THE ROLE OF CULTURE ON THE TRANSLATION OF METAPHOR

Makhmudova Gulbakhor Bakhrom kizi
2nd course master student, SamSIFL
gulbahor.agzamova@bk.ru

Abstract: This article investigates the notion of "culture", the correlations between culture and metaphor. Moreover, the influence of culture in metaphor translation process and how this impact can create the barriers in translation science. The purpose of this paper is to demonstrate an analytical view into the ability of translating of metaphoric expressions and how it is considered to be vitally important in the process of meaning-making.

Key words: *culture, metaphor translation, an image-based metaphor, 'informative text', 'expressive text', 'lexicalized metaphor', 'creative metaphor', lexicalization, contextualization, translatability.*

Metaphorical statements frequently include culturally-specific notions, expressing connections with a certain community. Having switched across distinct ethnic contexts, along with theoretical as well as linguistic viewpoints, is an issue in metaphor interpretation. Relating to metaphors in translation involves obviously more than only establishing lingual correlations between languages of consideration, and yet also establishing connections among their conceptual systems matching to their different cultural paradigms. *Culture* has been characterized in a variety of ways, including:

1. "*Culture* is all the information and values that a community shares."

2. "*Culture* is the integrated pattern of human knowledge, beliefs, and behavior that depends upon the ability for learning and imparting information to subsequent generations."

3. "Anthropologists most usually use the term 'culture' to refer to the universal human capacity to classify, codify and convey their experiences symbolically."

4. "In its broad ethnographic definition, *culture* or civilization is that complex system which comprises knowledge, belief, art, morals, law, tradition, and any other capacities and habits acquired by man as a member of society."

Culture, according to UNESCO, "should be understood as the collection of distinguishing spiritual, material, intellectual, and emotional qualities of community or a social group, and that it includes, in addition to art and literature, lifestyle, ways of existing together, value systems, traditions, and beliefs. One may see that the common denominator (knowledge or experience within the social environment) is an actual fact in practically all of the descriptions of cultures stated before. Going through a given

experience would undoubtedly indicate the presence of mental faculties - the process of thinking that would be capable of conceptualizing reality via the use of specific concepts (something conceived in the mind) mirrored by certain visuals.

Metaphors, in generally, are the manner we think about and convey everything which are strongly ingrained in our culture. Because metaphors arise in their individual communities, only a small number of them are likely to be shared between languages. As a result, most metaphors are classified as culturally distinctive components. The differences are more noticeable when the two languages are from distinct cultures, such as English and Chinese. Because metaphors give us unique ideas and expand our awareness of underlying values concealed in a culture, their translation might inspire outsiders to get immersed in the culture of the original language.

Early linguists such as Catford (1,p.54) observed that when there is a strong cultural load in a cultural transfer process, it is significantly harder to convey the original cultural material while translating metaphors. *Metaphor translation* is heavily influenced by cultural differences. At the same time, cultural characteristics differ from one language to the other. As a result, relatively similar metaphoric picture may not have the same meaning in another language. Because translating metaphors involves cultural and creative shifts between languages, translators must be aware of acceptable ways for conveying the desired meaning [4,p.15]. As previously said, it is the social reality and cultural framework that shape our beliefs and concepts.

Mary Snell-Hornby underlines the role of metaphor as a cultural phenomena in an article titled "The Unfamiliar Image: Metaphor as a Problem in Translation" [2,p.23]that has been disregarded by linguistically-oriented translation studies. On the one hand, metaphor is a generic cognitive and language phenomena, on the other hand, its associative potential is fully culturally contingent, which poses translator issues. The topic of metaphor translation should not be treated prescriptively, in the form of abstract principles; rather, it should be approached in the context of specific texts. Two dichotomies are keys in this context: 'informative' vs. 'expressive text', and 'lexicalized' vs. 'creative metaphor'. Snell-Hornby questions Newmark's [3,p.295-326] lexicalization scale of 'cliché', 'stock', and 'recent' because, first, the position of a metaphor on that scale shifts with cultural growth, and second, the reader's comprehension of a metaphor is dependent on her/his knowledge and experience. Argument of Snell-Hornby is that metaphor's associative potential is wholly culturally dependent is overblown, because some metaphors (for example, core metaphors like *"affection is warmth"*) are more or less universal and not culturally reliant. Because no one text is wholly informational or expressive, the divide between *informative and expressive texts* is equally flawed. Some portions of a text can be instructive, while others can be *expressive*, and the criteria for distinguishing between the two are unclear. Thus, in the process of translating metaphoric notions from one language to

another would certainly appear intercultural communication issues. The translator, on his or her part, must get acquainted with the social realities of the language into which he or she is translating. This is to check whether he can translate the original image as near to the goal image as feasible. *An image-based metaphor*, one may argue, may be appropriately translated only after being contextualized since "*contextualization* is one of the most crucial if not the most important component in verbal generation of meaning".

All things considered, the translatability of metaphoric expressions is one of the most intriguing issues in translation. In addition, it may be stated that one fundamental step in deciphering the meaning of a mental image in the source language so that it can be translated into the target language is to have an understanding of its cultural context. This is to demonstrate how people see them as a result of engaging with their surroundings.

Reference

1. Catford John, A Linguistic Theory of Translation, Oxford University Press, Oxford. 1965
2. Mary Snell-Hornby, The Unfamiliar Image: Metaphor as a Problem in Translation. 1988
3. Newmark "The Translation of Metaphor." In The Ubiquity of Metaphor, W. Paprotté and R. Dirven (eds.), Amsterdam/Philadelphia: John Benjamins 1985, P. 295-326
4. Par Minou Jalali, Frequent translation strategies used by Iranian translators in subtitles to translate metaphors, November 2015, p.15
5. http://www.hyperdictionary.com.
6. https://www.merriam-webster.com.
7. https://www.newworldencyclopedia.org/entry/Culture.
8. https://branchcollective.org/?ps_articles=peter-logan-on-culture-edward-b-tylors-primitive-culture-1871.
9. https://policytoolbox.iiep.unesco.org/glossary/cultures/.