



Analysis of Metaphor Translation in Literary Text

Kayar Gulnoza Chariyevna

Teacher, at Navoi State pedagogical Institute

Abstract

This article focuses on translation issues of the Uzbek novel "Days Gone By" by Abdulla Qadiri from Uzbek into English and Russian languages. The article discusses stylistic, literary, cultural and cognitive peculiarities of translation from one language into another. These characteristics can, especially, be observed in stylistic devices translation such as metaphors, idioms, epithets and so on.

Keywords: metaphor, stylistics, authenticity, epithet, equivalent, trope, adequacy, translatology, image, stylistic device, paraphrase, untranslatable, calque.

Khajieva claims that "Stylistic correspondence embraces such issues as choosing appropriate language units in the process of translation and delivering them without distorting the meaning or national colour. This sphere of investigation finds itself in the juncture of two interdependent subjects as stylistics and theory of translation"¹. In this section we will analyse how metaphors used in the novel "O'tkan kunlar" ("The Days Gone by") by Abdulla Qadiri were translated into English and Russian languages by translators, whether stylistic correspondence and authenticity of the text were kept, what strategies and ways of metaphor translation were used. The given novel has long become a national heritage of Uzbek literature, hundreds of scientific papers and works are devoted to this novel and to the other masterpieces of Abdulla Qadiri. The main characters of the novel Otabek and Kumush are usually mentioned as symbols of true love, statements and separate phrases from the novel are very often used among people in order to intensify expressiveness and meaning. For example, most of the time we can hear such expressions as "...shunday kelinimiz bor ekan, bilmay yurgan ekanmiz", "bu uydan hech kim norizo bo'lib ketmagan" and so on.

The writer uses abundance of stylistic devices, especially, metaphors so that to describe characters' appearance and personality. Below is a table made by Khajieva² where there are excerpts from the novel describing appearance of Kumush, English translation belongs to Carol Ermakova who translated the novel into English through mediator language - Russian.

Kumush is a true representative of a pure eastern beauty, the author uses various metaphors and epithets in order to describe her divine appearance. However traits of beauty may differ from culture to culture.

¹ Khajieva, Decoding of Stylistic Devices in Russian and English Translations of the Uzbek Novel "Days Gone By" by Abdulla Qadiri (Stylistics Correspondences and Transformations), 2019: 541.

² ibid: 542.



Uzbek Original Language	“Uning qora zulfi par yostiqling turli tomoniga tartibsiz suratda t’oz’gib, quyuq jingila kiprikostidagi tim qora k’ozlari bir nuqtaga tikilgan-da, nimadir bir narsanik’organ <i>kabi</i> ... qop-qora kamon (epithet), o’tib ketkan nafis, qiyiq qoshlari chimirilganda, nimadir birnarsadan cho’chigan <i>kabi</i> ... to’lgan oydek (simile) g’uborsiz oq yuzi biroz qizillikka aylangan-da, kimdandir uyalgan <i>kabi</i> ... [...] Bu qiz suratida ko’ringan malak (metaphor) qutidorning qizi — Kumushbibi edi. [...] Kumushbibining sezilar-sezilmas kulimsirashidan yoqutdek (simile) irinlari ostidagi sadafdek (simile) oq tishlari ko’rinib ketdi ersa-da, biroq uning bu holi tezlik bilan tundliqqa alishindi”(<i>Qodiriy A. 2007</i>).
Russian Mediator Language	“На подушках в беспорядке разметались её черные косы, угольно-черные глаза из-под длинных пушистых ресниц, <i>словно</i> заметив что-то, смотрят в одну точку... Иссиня-черные, чрезвычайно тонкие изогнутые брови сдвинуты, <i>будто</i> она встревожена чем-то... Луноликое(epithet), беззаботно ясное (epithet) лицо слегка тронуту стыдливым (epithet) румянцем...[...] Ангел (metaphor), воплощённый в образе девушки, был дочерью кутидора – Кумушбиби. [...] На рубиновые (epithet) губы Кумуш-биби незаметно набежала улыбка, обнажая жемчужные (epithet) зубы, однако тут же её лицо приняло холодное выражение”(<i>Кадыри А., 2009</i>).
English Target Language	“Her black braids lie tangled among the pillows, her jet-black eyes gaze out from under her long thick eyelashes, staring into space <i>as though</i> she had glimpsed something... Her fine blue-black arched (epithet) brows are knitted into a frown <i>as though</i> something troubles her... A bashful (epithet) blush lightly flushes her clear, carefree face, round and luminescent as the full moon. (simile) [...] This angel (metaphor) in the form of a girl is Kutidor’s daughter, Kumush-bibi.[...] A smile run imperceptibly over Kumush-bibi’s ruby (epithet) lips, her pearly (epithet) teeth flashed fleetingly, but her face froze into a cold expression”(<i>Qadiri A., 2018</i>).

Qodiri artistically uses several metaphors to describe Kumushbibi's special attractiveness and translators masterly translated these metaphors and epithets in their turn and achieved the expected effect on readers. The author describes her eyes, hair and brows with words such as "tim qora", "qop-qora" and in order to give the same effect translators use metaphors "угольно-черные" (metaphor), "иссиня-черные", "jet-black", "blue-black". For describing her eyebrows Qodiri use the word "kamon" which means a bow, in English and Russian this metaphor is translated with a participle "arched" and "изогнутые". For illustrating red lips the author uses a simile "yoqutdek irinlari", in Russian and English a similar metaphor is used: "ruby", "рубиновые". Kumushbibi's beautiful white teeth are described in Uzbek with the following simile: "sadafdek oq tishlari"; however, for expressing this same expression epithets are used in English and Russian: "pearly teeth" and "жемчужные зубы". For describing the whiteness of the heroine's face the author again uses a simile "oydek yuzi", and this part is also translated with the help of simile and metaphor: "as the full moon", "лунолика". Thus, translators manage to transfer the same effect on the readers as the original text: by using a great variety of metaphors, epithets and similes they make it possible to imagine Kumushbibi's unique eastern beauty.

In the next tables we can see as the ST is translated the stylistic devices are changed by equivalents or alike tropes:³

Language	Uzbek	Russian	English
Word and its translation	to’lganoydek	лунолика	as the full moon
Form of Trope	simile	epithet	simile
Image	moon	moon	moon

³ Khajieva, Decoding of Stylistic Devices in Russian and English Translations of the Uzbek Novel "Days Gone By" by Abdulla Qadiri (Stylistics Correspondences and Transformations), 2019: 543-544.



Language	Uzbek	Russian	English
Word and its translation	kamon	изогнутый	arched
Form of Trope	epithet	attribute (not trope)	epithet
Image	bow		a curved structure

Language	Uzbek	Russian	English
Word and its translation	Yoqutdek	рубиновые	ruby
Form of Trope	simile	epithet	epithet
Image	ruby	ruby	ruby
Word and its translation	sadafdek	жемчужные	pearl
Form of Trope	simile	epithet	epithet
Image	pearl	pearl	pearl

In the excerpt below we can see that a translator changes a phrase by a metaphor in order to transfer the situation occurring at that time:

Uzbek Original Language	Otabekning qulog'iga eshiltgan bu tovush uning <i>yuragini ingichka yeriga borib tekkan edi</i> (Qodiriy A., 2007) (idiomatic expression).
Russian Mediator Language	Эти слова, достигшие слуха Атабека, <i>затронул и самые нежные струны его сердца</i> (Кадыри А., 2009) (idiomatic expression).
English Target Language	When the sweet melody (metaphor) of these words reached Atabek's ears, <i>they tugged at his very heartstrings</i> (Kadiri A., 2018) (idiomatic expression).

The words "tovush" in Uzbek and "слова" in Russian are translated into English with the help of metaphor - "the sweet melody". Thus, while translating metaphors a translator may use equivalent in TL, or a metaphor based on a similar conceptual domains, omit the metaphor or even insert a metaphor in the place where the author of the original text is not using any.

In the work of translation the term "adequacy" is often used. An adequate translation is accurate and explicit to the original text. Olimova D. believes "It is impossible to get an adequacy via word-for-word translations".⁴ Olimova continues her opinion about translation and says: "Certainly, it is apparent that the basic unit of the language is a word. Scientists claim that the most important indicators for literary work - artistry, image, imagery, symbolism and meticulousness - all are hidden, expressed in the word, and carried out by them. Hence, the choice of words is of paramount importance in literary translation".⁵ Below we are going to look into more metaphors from the novel *O'tkan kunlar* in Uzbek⁶ and translations in Russian⁷ and English⁸. First of all, let us outline the main techniques for translating metaphors.

There are three main strategies of metaphor translation found in translatology and these are: 1) a metaphor into the same metaphor, named direct translation; 2) a metaphor into a different metaphor - substitution of the image in the SL by a TL metaphor with the same or a similar sense and the same or similar associations; 3) a metaphor into the sense - paraphrase, a shift to a non-figurative equivalent.⁹

Newmark contributed to translatology with his seven strategies of metaphor translation. They are:

1. Reproducing the same image in the TL. This is the best way to translate stock metaphors, most frequently, idioms.

⁴ Olimova, Translation Issues of Lexemes Expressing Personality in the Novel "The Days Gone By" by Abdulla Kodiri, 2019: 169.

⁵ ibid: 169.

⁶ Qodiri, *O'tkan kunlar*, 2018.

⁷ Safarov, *Минувшие дни*, 2009.

⁸ Tukhtasinov, *The Days Gone By*, 2017.

⁹ Bassnett, *Comparative Literature. A Critical Introduction*, 1993: 120.



2. Replacing the image in the SL with a standard TL image. It is used when there is no image that corresponds exactly to the one in the SL and which does not clash with the TL culture.
3. Translating metaphor by simile. This strategy modifies an emotive metaphorical expression to suit the TL if that context is not as emotive in character as the SL.
4. Translating metaphor by simile-sense.
5. Converting a metaphor to its sense. This is a strategy where the image of the SL is reduced to its sense and rewritten to suit the TL.
6. Deleting. It is used when the metaphor is redundant.
7. Combining the same metaphor with the sense.

These strategies are arranged according to preference, i.e. translators should opt for the initially given techniques, and then if it is not possible, due to cultural clashes, they can move down the list and choose from other strategies.¹⁰

During translation stylistic changes may occur. According to Bakaeva M. those stylistic changes might be as follows: 1) the change of form of the device but the image stays unchanged; 2) the change of the image but stylistic device remains unchanged; 3) change of both device and image due to reader's pragmatic and cultural understanding; 4) compensation.¹¹

Now, let us observe some of the techniques used for metaphor translation in the excerpts from *O'tkan kunlar* by Abdulla Qodiri.

➤ Using equivalents:

Uzbek language	Мана, мажлис аъзолари шунақангғи бир-биранидан ўтоқ малаклар, парилар эдилар. ¹²
English language	The members of the party were so beautiful like princesses; they were angels of the party. ¹³
Russian language	В общем, девичник вобрал в себя бесподобных, одна лучше другой девушек-ангелов, прекрасных, как пери... ¹⁴

The equivalent of the metaphor "malak" in Uzbek is expressed with equivalents in English "angel" and in Russian "девушка-ангел", at the same time the translator of English text uses the analogue - the word "princess" for the words "pari" and "пери", thus, the translators achieve the expected goal as the ST. They manage to describe how beautiful the gathered girls at Kumush's girls' party. But after the author describes Kumush, it turns out that she is the prettiest of all.

Uzbek language	"Давлатимиз устунни , падари арус шаҳаншоҳи Мусулмонкул баходир хузурларига номаи хумоюн ба - робари Ўш мадорисотида таҳсилда бўлинган фақир қирғиз туллобига марҳамат буюрганлари ҳадоё туллобнинг даражаи илмияларини имтиёзан тақсим қилиндилар ..." (ibid: 62)
English language	"This blessed letter to Courageous Musulmonkul, who is the pillar of our country, who is the father-in-law of our khan..." (ibid: 116)
Russian language	"Опоре Царства, Тестю Хана, Мусульманкул-бахадур, а вместе с ним и Благословенному Хану..." (ibid: 120)

¹⁰ Newmark, A Textbook of Translation, 1988: 95.

¹¹ Bakaeva, Angliya-AQSh adabiyotidan o'zbek tiliga she'riy tarjima va qiyosiy she'rshunoslik muammolari, 2004: 50.

¹² Qodiriy, O'tkan kunlar, 2018: 28.

¹³ Tukhtasinov, The Days Gone By, 2018: 57.

¹⁴ Safarov, Минувшие дни, 2009: 60.



In the excerpt above for the metaphor "davlatimiz ustuni" translators also used equivalents in TL: "the pillar of our country" and "опора царства".

➤ Using analogues (substitution):

Uzbek language	Сиз ҳам маним куйган жонимга ўт ёқманг-да, агар қўлингиздан келса, бу ўртанган синглингизни тинчитинг (ibid: 200).
English language	Don't put oil into the fire, if you can calm your burning sister (ibid: 367).
Russian language	Вместо того, чтобы раздувать пламя горя в моей душе, вы бы лучше утешили свою сестру... (ibid: 370)

In this excerpt the metaphor in SL is substituted by another one in TL, but the image of fire and burning stays in all the three languages, which transmit the meaning of a strong envy, jealousy, regret, etc.

➤ Using calque (direct translation)

Uzbek language	« Хувалборий ... кўзимизнинг нури, белимизнинг қуввати, хаётимизнинг меваси ўғлимиз мулла Отабекка етиб маълум ва равшан бўлғайким , алхамдулиллоҳ биз дуоғўй падарингиз , муштипар онангиз ва яқин дўстларингиз мунда Хақ таолонинг ҳифзи химоятида сиҳҳат ва саломат бўлиб кўз нуримизнинг дуойи жонини субҳи шом , балки аладдавом раббулоламиндан ражо ва таманно этмакдамиз (ibid: 17).
English language	May God the Creator send this a priceless gift to the light of our eyes, the strength of our loins, the fruit of our life, our son mullah Otabek, praises be to Allah, I am your advocate, the Father and Creator, feeble your mother and your close friends have been living under the protection of God, healthy and well all day and night, praying for the welfare of the creator, of light for our eyes (ibid: 36).
Russian language	"Ниспосланному нам Всевышним Создателем бесценному дару, свету очей наших, силе чресел наших, плоду жизни нашей, сыну мулле-Атабеку за сим сообщаем, хвала Аллаху, я, ваш отец и заступник перед Создателем, немощная матушка ваша и близкие друзья ваши пребываем под защитой Всевышнего во здравии и благополучии, денно и нощно моля творца о благополучии света очей наших (ibid: 38).

In the excerpt above the author uses several metaphors to describe Otabek's parents' love towards him, and translators in their own turn provide word-for-word translation, which is also regarded as calque.

Uzbek language	Артиниб олғандан кейин яна оёғ устида тўхтаб қолди. Яширинган гўзал иккинчи қайта кўринмади, эҳтимолки, Отабекни ипсиз боғлаб, ўзи қайси бурчакдан бўлса ҳам асирини тамоша қилар эди (ibid: 33).
English language	After drying with a towel, he took a glance at the path. The hidden beauty didn't appear again. Perhaps she had tied him up without a rope and was watching her prisoner from a secret place (ibid: 66).
Russian language	И совершив омовение, Атабек всё ещё продолжал смотреть туда. Но она так и не появилась. Может быть, выглядывает откуда-нибудь и посмеивается над своим пленником, которого связала без веревки (ibid: 70).



Here the writer refers to Otabek as a prisoner ("asir") and into English and Russian it is also given with a word quite alike. The Uzbek saying "ipsiz bog'lamoq" is expressed in English and Russian as a result of direct translation: "she had tied him up without a rope" and "связала без веревки".

Uzbek language	Чунки мажлис ўрнини айтса поччаси билан жияни Раҳматнинг ҳам қўлга тушишлари аниқ ва бунинг билан ул ўз оёғига болта қўйган бўлар эди. (ibid: 35).
English language	Because if he told where the meeting had been held, his brother-in-law and cousin Rahmatilla also would get caught for sure and with such act he would chop off his legs himself (ibid: 69).
Russian language	Ведь если он скажет в чьем доме это было, арестуют и шурина, и племянника Рахмата. Рассказать об этом - все равно, что ударить себя же топором по ногам: некуда будет податься (ibid: 73).

The Uzbek idiom "o'z oyog'iga bolta qo'ymoq" is translated into English and Russian word-for-word, as there are no equivalents or analogues in the TL and this expression describes best the narrated situation: "he would chop off his legs himself" and "все равно, что ударить себя же топором по ногам".

➤ Using a paraphrase or deleting a metaphor:

Uzbek language	Танчанинг икки биқинида икки хотин: булардан биттаси ичидан атлас қўйнак, устидан одми хон атлас гуппи кийган, бошига оқ даканани хом ташлаган, ўттуз беш ёшлар чамалиқ гўзал, хуш бичим бир хотин. Юзидан мулойимлик, эрига итоат, тўғрилиқ маънолари томиб турган бу хотин кутидорнинг рафиқаси — Офтоб ойим, иккинчиси етмишлардан ўткан бир кампир. (ibid: 13).
English language	On both sides of the hearth are two women: one of them – stately, beautiful, open, friendly and gentle, with an expressive of absolute obedience to her husband face - a woman of about thirty-five, dressed in a satin dress, a short quilted padded jacket, her head draped with a white kerchief, a qutidor's wife – Oftoboyim. The second one – an old woman of about seventy years was named Oyisha-bibi, her mother. (ibid: 29-30).
Russian language	По обе стороны сандала расположились две женщины: одна из них статная, красивая, с открытым, приветливым и кротким, выражающим полное повиновение мужу лицом - женщина лет тридцати пяти, одетая в атласное платье, короткую ватную стеганую душегрейку, на голову накинута белый платок. Это - Афтаб-айм, супруга кутидора. Вторая - старуха лет семидесяти - Айша-биби, ее мать (ibid: 31).

Here Qodiri uses a metaphor in Uzbek to describe Oftoboyim's appearance: "yuzidan muloyimlik, eriga itoat, to'g'rilik ma'nolari tomib turg'an" - the expression of her face is shown to be similar to drops of water, but as there is no such a metaphor in English and Russian, the metaphor is deleted.

Uzbek language	Шариъат ишига шарм йўқ, дейдирлар ўрток, агарчи сиз билан менга бир мунча оғирроқ бўлса ҳам яна сўзлаб ўтишга ҳожат бор: кунлардан бир кун тақдир шамоли юрадир-да бир кимса-нинг ифбат пардаси остида ўлтурган қизининг юзидаги ниқобини кўтариб иккинчи томондан бизнинг Отабекни шу афифага рўбарў қиладир. Шу дақиқадан бошлаб бекда у афифага қарши бир ишқ, ҳам чин бир ишқ туғуладир... (ibid: 22).
English language	My friend, they say, if love does not contradict the Shariat there is nothing



	to be ashamed of and even, perhaps, more seriously, we will be with you, but some of the facts of the case still need to be clarified: on one hand, one day a gust of wind lifted the fate of opening up the face of an innocent young daughter of a respectable man, and on the other hand, allowed to see her face to our Otabek. And from that moment in his heart kindled love for that beauty, true love..." (ibid: 44-45).
Russian language	Друг мой, говорят, если любовь не противоречит шариату, нечего ее стыдиться и даже, быть может, несколько тяжело будет нам с вами, но некоторые обстоятельства дела все же нужно будет прояснить: с одной стороны, в один из дней дуновение ветра судьбы приподняло покрывало с лица невинной юной дочери одного почтенного человека, и с другой стороны, позволило увидеть ее нашему Атабеку. И с этой минуты в сердце его загорелась любовь к этой красавице, истинная любовь... (ibid: 47).

A. Qodiri uses here a metaphor "iffat pardasi", but since there is not equivalent of this word in English and Russian, in English it is omitted and in Russian this metaphor is expressed with a word "покрывало".

Uzbek language	Бу от савдоси эмас, умр савдоси, биродар, — деди Зиё ака, — янгамиз билан кенгашингиз, Отабек ва отаси тўғриларидан билганларингизни сўзлангиз, шундан кейин хўб ўйлашиб бизга жавоб берингиз (ibid: 22).
English language	– “We are not talking about buying a horse, but about the fate of a man, my friend”, – Ziyó Shohíchi said. – “Of course, consult with your spouse and tell her all that you know about Otabek and his father, then think twice on this matter and give the answer.” (ibid: 45).
Russian language	Речь не идет о приобретении коня, а о судьбе человека, друг мой, - живо откликнулся Зия-шахичи. - Конечно, посоветуйтесь с уважаемой госпожой и поведайте ей обо всем, что вы сами знаете об Атабеке и его отце, затем вместе хорошо обдумайте это дело и дайте ответ (ibid: 48).

In the above excerpt the Uzbek saying expressed with metaphors is translated into English and Russian with the help of a paraphrase, since there is no such an expression in any of these TL.

➤ Adding a metaphor:

Uzbek language	Кечагина қонлиқ қиличини фуқаро устида юргузиб турған Азизбекка унинг тиғи зулми билан қора қониға беланилган ўғлининг , отасининг , онасининг , оғасининг мазлум гавдаси тупроқ остида ҳали чириб битмай туриб бу кун халқ яна Азизбекка , ўша қонхўрға ўз қони билан ямин этди (ibid: 17).
English language	– And yet that same Azizbek, who yesterday recorded the subjects over a bloody sword, from whose cruel black bloody hands, killing sons, fathers, mothers, brothers, who have not yet been turned into ashes, that same fully refreshed Azizbek - the bloody people today again promised to serve faithfully and to defend him until the last drop of blood (ibid: 36).
Russian language	И все же тому самому Азизбеку, который еще вчера заносил над поданными кровавый меч, от жестокой руки которого, исходя черной кровью, погибли их сыновья, отцы, матери, братья, еще не превратившиеся в прах, тому самому Азизбеку-кровопийце народ



	сегодня вновь обещал служить верой и правдой и защищать его до последней капли крови (ibid: 39).
--	--

In these excerpts we can observe that even though A. Qodiri does not use a metaphor in the original saying "mazlum gavdasi tuproq ostida hali chirib bitmay turib", in English and Russian metaphors are used by translators to add more expressiveness: "who have not yet been turned into ashes", "еще не превратившиеся в прах".

Uzbek language	Ҳар бир гал Марғилон борғанида олиб боратурған нафис совғалари бу гал жуда захарлик, ортиқча аламлик бир совғага айланган, Кумушбиби бу совуқ кундаш сов-ғасини кўрганда эҳтимол... нималар бўлар ва қандоғ ҳолларга тушар эди (ibid: 74).
English language	Every time when he visited Margilon, he used to bring nice gifts to her, but this one would be not a gift but poison, extreme and severe disaster; if Kumush heard about her rival... What would happen then... What state she would be in... (ibid: 136).
Russian language	Вместо изящных подарков, которые он обычно привозил ей в Маргилан, в этот раз он преподнесет Кумуш-биби сосуд с ядом жестокой обиды. Он подарит ей... соперницу, и неизвестно еще, что будет с ней, как она перенесет такое горе (ibid: 151).

In the lines above a word combination from adjective and noun - "zaharlik, ortiqcha alamlik bir sovg'a" in the ST is substituted by metaphors in the TT: "would be not a gift but poison" in English translation and "сосуд с ядом жестокой обиды" in Russian translation, this way the translators manage to express the bitter moment of Otabek's marriage second time.

In short, the examples of metaphor translation analysed above showed evidence that translators should do their best in order to transfer the same or similar effect as ST to readers and here several strategies come to help. In the analysed excerpts we looked in detail into such techniques of metaphor translation as: 1) using equivalents, 2) using analogues, 3) word-for-word translation or calque, 4) deleting a metaphor, where it is redundant or paraphrasing, 5) inserting or adding a metaphor. Translators should make a choice taking into account cultural and contextual circumstances starting from equivalents and ending with metaphor deletion or addition.

In translatology, metaphors were reflected on with respect to translatability or what was lost in translating them, their originality, cultural background or TL language richness. Metaphors are also culture-specific; they cannot be transferred intact from a SL to a TL.¹⁵

Newmark contributed to translatology with his seven strategies of metaphor translation that have often been taken up by other researchers. Most of the work in translatology has commented on metaphors on a more traditional view, defining a metaphor as a linguistic expression which can describe the object more comprehensively, succinctly and forcefully than is possible in literal or physical language.¹⁶ By using Newmark's typology, it was possible to categorise different metaphors depending on type, such as dead, cliché, stock, recent or original metaphors. His extensive research on the strategies of metaphor translation proved immensely significant in the practical translational perspective.

However, since the advent of a cognitive approach, mainly initiated by Lakoff and Johnson, it has repeatedly been demonstrated that metaphors have not been just decorative elements of rhetoric,

¹⁵ Bojovic, Strategies of Metaphor Translation, 2014: 80.

¹⁶ Newmark, A Textbook of Translation, 1988: 95.



but rather basic resources for thought processes in human society. They are cognitive devices for forming and communicating conceptualisations of reality.¹⁷

In conceptual metaphor theory, metaphors are means to understand one domain of experience, in terms of another, a familiar one, a source domain. The source domain is mapped onto the target domain. The structural components of the base conceptual schema are transferred to the target domain, thus also allowing for knowledge-based inferences and entailments.

In conclusion, conceptual metaphors are important cultural signs and translators while translating metaphors from SL into TL should be really careful in order to translate the given text with minimum loss. Metaphors used to be regarded as "untranslatable" for some time, nevertheless, there exist several strategies for translating metaphors: using an equivalent or using a metaphor with a similar meaning, omitting or adding a metaphor. Translating metaphors should not be considered as a mere mechanical word-for-word transmitting, but it is a process of communication where concepts act as the main features.

As conceptual metaphors are largely based on concepts and cultural concepts of one language do not repeat the other, the translation of metaphors needs to be done on conceptual level. In such a case sometimes it is necessary to change the image in the initial metaphor since concepts of one culture do not always match the other culture's concepts.

In short, to transfer the same effect as the original a translator should be well familiar with the target culture, values, traditions, concepts and so on.

Used Literature

1. Bakaeva M.K., *Angliya-AQSh adabiyotidan o'zbek tiliga she'riy tarjima va qiyosiy she'rshunoslik muammolari*, Toshkent, 2004.
2. Bassnett, *Comparative Literature. A Critical Introduction*, 1993.
3. Bojovic, *Strategies of Metaphor Translation*, 2014.
4. Chorjeva M., *Abdulla Qodiriy's Novel "The Days Gone By" and the Issue of Translation // Academic Research in Educational Sciences - 2021, 2 (2), p. 1091-1095.*
5. Khajieva F., *Decoding of Stylistic Devices in Russian and English Translations of the Uzbek Novel "Days Gone By" by Abdulla Qadiri (Stylistics Correspondences and Transformations, ISJ Theoretical and Applied Science -2019, 04 (72), p. 541-545.*
6. Lakoff G., Johnson M., *Metaphors We Live By*, the University of Chicago Press, Chicago: 1980.
7. Newmark P., *A Textbook of Translation*, Prentice Hall International: Hemel Hempstead, 1988.
8. Olimova D., *Translation Issues of Lexemes Expressing Personality in the Novel "The Days Gone By" by Abdulla Kodiri // ISJ Theoretical and Applied Science, 09(77), p. 169-171.*
9. Qodiri A., *The Days Gone By*, translated by Ermakova C., Nouveau Monde Editions: London, 2018.
10. Qodiriy A., *The Days Gone By*, translated by Tukhtasinov I., Muminov O., Khamidov A., Mashhur Press: Tashkent, 2017.
11. Qodiriy A., *O'tkan Kunlar*, Universitet nashriyoti: Toshkent, 2018.

¹⁷ Lakoff, Johnson, *Metaphors We Live By*, 1980: 54.



12. Tukhtasinov I., Muminov O., Khamidov A., *The Days Gone By, Novel by Abdulla Qodiriy*, Toshkent, 2017.
13. Кадыри А., *Минувшие дни*, перевод Сафарова М., Шарк: Ташкент, 2009.
14. www.britannica.com
15. www.researchgate.net.