

REPRESENTATION OF METAPHORS IN LITERARY TRANSLATION (BASED ON OSCAR WILDE'S WORKS)

Khamidova Nigina

Master's of foreign language and literature faculty
Asia International University.

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Abstract. *This thesis explores the illustration and translation of metaphors in literary texts, focusing at the works of Oscar Wilde. In literary translation, metaphor gives enormous demanding situations because of variations in linguistic structure, cultural background, and aesthetic norms among the supply and goal languages. Oscar Wildes prose and drama are specially wealthy in metaphorical expressions, irony, and aesthetic imagery, which makes his works the perfect problem for analysis. This examine examines the styles of metaphors utilized in Wildes works, the techniques hired of their translation, and the diploma to which semantic, stylistic, and pragmatic meanings are preserved in translation.*

Keywords: *metaphor, literary translation, conceptual metaphor theory, Oscar Wilde, equivalence, stylistic analysis, translation strategies, figurative language.*

Introduction. Metaphor has lengthy been seemed as one of the maximum effective expressive gadgets in language. Traditionally, metaphor changed into studied as a rhetorical decoration used particularly in poetry and literary discourse. However, contemporary-day linguistic theories, specially Conceptual Metaphor Theory advanced with the aid of using Lakoff and Johnson, have tested that metaphor is a essential mechanism of human notion and cognition.

In literary texts, metaphors serve multiple functions: they create imagery, convey emotional depth, express philosophical ideas, and reflect cultural values. When such texts are translated into another language, the translator faces the challenge of preserving both meaning and artistic effect.

Oscar Wilde (1854–1900), one of the most prominent representatives of aestheticism, is known for his rich figurative language, epigrams, paradoxes, and metaphors. Works such as *The Picture of Dorian Gray*, *The Importance of Being Earnest*, and his fairy tales demonstrate a unique combination of aesthetic philosophy and linguistic creativity. Therefore, analyzing the representation of metaphors in the translation of Wilde's works allows us to understand the interaction between language, culture, and artistic expression. The aim of this thesis is to analyze how metaphors in Oscar Wilde's works are represented in translation and to evaluate the strategies used by translators in preserving metaphorical meaning and stylistic effect.

Main Body. Metaphor has been interpreted otherwise throughout linguistic traditions. In classical rhetoric, Aristotle described metaphor as a switch of that means from one item to every other primarily based totally on similarity. In this view, metaphor is broadly speaking a stylistic ornament. In contrast, Lakoff and Johnson (1980) argue that metaphor is conceptual instead of only linguistic. For example, the conceptual metaphor LIFE IS A JOURNEY systems expressions such as "He is at a crossroads in his life" or "She has reached her goals."

These expressions aren't remoted poetic innovations however manifestations of underlying cognitive mappings. From a translation perspective, Peter Newmark identifies several strategies for translating metaphors:

1. Reproducing the same metaphor in the target language.
2. Replacing the metaphor with a standard target-language metaphor.
3. Converting the metaphor into simile.
4. Explaining the metaphor (paraphrase).
5. Deleting the metaphor if it is redundant.

The choice of strategy depends on cultural compatibility, stylistic norms, and the purpose of translation. Oscar Wilde's works are characterized by aestheticism and philosophical reflection.

His metaphors often convey ideas about beauty, morality, art, and society. In *The Picture of Dorian Gray*, Wilde uses metaphors to describe beauty and corruption. For instance, beauty is metaphorically associated with youth, purity, and light, while moral decay is represented through darkness and ugliness. The portrait itself functions as an extended metaphor for the soul and conscience of Dorian Gray.

Example:

"The only way to get rid of a temptation is to yield to it."

Although this sentence appears simple, it metaphorically conceptualizes temptation as a force that must be "removed" or "fought," reflecting the conceptual metaphor "DESIRE IS AN ENEMY" or "TEMPTATION IS A BURDEN". In his fairy tales, such as *The Happy Prince*, Wilde uses symbolic metaphors. The statue of the Happy Prince represents compassion and sacrifice, while the city symbolizes social inequality and hypocrisy. Wilde's metaphors are often intertwined with irony and paradox. This complexity creates additional difficulties in translation, as the translator must preserve both literal and implicit meanings. The translation of Wilde's metaphors requires careful analysis of semantic, stylistic, and pragmatic aspects.

a) **Literal Preservation.** When a metaphor exists in both source and target languages, it can be translated directly. For example, metaphors related to universal human experiences (light/darkness, life/death) are often easily transferable.

b) **Cultural Adaptation.** Some metaphors rely on specifically British cultural references or Victorian social norms. In such cases, translators may replace the original metaphor with a culturally equivalent expression in the target language to maintain the same emotional effect.

c) **Paraphrasing.** When a metaphor cannot be understood in the target culture, translators may choose to explain its meaning. However, this approach may reduce artistic impact and stylistic richness.

d) **Loss and Compensation.** In certain cases, metaphorical meaning is partially lost.

Translators may compensate by introducing figurative language elsewhere in the text to maintain the overall aesthetic balance.

The effectiveness of metaphor translation can be evaluated according to three main criteria:

1. Semantic equivalence – preservation of meaning.
2. Stylistic equivalence – preservation of artistic effect.
3. Pragmatic equivalence – preservation of communicative intention.

Several difficulties arise in translating Wilde's works:

- Polysemy and ambiguity.
- Cultural references specific to Victorian England.
- Irony and paradox embedded in metaphorical expressions.
- Differences in syntactic structure between languages.

For example, Wilde's epigrammatic style often relies on wordplay and double meanings.

Translating such metaphors requires creative solutions rather than literal accuracy. Thus, literary translation is not mechanical reproduction but creative interpretation. The translator becomes a co-author who reconstructs metaphorical meaning within a new linguistic and cultural framework.

Conclusion. The illustration of metaphors in literary translation is a complicated and multidimensional process. Based at the evaluation of Oscar Wildes works, it may be concluded that metaphor capabilities now no longer simplest as a stylistic tool however additionally as a conceptual and cultural phenomenon. The translation of metaphors calls for balancing constancy to the supply textual content with version to the goal language and culture.

Strategies consisting of literal reproduction, cultural substitution, paraphrasing, and repayment are implemented relying on context. Oscar Wildes metaphorical richness, irony, and aesthetic philosophy gift tremendous demanding situations for translators. Successful translation relies upon on linguistic competence, cultural awareness, and innovative sensitivity.

In conclusion, metaphor translation is each a linguistic and inventive task. The translator should hold semantic depth, stylistic elegance, and pragmatic goal which will recreate the classy enjoy of the authentic textual content.

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