target text. Motivate your choice of translation strategies.

1. The ruling law was simple – accident. The throw of dice, the turning of a card. From now on I would gamble and trust to luck. Maybe, I thought, it was in my character to be a gambler and fate had neatly arranged it so that I could play out my destined role. Maybe my short career as a man who traveled the Northern skies was an aberration, a detour and only now, back to earth, was I on the right path (Shaw, 1975: 19).

2. The vault attendant gave me a key and led me down a silent aisle of money. With the three thick manila envelopes under my arm, I couldn't help wondering how all the treasure lying in those locked boxes, the greenbacks, the stocks and bonds, the jewelry, had been accumulated, what sweat expended, what crimes enacted, through whose hands all those stones and all that luxuriously printed paper had passed before coming to rest in this sanctified cold steel cave (Shaw, 1975: 35).

3. I had only the vaguest notion of what was meant by the Mob and a perhaps exaggerated respect for its omnipotence, its system of intelligence, its power to seek out and destroy, the lengths it was likely to go to exact vengeance. One thing I was sure of. I was on its side of the fence now, whoever it might turn out to be, and I was playing by its rules. In one moment in the tag end of a cold winter night, I had become an outlaw who could look only to himself for safety (Shaw, 1975: 41).

4. I had always wanted to travel, and now traveling would be both a pleasure and a necessity. Luxuriously, I lit a cigar and leaned back in my chair and thought of all the places I would like to see. Europe. The words London, Paris, Rome rang pleasantly in my mind (Shaw, 1975: 42).

5. The case fitted snugly into the larger of the two bags. I was now armed for travel, Ulysses with the black ships caulked and a fair wind behind him, unknown perils beyond the next promontory (Shaw, 1975: 95).

6. The train went into a tunnel and it was absolutely dark in the compartment. I wished the tunnel would go on forever. Self-pityingly, I remembered the nights at the St Augustine and thought, darkness is my element.

Sometime after we emerged from the tunnel, we were in sunlight. We had climbed out of the gray cloud that hung over the Swiss plain. The sunlight was somehow an affront to my sensibility (Shaw, 1975: 111).

7. When I told the clerk at the reception desk that I had no reservation, his face took on that distant no-room-at-the-inn look of hoteliers in a good season. He had pierced my disguise instantly. 'I'm afraid, sir,' he began, 'that...' (Shaw, 1975: 114).

8. The next day, feeling that perhaps I would never pass this way again, I took the *rapido* to Venice, a city that I believed, rightly as it turned out, would be even sadder at that season than Milan. The misty canals, the sad hooting of boat-horns, the black water and mossy pilings in the gray Adriatic winter light did much to restore the sense of my own dignity and erase the memory of the athletic frivolity of St Moritz (Shaw, 1975: 134).

9. "What are you driving at, Fabian?" I could not get over the feeling that moment by moment a web was being spun around me and that, in a very short time, I would be unable to move, or even utter a sound (Shaw, 1975: 151).

10. The image of Pat came immediately to my mind, in a wave of tenderness, mingled with regret. I had rarely even thought of her during the years at the St Augustine. The protective, icy numbness that had come over me that last day in Vermont was melting fast in the company of Lily and Fabian. I had to recognize that, like it or not, I was once again exposed to old emotions, old loyalties, to the memories of distant pleasure (Shaw, 1975: 175).

Exercise 18. Translate the following fragments. When translating metaphors consider their functions and meanings to prevent the loss of emotional and expressive content in the target text. Motivate your choice of translation strategies.

1. He nodded. We were climbing into the foothills of the Alpes Maritimes, the road winding through stands of pine, olive groves, and vineyards, the air spiced and fragrant. In that innocent countryside, under the Mediterranean sun, the idea of danger was incongruous, the haunted dark streets of nighttime New York remote, another world. I would have preferred to keep quiet, not because I wanted to hide the facts, but from a desire to enjoy the splendid present, unshadowed by memory. Still, Fabian had a right to know. As we drove slowly, higher and higher into the flowered hills, I told him everything, from beginning to end (Shaw, 1975: 179).

2. Inside the museum, which was nearly deserted, I was more puzzled than anything else by the collection. I had never been much of a museum-goer, and what taste I had in art was for traditional painters and sculptors. Here I was confronted with shapes that existed only in the minds of the artists, with splotches on canvas, distortions of everyday objects and the human form that made very little sense to me. Fabian, on the other hand, went slowly from one work to another, not speaking, his face studious, engrossed. When we finally went out and started toward our car, he sighed deeply, as though recovering from some tremendous effort. "What a treasure-house," he said. "All that energy, that struggle, that reaching out, that demented humor, all collected in one place. How did you like it?" (Shaw, 1975: 180).

3. The towns we passed through were clean and orderly, the fields geometrically precise, the buildings, with their great barns and sweeping, slanted eaves, witnesses to a solid, substantial, peaceful life, firmly rooted in a prosperous past. It was a landscape for peace and continuity, and you could not imagine armies charging over it, fugitives fleeing through it, creditors or sheriffs scouring it. I firmly shut out the thought that, if the policemen we occasionally passed and who politely waved us through the immaculate streets knew the truth of the history of the two gentlemen in the gleaming automobile, they would arrest us on sight and escort us immediately to the nearest border (Shaw, 1975: 200).

4. Since there was no possible way Fabian could risk any more of our money while we were on the road, I was freed, at least for the day, from the erratic nervousness, that fluctuation between trembling hope and taut anxiety that came over me whenever I knew that Fabian was near a telephone or a bank. I hadn't had to take an Alka-Seltzer that morning and knew that I was going to be pleasantly hungry at lunchtime. As usual, Fabian knew of a beautiful restaurant in Bern and promised me a memorable meal (Shaw, 1975: 200).

5. Contemplating his lifetime in the speeding car, he shook his head sorrowfully. 'We are caught in cycles of catastrophe. Perhaps right now we are in the lull before the

storm. It is best to take what small precautions we can. And without wishing to harp on ugly matters, you're more vulnerable than most. There's no way of being sure that you'll be able to go on forever unrecognized. At any moment, some extremely unpleasant chap may present you with a bill for one hundred thousand dollars. It would be cozier if you could pay it promptly, wouldn't it?' (Shaw, 1975: 204).

6. "A wealthy, pretty wife from a good family would be an excellent disguise. It would take a leap of imagination on anyone's part to guess that the well-mannered young man, moving easily in the cream of international society and married to solid old English money got his start by swiping a packet of hundred-dollar bills from a dead man in a sleazy hotel in New York. Do I make sense?" (Shaw, 1975: 205).

7. It was a marvelous morning, the air glittering, the snow perfect, the girls graceful and happy in the sunshine, the speed intoxicating. By itself, I thought at one moment, it made everything that had happened to me since the night in the Hotel St Augustine almost worthwhile. There was only one slightly annoying development. A young American, hung with cameras, kept taking photographs of us again and again, getting onto the lifts, adjusting our skis, laughing together, starting off down the hill (Shaw, 1975: 217).

8. There was a general air of sunburned health and offhand camaraderie among the guests, and through the course of the evening, during which I listened to a good deal of random conversation, I heard no one nibbling away at anybody else's reputation. While I wondered secretly how so many grown men could find the time away from their jobs to achieve the mountaineer bronze that was the standard male complexion, I asked no questions and was asked no questions about my profession in return (Shaw, 1975: 226).

9. Looking around the candlelit room at the immaculate men and the perfectly turned out women, all of them imperiously privileged and at ease with fortune, I felt with added intensity the power of Miles Fabian's arguments in favor of wealth. If there were rifts, divisions, jealousies here, they were not evident, at least to me. Assembled

for celebration, the guests were a joyous company of equal friends, secure against disaster, above petty care (Shaw, 1975: 226).

10. I left the gallery saddened, but somehow also uplifted. I wasn't certain enough about my taste to be able to pronounce whether or not the paintings were good or bad, but they had spoken to me directly, had reminded me, elusively but surely, of something I didn't want to forget about my native country. I walked slowly through the bustling streets, puzzling over the experience. It was very much like what I had felt about books at the age of thirty, when I had begun to read seriously, the sense that something enormous and enigmatic was being tantalizingly revealed to me. I remembered what Fabian had said the morning we had visited the Maeght Museum in St-Paul-de-Vence - that after I had looked enough I would pass a certain threshold of emotion. I resolved to come back again the next day (Shaw, 1975: 261).

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