

A.T. Aushakhman^{1*}, A. Oldfield², A.S. Tarakov³

^{1,3}*Al-Farabi Kazakh National University, Almaty, Kazakhstan*

²*Coastal Carolina University, Conway, USA*

(*e-mail: assel.aushakhman@gmail.com)

The Retention of Metaphorical Imagery in Translations of Pasternak's Works into Kazakh and English

In this research the retention of metaphorical content in translations of Boris Pasternak's poems into Kazakh and English was examined, highlighting the complexity of transferring metaphors and the need for further analysis. It evaluates how well metaphorical content is preserved in these translations, noting that despite efforts, complete conveyance of metaphorical imagery is often challenging. The methodology involves a comparative analysis of the original text and its translated version to assess the preservation of metaphors. While some metaphors in Pasternak's works can be effectively conveyed in Kazakh and English, challenges arise when dealing with national-specific metaphors. This study contributes significantly to literary studies, comparative linguistics, and translation theory, particularly in poetry translation, enhancing understanding of the complexities involved in conveying metaphors in literary works.

Keywords: poetry, translation, metaphors, original, comparison.

Introduction

In the present day, the translation of Boris Pasternak's literary creations into Kazakh has gained significant relevance, as the poet, who predominantly wrote in Russian, has garnered considerable popularity among Kazakh-speaking audiences. This popularity underscores his significance not only within Russian-speaking cultural circles but also among those who appreciate the art of language in the Kazakh-speaking community. Additionally, the transfer of the author's expressive language and stylistic elements presents an intriguing phenomenon from the perspective of linguistic studies [1; 1312–1324]. The problematic situation at hand arises from the absence of systematic research pertaining to this author within the context of our present study's theme. Furthermore, the popularity of Boris Pasternak among Kazakh-speaking readers underscores the pressing need for such research, which has hitherto remained unexplored. These points collectively substantiate the timeliness and importance of our current investigation. The research's relevance stems from the notable gaps in addressing crucial questions that hold significance for a new generation of art enthusiasts. Thus far, the central inquiries related to this research article have gone unanswered, further underlining the pertinence of this study. Its primary aim is to assess the feasibility of preserving metaphors during the translation of Boris Pasternak's works into both English and Kazakh.

The importance of preserving metaphors in literary translations cannot be overstated, as they are intrinsic to the author's unique style and convey profound meaning. Metaphor is the use of names in a figurative sense due to the presence of external or internal similarity of a certain object in existence [2; 84–85]. Metaphors serve as a powerful tool for writers to express complex ideas, emotions, and experiences in a concise and evocative manner [3; 83–88]. In the case of Boris Pasternak's works, the use of metaphors is particularly prevalent and has become a hallmark of his literary genius. Consequently, the successful preservation of these metaphors during the translation process is crucial in maintaining the essence and artistic integrity of the original texts. Furthermore, the translation of metaphors holds significant implications for the readers' understanding and appreciation of the literary work, as they are integral to the author's intended meaning and the overall aesthetic experience [4; 140–153].

The challenge in translating metaphors lies in the inherent differences between languages, as what may be a vivid and evocative metaphor in one language may not necessarily have the same impact or even a direct equivalent in another. This linguistic and cultural disparity can pose significant obstacles for translators, who must navigate the nuances of both the source and target languages to accurately convey the metaphorical meaning. To address the challenge of translating Boris Pasternak's metaphors into Kazakh and English, a comprehensive analysis of linguistic and cultural elements is essential. This analysis would involve a deep exploration of the cultural context in which the metaphors were originally used and an understanding of how

they were perceived by the audience at that time. Additionally, a thorough examination of the target languages is imperative to identify any potential equivalents or similar constructs that can effectively convey the essence of the original metaphors.

The process of preserving metaphors during translation requires a delicate balance between staying true to the original text and ensuring that the translated metaphors resonate with the target audience [5; 22–23]. It involves not only linguistic proficiency but also a profound appreciation for the nuances of both source and target languages. One approach that translators often employ is the use of footnotes or explanatory annotations to provide context for the metaphors that may not have direct equivalents in the target language.

Furthermore, a comparative analysis of existing translations of Pasternak's works into Kazakh and English can offer valuable insights into the strategies employed by translators and the varying levels of success in preserving the metaphors. By examining these translations, it is possible to identify patterns, challenges, and potential solutions for effectively conveying the metaphorical richness of Pasternak's writings across different languages.

Materials and methods

The research materials encompassed Boris Pasternak's poems in their original language and in translated versions. Upon comparing poems with analogous content, it became apparent that Boris Pasternak's poetic works lend themselves reasonably well to translation into foreign languages. Nevertheless, it was observed that these translations do not consistently capture the full depth of the metaphors employed by the author. Consequently, the preservation of the metaphorical essence undergoes a particular linguistic transformation, which does not faithfully convey the exact original meaning and intent of the metaphors as established in the course of the study.

Throughout the research, it became evident that the level of investigation into the issue suggests that it remains incompletely explored due to the absence of systematic studies. Translating poems is a highly intricate undertaking, and it doesn't consistently yield favorable results. Employing a comparative approach during the study, we identified a notable disparity between the original poem and its translated counterpart. The originality of this research allows for a comprehensive comparative analysis of the original work and the translation, particularly in the context of preserving the metaphorical elements.

The scientific methodology was structured as follows:

1. Research Question: The central inquiry of the study revolved around the possibility of retaining the metaphorical essence when translating Pasternak's works into English and Kazakh.

2. Hypothesis: The hypothesis posited that, generally, the preservation of the metaphorical content is feasible. However, it was acknowledged that in certain instances, the author's metaphors prove challenging to convey accurately in a foreign language. Notably, translating from Russian to English is comparatively more straightforward due to their distant linguistic affinities.

3. Research Stages: The research unfolded in several stages. The first stage involved a meticulous examination of the research materials, encompassing an analysis of both the original and translated versions of Boris Pasternak's renowned poems. The second stage focused on identifying both commonalities and disparities in the author's text. Lastly, the third stage addressed the fundamental question regarding the potential for preserving the metaphorical elements in the translation of Pasternak's works into English and Kazakh.

4. Research Methods: The research methodology primarily employed a combination of comparative, historical, and observational methods. These methods were instrumental in conducting a thorough analysis of Boris Pasternak's works in both their original and translated forms, with a specific emphasis on the preservation of metaphorical nuances.

5. Research Results: The study's findings revealed that, thanks to certain linguistic similarities between Russian and English, the transfer of metaphorical elements is generally achievable in the translation of Boris Pasternak's poems. However, it was also established that in some cases, the translation of the author's metaphors may fall short of fully capturing their original meaning, owing to national and cultural specificities.

Results and discussions

In order to comprehensively explore the topic, it is essential to regard metaphor as a shared dimension within linguistic culture. Undoubtedly, metaphor stands out as the most prevalent stylistic device employed in poetry. Hence, the body of work produced by Boris Pasternak holds considerable importance in shedding light on the broader significance of metaphorical expressions. To delve into the subject of metaphor, we will examine specific word combinations within the discourse of Boris Pasternak's creative works.

First of all, it is necessary to discern the nature of a metaphor within a cluster of words. The poems of Boris Pasternak mentioned earlier serve as a prime example. Are they, in their entirety, a metaphor? If not, where does the metaphorical essence reside? Which specific group of words can be classified as a metaphor? Presently, within linguistic circles, there isn't a universally agreed-upon definition for metaphor.

One perspective posits that a metaphor is a rhetorical device that, in its pursuit of creating a rhetorical impact, directly signifies one entity while alluding to another. However, delineating the boundaries between distinct metaphors remains a challenge. Does every work of art qualify as a metaphor? Or does every passage within it bear metaphorical characteristics? Presently, there are no well-defined demarcations indicating where one metaphor concludes and the next begins.

Conversely, an alternate viewpoint suggests that all artistic texts can be deemed metaphorical, with the exception, perhaps, of scientific texts [6; 223].

Drawing from the considerations outlined above, it becomes evident that all of Boris Pasternak's poems can be viewed as an overarching metaphor, a comprehensive entity that can be further dissected into a multitude of smaller metaphors. The significant resemblance between the Russian and English languages plays a distinct role in this context. This linguistic affinity enables us to perceive various elements of metaphorical constructions and the images crafted by the author in a fresh light when translating the poetry. Simultaneously, the Kazakh language introduces its own intricacies, rendering the translation of poetry an even more intricate and fascinating endeavor.

It's worth noting that the resemblance between Russian and English extends beyond mere lexical similarities. The use of figures of speech and stylistic devices is strikingly akin in both languages. This convergence greatly simplifies the translator's task, as it permits the utilization of similar structures and imagery in the translation process.

Nevertheless, the Kazakh language, steeped in its historical and cultural context, can harbor distinct metaphors and imagery that diverge significantly from those found in Russian and English. This introduces additional complexities for the translator, who must not only convey the poem's meaning but also safeguard its cultural and poetic essence. Consequently, when translating poetry between Russian and English or Kazakh, and vice versa, the translator must consider not only the structural affinities and disparities but also exhibit sensitivity to the unique cultural and linguistic idiosyncrasies of each language. However, the realm of poetic translation is intricate in its own right, and specific nuances must be carefully considered.

Certainly, it is impossible to ignore the alteration of the metaphorical essence in the translation of Boris Pasternak's works into English and Kazakh. This alteration at times conserves the original metaphorical concept, though more often than not, it either flattens this concept by creating a metaphor in English directly or translates the poems without establishing a specific metaphor while retaining the overall meaning of the metaphorical concept.

Researcher O.M. Zhabina has pointed out that "Pasternak's poetic style from different periods remains one of the most challenging to translate. At first glance, it may seem to be intricate early verse marked by numerous wordplay, which can suffer significant losses when rendered in other languages. Nevertheless, over time, several accomplished translations have been created by individuals such as George Reavey, Robert Lowell, Lydia Pasternak Slater, Eugene Caden, Peter France, and John Stallworthy. Their English poetic translations skillfully maintain a delicate balance of rhythm, rhyme, and metaphor to varying degrees within Pasternak's early works" [7; 79]. We find this definition to be of great significance for the practical aspect of our research.

The primary aim of translation is to surmount communication barriers, encompassing both linguistic and cultural hindrances. Metaphors often have their roots deeply embedded in the cultural customs, historical narratives, and mythology of a community. Translating such metaphors necessitates not only linguistic finesse but also cultural sensitivity. On occasion, a metaphor can embody a distinct cultural image or symbol that might be foreign to readers from different cultural backgrounds. In such instances, the translator encounters the dual challenge of not just conveying the metaphor's meaning but also acquainting the reader with the intricacies of the original culture.

However, potential cultural disparities can give rise to misinterpretation or distortion of the metaphor during the translation process. What may be recognizable and meaningful within one culture might be unfamiliar or entirely incomprehensible in another. For instance, a metaphor anchored in national folklore or religious customs may lose its potency and resonance when transposed into a different cultural context.

Furthermore, cultural subtleties can be so intricate that even the most adept translators may encounter challenges in conveying them. This complexity is particularly pronounced in the realm of poetic language, where every word and image may be laden with profound and manifold interpretations.

Words and expressions often possess distinct connotations in different languages, necessitating meticulous selection of suitable equivalents. The impact of these semantic disparities on metaphor translation should not be underestimated. Within a metaphor, each word may carry connotations specific to its originating language and culture. In the context of metaphor translation, this implies that a direct word-for-word translation can result in the loss or distortion of meaning. Hence, the translator must delve deeply into the essence of each word and diligently seek the most fitting counterpart in the target language.

The structure and grammar of languages can exhibit significant variations, presenting additional hurdles in the translation of metaphors. Some languages may possess distinctive grammatical structures that prove challenging to convey in another language without compromising the aesthetic appeal or meaning. These disparities can encompass differences in word order, tense agreements, and the use of linguistic components that may not exist in other languages. Handling such intricacies demands the translator to not only possess a comprehensive understanding of both languages' grammar but also to exercise creativity in the translation process.

Moreover, the phonetic and rhythmic attributes of language assume a pivotal role in metaphor translation, particularly within the realm of poetry. Sound and rhythm often constitute integral aspects of a metaphor, and preserving them in translation can be an exceedingly complex endeavor. This might necessitate the translator to identify not only semantic but also phonetic counterparts to maintain the musicality of the original text.

Among the numerous categories of translation, the most significant focus is placed on translation that strives to achieve the utmost equivalence to the original work. Within the domain of translation, a specific emphasis is given to the translation of literary texts, which necessitates a high degree of linguistic and cross-cultural competence, as well as the translator's possession of creative aptitude. In the course of translating literary works, multiple iterations of the text are generated, and techniques tailored specifically to a given text and author are developed.

Engaging in the practice of domestic translation studies across a range of linguistic elements, including metaphors, has enabled us to delineate the fundamental requirements that must be upheld in the translation of literary works:

1. Accuracy: The translator bears the responsibility of conveying the author's ideas to the reader comprehensively. This involves preserving not only the core concepts but also the subtleties and nuances within the text. While ensuring completeness, the translator must refrain from introducing personal additions or clarifications, as this would distort the original text.

2. Conciseness: The translator should avoid verbosity, rendering thoughts in a succinct and compact manner.

3. Clarity: The brevity and compactness of the target language should not come at the expense of clear and comprehensible expression. Complex and ambiguous phrases that hinder understanding should be avoided.

4. Literary Excellence: The translation should adhere to the widely accepted norms of literary language [8].

Translating metaphorical expressions from the works of different authors involves an intricate interplay between two languages, each distinguished by disparities in vocabulary, semantics, and grammar. These differences necessitate the application of translation transformations to attain adequacy. Striking a balance between equivalence and adequacy in translation is achieved by skillfully placing emphasis in the resulting text, effectively and coherently conveying its substance to the Russian-speaking audience, and crafting a fresh, captivating, and expressive text rooted in the original work. This process upholds the communicative and pragmatic intentions of the source text [9; 155, 10; 757].

In the context of metaphor translation, the concept of accuracy assumes paramount importance, and it has undergone certain adaptations influenced by shifts in cultural paradigms throughout the history of Russian translation studies.

In contemporary practice, the conventional notions of literalism and strict adherence have given way to translation. The contrast between these two terms encompasses a broader spectrum of phenomena [11; 78]

Simultaneously, when translating artistic metaphors, the rigid extremes of translation opposition have dissolved, replaced by a multitude of alternatives situated between literalism and strict adherence. A signifi-

cant achievement of our times is the deliberate abandonment of the pursuit of a singular translation ideal. This allows for “the emergence and coexistence in the host culture of various translation versions of the original text, stemming from different interpretations by translators” [12; 43].

The highest degree of adequacy in translation is accomplished by applying various techniques, including the selection of equivalent vocabulary, analog translation, descriptive translation, antonymous translation, calque, and combined translation, as outlined by Komissarov [13; 233].

Foreign literary critics have delved into intricate aspects of metaphor translation, revealing various levels of equivalence. They identify distinct types of equivalence at these different levels, such as:

- At the level of communication intent.
- At the level of situational description.
- At the level of the manner in which situations are portrayed.
- At the level of the meaning inherent in syntactic structures.
- At the level of the meaning conveyed by verbal expressions [13; 233].

A fundamental characteristic of metaphors is their inherent recyclability. They are not constructed anew with each instance of communication; rather, they are reproduced as pre-existing, cohesive units, with meanings readily understood by all participants in the speech act. Metaphors exhibit several defining traits: consistent arrangement of constituent elements; structural rigidity; fixed sequence of elements; unchanging grammatical form [14; 9].

As evident, there is a notable absence of comprehensive research concerning the translation of metaphors within Boris Pasternak's works, reinforcing the pertinence of our study.

Our study has revealed that metaphors are retained in specific poems by Boris Pasternak, while in others, metaphors are only partially preserved.

Tables 1–3 will display the prevailing translations of Boris Pasternak's poems featuring metaphors and their corresponding translated counterparts.

Table 1

Translation of metaphors in Pasternak's poem “February”

Original poem by B. Pasternak containing a metaphor	Translation of this poem into English language	Translation of this poem into Kazakh language
Февраль. Достать чернил и плакать! Писать о феврале навзрыд, Пока грохочущая слякоть Весною черною горит [15; 47].	Oh February, to get ink and weep! And write about it mourning, While the uproaring, raging sleet, Like in the spring, is burning [16].	Ақпан, ақпан! Сия алып, жылау! Ақпан жайлы өксіп жазып жырлау, Даңғырлаған ашулы батпақ-лайды Қараңғы көктем сиямен қаралайды (author's translation)

The original Russian poem contains a metaphor that uses the month of February as a symbol for a cold, bleak, and melancholic period. In English translation, the metaphor is preserved reasonably well. The translator used a metaphor-analogue, retaining the similar association between February and weeping, as well as the metaphor of «грохочущей слякоти», which in the original connects it to «весною черною горит» and is translated as «Like in the spring, is burning». This compares the rumbling slush to something burning like in the spring.

In Kazakh translation, the metaphor is partially preserved. This translation uses metaphor-equivalent, retaining a similar metaphor but expressing it through Kazakh imagery. For example, «сия алып, жылау» personifies crying and writing about February. The metaphor «даңғырлаған ашулы батпақ-лайды» retains the idea of rumbling slush. The metaphor «қараңғы көктем сиямен қаралайды» conveys the comparison with spring, keeping the similar association.

Overall, while the Kazakh translation captures the melancholic tone of the original metaphor, it takes a slightly different approach in expressing it, which makes it less faithful in preserving the specific imagery associated with February. However, it still effectively conveys the idea of February being a sorrowful time.

Table 2

Translation of metaphors in Pasternak's poem "Hamlet"

Original poem by B. Pasternak containing a metaphor	Translation of this poem into English language	Translation of this poem into Kazakh language
Но продуман распорядок действий, И неотвратим конец пути. Я один, все тонет в фарисействе. Жизнь прожить — не поле перейти [17; 665–666].	But, the predestined plot proceeds. I cannot alter the direction of my path. I am alone, all sinks in pharisaism. To live a life is not an easy task [18].	Әрекет реті анықталса да, бірақ- бірақ Қайтымсыз тұр сапардың соңы жылап сұрап. Мен жарым жан. Жалған екен мына заман, Өмір сүру — оңай емес қарап тұрсаң. (author's translation)

The original Russian poem contains metaphors that express a sense of futility and loneliness in the face of life's challenges. Let's analyze the translation into English and Kazakh to see how well these metaphors were preserved and what kind of translation transformations were used.

In English translation, the translator uses metaphor-analogue, retaining similar associations and images to convey the meaning of the original. For example, «продуман распорядок действий» is translated as “the predestined plot proceeds”, preserving the idea of the inevitability of events and the sequence of actions. «Неотвратим конец пути» remains virtually unchanged in the translation. «Все тонет в фарисействе» retains the meaning, but the phraseology changes, becoming “all sinks in pharisaism”, «Жизнь прожить — не поле перейти» is rendered as “To live a life is not an easy task” retaining the meaning of the difficulty of life.

The Kazakh translation also uses metaphor-analogue, retaining similar associations and images to convey the meaning of the original. «Продуман распорядок действий» is rendered as «әрекет реті анықталса да», preserving the idea of consistency and predetermination of actions. «Неотвратим конец пути» remains unchanged. «Мен жарым жан» conveys the idea of loneliness, but with a phraseological substitution. «Өмір сүру – оңай емес қарап тұрсаң» (To live a life is not an easy task) retains the meaning of the complexity of life.

In both translations, the metaphors are successfully preserved, although there are slight variations in the expressions used. The essence of the futility and loneliness in the face of life's challenges is maintained.

Table 3

Translation of metaphors in Pasternak's poem "Mirror"

Original poem by B. Pasternak containing a metaphor	Translation of this poem into English language	Translation of this poem into Kazakh language
Души не взорвать, как селитрой залежь, Не вырыть, как заступом клад. Огромный сад тормозится в зале В трюмо — и не бьет стек- ла [15; 114].	The soul can't be mined, like a seam with saltpetre, Or hacked out, like gems, with a pick. The huge garden shakes in the hall, in the mirror But the glass does not break [19; 351–352].	Таба алмассың түз кеніндей жаныңды, Қаза алмассың күрекпенен бағыңды, Тыпыршып бақша тұр ғой бөлмеде, Шаға алмастан әйнек-шыны бағыңды. (author's translation)

The original Russian poem contains metaphors that describe the soul as something unbreakable, like saltpetre or gems. Let's analyze the translation into English and Kazakh to see how well these metaphors were preserved and what kind of translation transformations were used.

The English translation uses an analogue metaphor to preserve the meaning and imagery of the original. «Души не взорвать» becomes “The soul can't be mined” retaining the association with a soul that cannot be mined or ruined. «Не вырыть, как заступом клад» becomes “Or hacked out, like gems, with a pick” where the idea of the impossibility of working out the soul like gems is also retained. «Огромный сад тормозится

в зале» and «В трюмо — и не бьет стекла» retain the association with movement and restlessness, although the phraseology is altered to better fit the English language.

The Kazakh translation also uses metaphor, preserving the meaning of the original through similar associations. «Души не взорвать» is rendered as «Таба алмасың түз кеніндей жаныңды», preserving the association with the impossibility of destroying the soul. «Не вырыть, как заступом клад» is rendered as «Қаза алмасың күрекпенен бағыңды», retaining the association with the impossibility of mining the soul like gems. «Огромный сад тормозится в зале» and «В трюмо — и не бьет стекла» retain the images of movement and stability, but with the use of appropriate Kazakh imagery.

In both translations, the metaphors are preserved, and the essence of the original poem's message about the unbreakable nature of the soul is effectively maintained.

As observed in the analyzed poems, complete transference of the metaphor does not consistently occur. At times, the metaphor is conveyed by crafting an alternative metaphor using different words in the target language. However, this approach to constructing a metaphorical image in the target language is not always efficacious. Frequently, such a metaphorical image falls short in capturing the myriad poetic subtleties that hold paramount importance in preserving the metaphorical essence found in Boris Pasternak's poetry.

Consequently, it is evident once more that the translation of metaphors is a rather intricate endeavor, with outcomes that are not always successful. The key lies not in literal translation, but in the ability to convey both the metaphor itself and its nuances through the linguistic resources of the target language, a crucial consideration when working with Boris Pasternak's works. Only under these circumstances can the final translation stand a chance at success.

Within Boris Pasternak's works, one can discern a variety of metaphors that are predominantly comprehensible to Russian-speaking readers alone. It is precisely these metaphors that pose considerable challenges when it comes to translation into both English and Kazakh, without sacrificing the author's distinctive stylistic expressions. The most notable disparities between linguistic sensibilities can be exemplified by the two metaphors mentioned above (*Писать о феврале навзрыд; Жизнь прожить — не поле перейти*). They underscore the distinctiveness of the author's perspective on the world and how it is manifested in his literary endeavors.

Such metaphors are indeed exceptionally intricate to convey in any other language, often resulting in the loss of the author's original intent [20; 236].

Presently, numerous researchers have underscored the significance of preserving the author's intended message. In alignment with these scholars, it can be affirmed that the author's intended message often undergoes substantial alteration during translation into English and Kazakh, as the recipients of these languages hail from diverse mental and socio-cultural backgrounds.

In the second instance, we can observe the translation of the author's metaphor, «To live a life is not an easy task» into the more conventional English expression, «To live a life is not an easy task» devoid of metaphorical construction. This technique is frequently employed by many writers aiming to convey the essence of the author's thought in a straightforward manner. Nevertheless, such translation results in a certain detachment from the original, which is a notably adverse factor in the context of fully conveying the author's work.

For the Boris Pasternak poems cited earlier, it can be asserted that the translations into English and Kazakh do not completely capture the metaphors originally crafted by the author.

Preserving the metaphorical essence as a comprehensive artistic composition demands supplementary capabilities on the translator's part. In Table 3, the subjective analysis shows that the metaphorical essence, as established by the author in one of his poems, was skillfully retained.

Concerning the overall preservation of the metaphorical essence, it is worth highlighting the following considerations:

1. The retention of metaphors is contingent upon diverse factors, contingent on the nuances of translating the works. Hence, the imagery conceived by Boris Pasternak in his poems undergoes a certain degree of distortion during the translation process, which is a notably adverse factor for the comprehensive transference of the metaphorical essence.

2. Nonetheless, owing to the translators' skill, the metaphorical essence is predominantly conserved, as they adeptly identify the most fitting approach to convey the metaphorical essence embedded in the poet's verses.

Conclusion

The study aimed to ascertain the feasibility of upholding the metaphorical essence in Boris Pasternak's works, with the objective of uncovering the intricacies of Pasternak's poetry and exploring the potential for transposing these nuances into a foreign language.

The research incorporated various methodologies, including the comparative method, historical method, and observational method, which were employed to analyze the preservation of the metaphorical essence in the translation of Boris Pasternak's works into English and Kazakh. The findings revealed that there were many instances where maintaining a certain authenticity of the text was paramount. This fidelity enabled the complete conveyance of the author's emotional spectrum, accentuating the significance and necessity of conveying the author's intended message.

The primary responsibility of the translators is to convey the meticulously crafted metaphorical imagery present in the poet's analyzed works. This entails a requisite for a proficient and effective juxtaposition of the translated text with the original, with the objective of unveiling all the concealed intricacies of the metaphorical essence within the translations of Boris Pasternak's writings into English and Kazakh.

In this regard, it is worth noting that translators encounter a challenging task of astutely scrutinizing the author's metaphors in both the source and target texts within the ambit of competent comparison. It is only within this framework that one can anticipate the successful realization of the author's ideas and the competent conveyance of his thoughts.

It's essential to recognize that achieving an absolute reproduction of the author's intent in a foreign language translation is unattainable; the objective is to come as close as possible to the author's original ideas for the reader. The previously mentioned translations did approach this goal to a significant extent, but they fell short of completely capturing the author's metaphors.

We anticipate future endeavors to explore the translation of metaphorical expressions into the Kazakh language. Translating works of globally renowned poets directly into Kazakh is of paramount importance, especially considering the writer's global recognition through the Nobel Prize in Literature for significant contributions to modern lyric poetry. B.L. Pasternak, as a distinguished poet, achieved unparalleled eminence through the unique and unprecedented richness of metaphors in his poetry. In fact, there are no rivals to his poetic achievements on a global scale in this regard.

Pasternak's poetry serves as an exemplar of an extraordinary fusion of art and creativity, fostering a highly dynamic and ever-evolving lyrical essence that remains harmoniously intertwined with the timeless origins of the world's creations. The translation of metaphorical expressions into Kazakh within the context of Boris Pasternak's works holds the potential for the mutually enriching exchange of cultural influences.

References

- 1 Beknazarova U.U. The cognitive function of a conceptual metaphor and its methodological foundations / U.U. Beknazarova, A.B. Almautova, S.M. Yelemessova, S.K. Abadildayeva // *Journal of Language and Linguistic Studies*. — 2021. — Vol. 17. — No. 3. — P. 1312–1324. Doi: 10.52462/jlls.94.
- 2 Салқынбай А.Б. Қазіргі қазақ тілі / А.Б. Салқынбай. — Алматы: «Қазақ университеті», 2008. — Б. 84–85.
- 3 Жиличева Г.А. Метафора в структуре нарратива (на материале романа Б. Пастернака «Доктор Живаго») / Г.А. Жиличева // *Вестн. Том. гос. пед. ун-та*. — 2014. — № 11 (152). — С. 83–88.
- 4 Andreeva E.D. Poetic Imagery Transformations In Translation / E.D. Andreeva // Pavlova, A. (Ed.). *Philological Readings. European Proceedings of Social and Behavioural Sciences*. — 2020. — Vol. 83. — P. 140–153. <https://doi.org/10.15405/epsbs.2020.04.02.16>.
- 5 Aubakir S.S. An analysis of figurative language / S.S. Aubakir, A.K. Kitibaeva, Zh.T. Ospanova // *Bulletin of the Karaganda University. Philology Series*. — 2024. — Vol. 29, Issue 1. — P. 22–23. <https://doi.org/https://doi.org/10.31489/2024ph1/16-23>.
- 6 Сдобников В.В. Теория перевода: учеб. для студентов лингв. вузов и фак-тов иностр. яз. / В.В. Сдобников, О.В. Петрова. — М.: АСТ; Восток-Запад, 2006. — 448 с.
- 7 Жабина О.М. Особенности перевода метафоры на английский язык в стихотворении Б. Пастернака «Зимняя ночь» / О.М. Жабина // *Тул. науч. вестн. Сер. История. Языкознание*. — 2020. — № 2. — С. 76–82.
- 8 Hariyanto S. Problems in Translating Poetry [Electronic resource] / S. Hariyanto. — 2003. — Access mode: <http://www.translationdirectory.com/article640.htm> (Дата обращения: 20.07.2023).
- 9 Солодуб Ю.П. Теория и практика художественного перевода: учеб. пос. для студ. лингв. фак. высш. учеб. завед. / Ю.П. Солодуб, Ф.Б. Альбрехт, А.Ю. Кузнецов. — М.: Изд. центр «Академия», 2005. — С. 155.

- 10 Witt S. Pasternak. Lysohorsky and the Significance of «Unheroic» Translation / S. Witt Pasternak // Russian Literature. — 2015. — Vol. 78. — No. 3–4. — P. 755–773.
- 11 Шанский Н.М. Лексикология современного русского языка / Н.М. Шанский. — М.: Флинта, 2019. — С. 78.
- 12 Романенко Е.А. Проблемы перевода поэтических текстов / Е.А. Романенко // Наука и образование сегодня. — 2017. — Вып. 8 (19). — С. 42–43.
- 13 Комиссаров В.Н. Теория перевода (лингвистические аспекты): учеб. для ин-тов и фак. иностр. яз. / В.Н. Комиссаров. — М.: Альянс, 2013. — С. 233.
- 14 Manipuspika Y. Analyzing Translation of Metaphor: A Case Study / Y. Manipuspika // Studies in Linguistics and Literature. — 2018. — Vol. 2, No. 1. — P. 1–13. Doi: 10.22158/sll.v2n1p1.
- 15 Пастернак Б.Л. Собрание сочинений: [В 5-и т.]. — Т. 1 / Б.Л. Пастернак; сост. Е.Б. Пастернак, К.М. Поливанова. — М.: Худ. литер., 1989. — С. 47–114.
- 16 Pasternak B.L. February. Translated by Andrey Kneller [Electronic resource] / B.L. Pasternak. — 2023. — Access mode: <https://verblan.livejournal.com/7151.html> (Date of application: 19.07.2023).
- 17 Пастернак Б.Л. Доктор Живаго / Б.Л. Пастернак. — М.: Эксмо, 2013. — С. 665–666.
- 18 Pasternak B.L. Hamlet. Translated by Andrey Kneller [Electronic resource] / B.L. Pasternak. — Access mode: <https://ruverses.com/boris-pasternak/hamlet/3485/> (Date of application: 19.07.2023).
- 19 Pasternak B.L. Mirror. New England Review (1978–1982) / B.L. Pasternak; Translated by Stallworthy, J. & France, P. — 1980. — Vol. 2, No. 3. — P. 351–352. <http://www.jstor.org/stable/40355294>.
- 20 Скорнякова Е.А. Особенности метафоры в творчестве Б.Л. Пастернака / Е.А. Скорнякова // Актуальные проблемы гуманитарных наук: Тр. II науч.-практ. конф. — Евпатория: ИП Бровко А., 2016. — С. 235–238.

Ә.Т. Аушахман, А. Олдфилд, Ә.С. Тарақов

Пастернак шығармаларын қазақ және ағылшын тілдеріне аударуда метафоралық бейнелердің сақталуы

Бұл зерттеу Борис Пастернактың өлеңдерін қазақ және ағылшын тілдеріне аудару кезінде метафоралық мазмұнның сақталуын талдауға бағытталған. Автор метафораларды берудің айтарлықтай күрделілігін атап өткен, бұл осы үрдісті тереңірек талдаудың маңыздылығын көрсетеді. Жұмыстың маңыздылығы Пастернактың өлеңдерін аталған тілдерге аудару кезінде метафоралық мазмұнның сақталу дәрежесін бағалаудан көрінеді. Жұмыста көрнекті ақындардың шығармаларын аударуда қаншама күш жұмсалғанымен, метафоралық бейнелердің көп жағдайда толық берілмейтіні айтылады. Зерттеу әдістемесі метафоралардың сақталуын растау немесе теріске шығару мақсатында түпнұсқаны салыстырмалы талдауға және оны шет тіліне аударуға негізделген. Зерттеу нәтижесінде Пастернак шығармаларындағы метафораларды қазақ және ағылшын тілдеріне аударуға болатыны анықталды. Алайда, кейбір жағдайларда, метафоралар ұлттық ерекшелікке ие болса, толық беру қиынға соғады. Осылайша, зерттеу әдебиеттану, салыстырмалы лингвистика және аударма теориясы салаларына, әсіресе поэзиялық аударма контексіне елеулі үлес қосып, көркем аудармалардағы метафораларды жеткізудің қиындығы туралы түсінікті байытады.

Кілт сөздер: поэзия, аударма, метафора, түпнұсқа, салыстыру.

А.Т. Аушахман, А. Олдфилд, А.С. Тараков

Сохранение метафорических образов в переводе произведений Пастернака на казахский и английский языки

Данное исследование сфокусировано на анализе сохранения метафорического контента при переводе стихотворений Бориса Пастернака на казахский и английский языки. Авторами выделена существенная сложность передачи метафор, что подчеркивает важность более глубокого анализа этого процесса. Значимость работы проявляется в оценке степени сохранения метафорического контента при переводе стихотворений Пастернака на указанные языки. В работе утверждается, что, несмотря на приложенные усилия, метафорические образы часто не передаются полностью при переводе произведений выдающихся поэтов. Методология исследования опирается на сравнительный анализ оригинала и его перевод на иностранный язык с целью подтверждения или опровержения сохранения метафор. В результате исследования обнаруживается, что метафоры в произведениях Пастернака могут быть переданы на казахский и английский языки. Однако в некоторых случаях, когда метафоры обладают национальной спецификой, полная передача оказывается затруднительной. Таким образом, исследование привносит значительный вклад в области литературоведения, сравнительной лингвистики и тео-

рии переводоведения, особенно в контексте перевода стихотворений, и обогащает понимание сложностей передачи метафор в литературных переводах.

Ключевые слова: поэзия, перевод, метафоры, оригинал, сравнение.

References

- 1 Beknazarova, U.U., Almutova, A.B., Yelemessova, S.M., & Abadildayeva, S.K. (2021). The cognitive function of a conceptual metaphor and its methodological foundations. *Journal of Language and Linguistic Studies*, 17(3), 1312–1324. <https://doi.org/10.52462/jlls.94>
- 2 Salkynbay, A. (2008). *Qazirgi qazaq tili* [Modern Kazakh language]. Almaty: “Qazaq university”, 84–85 [in Kazakh].
- 3 Zhilicheva, G.A. (2014). Metafora v strukture narrativa (na materiale romana B. Pasternaka «Doktor Zhivago») [Metaphor in the structure of narrative (based on the novel by B. Pasternak “Doctor Zhivago”)]. *Vestnik Tomskogo gosudarstvennogo pedagogicheskogo universiteta — Bulletin of Tomsk State Pedagogical University*, 11 (152), 83–88 [in Russian].
- 4 Andreeva, E.D. (2020). Poetic imagery transformations in translation. In A. Pavlova (Ed.), *Philological Readings. European Proceedings of Social and Behavioural Sciences*, 83, 140–153. <https://doi.org/10.15405/epsbs.2020.04.02.16>
- 5 Aubakir, S.S., Kitibaeva, A.K., & Ospanova, Zh.T. (2024). An analysis of figurative language. *Bulletin of the Karaganda University*, Vol. 29, Issue 1, 22–23. <https://doi.org/10.31489/2024ph1/16–23>
- 6 Sdobnikov, V.V. & Petrova, O.V. (2006). *Teoriia perevoda [Translation theory]*. Moscow: AST; Vostok–Zapad, 448 [in Russian].
- 7 Zhabina, O.M. (2020). Osobennosti perevoda metafory na angliiskii yazyk v stikhotvorenii B. Pasternaka «Zimniaia noch» [Features of metaphor translation into English in the poem by B. Pasternak “Winter Night”]. *Tulskii nauchnyi vestnik. Seriya Istoriia. Yazykoznanie — Tula Scientific Bulletin. Series «History. Linguistics»*, 2, 76–82 [in Russian].
- 8 Hariyanto, S. (2003). Problems in translating poetry. Retrieved from <http://www.translationdirectory.com/article640.htm>
- 9 Solodub, Yu.P., Al'brekht, F.B., & Kuznetsov, A.Yu. (2005). *Teoriia i praktika khudozhestvennogo perevoda: uchebnoe posobie dlia studentov lingvisticheskikh fakultetov vysshikh uchebnykh zavedenii* [Theory and practice of artistic translation: textbook for students of linguistic departments of higher educational institutions]. Moscow: Akademiia, 155 [in Russian].
- 10 Witt, S. Pasternak (2015). Pasternak, Lysohorsky and the significance of «unheroic» translation. *Russian Literature*, 78(3–4), 755–773.
- 11 Shanskij, N.M. (2019). *Leksikologiya sovremennogo russkogo yazyka [Lexicology of the modern Russian language]*. Moscow: Flinta, 78 [in Russian].
- 12 Romanenko, Ye.A. (2017). Problemy poeticheskogo perevoda tekstov [Problems of translating poetic texts]. *Nauka i obrazovanie segodnia — Science and education today*, 8(19), 42–43 [in Russian].
- 13 Komissarov, V.N. (2013). *Teoriia perevoda (lingvisticheskie aspekty): uchebnik dlia institutov i fakultetov inostrannykh yazykov* [Translation theory (linguistic aspects): textbook for institutes and faculties of foreign languages]. Moscow: Alians, 233 [in Russian].
- 14 Manipuspika, Y. (2018). Analyzing translation of metaphor: A case study. *Studies in Linguistics and Literature*, 2(1), 1–13. <https://doi.org/10.22158/sll.v2n1p1>
- 15 Pasternak, B.L. (1989). *Sobranie sochinenii [V 5-i tomakh]* [Collected works in five volumes] (Vol. 1). E.B. Pasternak & K.M. Polivanova (Comps.). Moscow: Khudozhestvennaia literatura, 47–114 [in Russian].
- 16 Pasternak, B.L. (2023). (A. Kneller, Trans.). Retrieved from <https://verblan.livejournal.com/7151.html>
- 17 Pasternak, B.L. (2013). *Doktor Zhivago [Doctor Zhivago]*. Moscow: Eksmo, 665–666 [in Russian].
- 18 Pasternak, B.L. (2023). Hamlet. (A. Kneller, Trans.). Retrieved from <https://ruverses.com/boris-pasternak/hamlet/3485/>
- 19 Pasternak, B.L. (1980). Mirror. (J. Stallworthy & P. France, Trans.). *New England Review (1978–1982)*, 2(3), 351–352. <http://www.jstor.org/stable/40355294>
- 20 Skorniyakova, Ye.A. (2016). Osobennosti metafory v tvorchestve B.L. Pasternaka [Features of metaphor in the works of B.L. Pasternak]. In *Aktualnyye problemy gumanitarnykh nauk: Trudy II nauchno-prakticheskoi konferentsii — Current issues in the humanities: Proceedings of the II scientific and practical conference* (pp. 235–238). Yevpatoriia: IP Brovko A. [in Russian].

Information about the authors

Aushakhman, Assel Talgatovna — Doctoral student, Al-Farabi Kazakh National University, Almaty, Kazakhstan. E-mail: assel.aushakhman@gmail.com

Oldfield, Anna — PhD, Professor, Coastal Carolina University, Conway, USA. E-mail: aoldfield@coastal.edu

Tarakov, Anuar Sauatuly — Doctor of philological sciences, Associate professor, Al-Farabi Kazakh National University, Almaty, Kazakhstan. E-mail: anuar_tarak@mail.ru