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METAPHOR IN „HARRY POTTER” AS A TRANSLATION PROBLEM

Summary. The article deals with the contemporary points of view on the phenomenon of metaphor, its classification, the peculiarities of metaphor usage in J. Rowling's novels about Harry Potter are described as well as the peculiarities of their translation into Russian.

Key words: translation, artistic translation, metaphor, classification.

The article deals with such a **general problem** in contemporary linguistics as the study and translation of metaphors. For many centuries the rhetoric failed to allocate a lot of figures that are the product of systematization based on name and order of the world. The most stable figure is metaphor. The problem under investigation is thus connected with study of the general view on the language development and is still topical.

One of the main group of metaphor **investigators** are J. Lakoff and M. Johnson who defined it as a type of tropes, the result of the transfer of names (metaphor) from one object to another on the basis of their common attributes / attribute. Metaphor is not only a means of figurative speech, but also a key to understand the human mind. Therefore, metaphor, as a phenomenon of consciousness, is manifested not only in language but also in thought and action, «Our everyday conceptual system, within which we think and act, is metaphorical in nature» [3, p. 25]. Studies of metaphor have taken on an absolutely new look ever since 1980s, evidenced by *Metaphors We Live by* collaborated by Lakoff and Johnson, which has rocked to the core studies of metaphor in linguistic field, attributing to their interpretation of metaphor system in the line of cognition named modern metaphor and proposes that metaphor is a matter of thought and action rather than a device of poetic imagination and the rhetoric flourish. S. Kovecses [2] presents a demonstration that emotions such as anger, pride and love are conceptualized structure in everyday language. All these studies illustrate the cognitive idea of metaphor, i.e. metaphor mediates human understanding and world view [1].

The **aim** of our paper is to analyze metaphors and their translation on the basis of such popular artistic work as «Harry Potter and the Sorcerer's Stone».

Our **main investigation** is described below. As an expressive means of language, metaphor actually gives new life to the old nature that is surprising for its uniqueness, helps to overcome the passivity of perception, and presents information compactly, thus contributes to better memorization and has a strong impact on the imagination of the reader: «A breeze ruffled the neat hedges of Privet Drive, which lay silent and tidy under the inky sky, the very last place you would expect astonishing things to happen». It is translated as: «Ветер, налетевший на Тисовую улицу, шевелил аккуратно подстриженные кусты, ухоженная улица тихо спала под чернильным небом, и казалось, что если где-то и могут происходить загадочные вещи, то уж никак не здесь».

Since the age of Aristotle metaphor is seen as a short comparison: comparison without predicates, such as «like, look like» (in

Russian «похож, напоминает», etc.) and comparative units («as, as... as, as if, as though» (in Russian «как, как будто, как бы, словно, точно, ровно», etc.). Besides, the basis of comparison, its motivation, circumstances of time and place and other modifiers are also eliminated. Metaphor is laconic: it shortens your languages, meanwhile enriches the comparison. The difference in meaning corresponds to the difference in form. A comparison draws attention to any similarity (or no similarity) – whether it is permanent or transitory. For example: «Aunt Petunia often said that Dudley looked like a baby angel. Harry often said that Dudley looked like a pig in a wig» «Тетя Петунья часто твердила, что Дадли похож на маленького ангела, а Гарри говорил про себя, что Дадли похож на свинью в парике». The metaphor reveals a permanent, deep similarity: «Meant ter turn him into a pig, but I suppose he was so much a pig anyway there wasn't much left ter d.» «Хотел его в свинью превратить, а он, похоже, и так уже почти свинья, вот и не вышло ничего... Хвост только вырос...»

The metaphor brings together objects belonging to different classes. Its essence is defined like a categorical shift. Metaphor rejects to compare two objects, which belong to one class. Metaphor contrasts objects with some similarities but in different classes. The compared terms, which are obviously similar, are generally excluded from metaphor: «I [Aunt Petunia] was the only one who saw her for what she [Lily] was (author – wasn't a human being but) – a freak!» – «Я была единственной, кто знал ей цену, – она была чудовищем, настоящим чудовищем!» Here is another example: «Me!» said Hermione. «Books! And cleverness!» – «Я? – удивилась Гермиона. – А что я – ум и книги, вот и все!». The contrast, however, may in some cases be restored.

There are several types of metaphors in the novel. Nominative metaphors are used to replace one descriptive meaning with another and serve as a source of homonyms. Cognitive metaphors appear as a result of shift in the compatibility of predicate (a transfer of meaning) and create polysemy. Figurative metaphors help to develop figurative meanings and synonymous in language. Generalizing metaphor (as a result of cognitive metaphor) eliminates the lexical meaning of the word boundaries among logical orders and stimulates the emergence of logical polysemy.

1. Nominative metaphor is a metaphor which loses the imagery and serves as a direct naming. In other words this kind of trope is called lexical metaphors (dead metaphor) and is defined as «a word (expression) or the meaning of the word, which originally appeared with the help of metaphorical transfer». The two main types of full-meaning words – the names of objects and symbols of signs – help to express metaphorization meanings.

Metaphorization meanings of attributives are included in the object (or the corresponding class of objects) of signs, in assimilated signs and in other inherent class of objects (see «sharp pen-knife» – «острый нож» and «sharp glance» – «острый взгляд»): «She threw a sharp, sideways glance at Dumbledore here, as though hoping he was going to tell her something, but he didn't, so she went

оп.» «Она искоса взглянула на Дамблдора своими колючими глазами, словно надеясь, что он скажет что-то в ответ, но Дамблдор молчал, и она продолжила». The type of metaphor has a heuristic, educational value and is a source of polysemy.

The more descriptive and diffusive the meaning of a word is, the easier it reaches metaphorical aims. Metaphor is not beyond the concrete vocabulary when names of a class of realities are stored in it. The metaphor in this case is a resource category of names. Secondary metaphor for the nominative function helps to form the names of objects and persons. Semantic process ultimately comes down to the replacement of one figurative (descriptive) meaning to the other. In the novel we see «hand» («рука») and «hand» («стрелка часов»): «*He looked simply too big to be allowed, and so wild-long tangles of bushy black hair and beard hid most of his face, he had hands the size of trash can lids, and his feet in their leather boots were like baby dolphins.*» – «Его ладони были размером с крышки от мусорных баков, а обутые в кожаные сапоги ступни – величиной с маленьких дельфинов»/ Another example: «*It was a very odd watch. It had twelve hands but no numbers; instead, little planets were moving around the edge.*» – «Это были очень странные часы. У них было двенадцать стрелок, но не было цифр – вместо цифр там были маленькие планеты, при этом они не стояли на месте, а безостановочно вращались по кругу» This type of nominative metaphors often generates homonyms.

To avoid ambiguity, this type of metaphor tries to enter microcontext. If a metaphor is part of the subject, then a reference will join it to refer to an integer: watch hands (стрелки часов), etc. Nominative metaphor creates nicknames and aliases of individuals, which can then turn into personal names. In the novel we can see a character nicknamed Neville Longbottom. Surname of this character consists of two parts «long» and «bottom». «Long» literally means «having a certain extent, having such a length», but in a metaphorical meaning it may be «different «bottom can mean «bottom, lower part «while in the figurative sense it means «essence, nature». It should be noticed that the translator of the Russian version directly translates the components of the composite words in the nickname of the character, giving its Russian equivalent «Долгопупс». Taking into account the figurative meaning, we would like to offer our translation of this private name as «Сутеотличающийся». And the content of the text shows the accuracy of our assumptions: «*You're worth twelve of Malfoy*» Harry said. «*The Sorting Hat chose you for Gryffindor, didn't it? And where's Malfoy?*» «*In stinking Slytherin.*» – «Ты стоишь десяти Малфоев, – произнес Гарри – И ты достоин того, чтобы быть в Гриффиндоре, – ведь Волшебная шляпа сама отобрала тебя на наш факультет. Ну а где оказался этот Малфой? В вонючей дыре под названием Слизерин – вот где». To maintain the nominative function, metaphor loses the imagery. Metaphor in this case is a technical method of extracting the new name from the old vocabulary.

2. Figurative metaphor is a metaphor, «emerging as an association of human's feelings (vision, hearing, sense of smell, etc.) with real world objects and human (anthropocentric) comprehension of the organic and inorganic world». Interaction with two objects from different classes of and their essence make up the main feature of metaphor – its duality. Semantic structure of metaphor consists of two components – the meaning (the nature of the real subject of metaphor) and the image of its subsidiary subject. Dudley is called a pig. The name «pig» belongs to a class of objects, but

some features which are associated with these classes (sloppiness, rude force, ignorance, etc.) belongs to a class of individual (the real subject of metaphor). For example: «*Meant ter turn him into a pig, but I suppose he was so much a pig anyway there wasn't much left ter do*» – «Хотел его в свинью превратить, а он, похоже, и так уже почти свинья, вот и не вышло ничего... Хвост только вырос...» Another example: «*It's no wonder no one can stand her,*» he said to Harry as they pushed their way into the crowded corridor; «*she's a nightmare, honestly.*» – «Неудивительно, что ее никто не выносит», – пробурчал он, когда они пытались пробиться сквозь заполнившую коридор толпу школьников. – «Если честно, она – настоящий кошмар.» In this example, Ron calls Hermione «nightmare» («кошмар»), meaning that she can put a person in a very bad, horrible, nasty psychological situation. And «*Honestly, Hermione, you think all teachers are saints or something, snapped Ron.*» – «Честное слово, Гермиона, тебя послушать, так все преподаватели просто святые, – горячо возразил Рон». These examples show that figurative metaphor uses synonyms in language: «ignoramus» / «pig», «unpleasant» / «nightmare», «sinless» / «holy», etc.

The image of the class and the aggregate of characters give clues for the nature of the subject of metaphor. Figurative metaphor performs the function of characterizing and usually takes the position of the predicate in a sentence. For example:

«*Fear flooded him*» – «Он оцуптил, как на него накатывает волна страха».

«*His heart sank faster than he'd just dived*» – «Сердце его рухнуло в пятки быстрее, чем он пикировал к земле».

«*Harry's heart did a somersault.*» – «Сердце Гарри подпрыгнуло в груди и сделало двойное сальто».

3. Linguistic metaphor is a metaphor, «reflecting the social experience of language speakers, which has a systematic character of usage, and reproducing anonymous». As for the linguistic metaphor, it is a ready element of vocabulary: it is not necessary to create such metaphor each time, and it is reproducible in a speech, frequently without realizing speaking figuratively primary words. Examples from the novel:

«*Harry lost his gift of speech*» – «Гарри утратил дар речи».

«*Hardly anyone had seen Harry play because Wood had decided that, as their secret weapon, Harry should be kept, well, secret.*» – «Практически никто не видел, как Гарри играет в квиддич, – так решил Вуд, заявивший, что Гарри является секретным оружием команды, а значит, и его Мастерство надо держать в секрете».

4. Artistic metaphor is «an individual metaphor, which has authorship, is non-reproducible in languages and performs a variety of aesthetic functions». Artistic metaphor tries to shift the obvious metaphor for all relationships. For example: «*He had just thought of something that made him feel as though the happy balloon inside him had got a puncture.*» – «Он только что подумал кое о чём, и ему показалось, что поселившийся внутри его шар счастья начал сдуваться».

«*Mr. Dursley gave himself a little shake and put the cat out of his mind*» – «Мистер Дурсль потряс головой и попытался выбросить из неё кошку».

5. Poetical metaphor is a trope, ranking among the expressive means of the poetic works and acting as a complex diverse semantic structure. The essence of poetical metaphor is frequently seen in the approximation of very distant classes of objects, such as:

«For now they're bare and full of air,

Dead flies and bits of fluff,
So teach us things worth knowing...»
«В наших головах сейчас гуляет ветер,
В них пусто и уныло, и кучи дохлых мух,
Но для знаний место в них всегда найдётся,
Так что научи нас хоть чему-нибудь».

Cognitive metaphor is a type of metaphor which acts as a form of conceptualization of the world, and cognitive process, which expresses and forms new concepts, without which it is impossible to obtain new knowledge. According to its sources, cognitive metaphor is responsible of human ability to capture and create a similarity between different individuals and classes of objects. Metaphor, consisting in the transfer of characteristic of the object to the event, process, situation, fact, thought, idea, theory, concepts and other abstract concepts, gives the language logical predicates that designate sequence, causality, purpose, hatchability, conditionality, concession, etc.: «*precede*» – «*предшествовать*», «*follow*» – «*следовать*», «*flow*» – «*вытекать*», «*conclude*» – «*выводить, делать вывод*», «*lead*» – «*вести к чему-либо*» и др.:

«*No need to fear the troll if you follow my (Percy's) orders!*» – «*Если будете слушать меня, ничего страшного не случится!*»

«*Any second now, Professor McGonagall would come back and lead him to his doom.*» – «*Ведь профессор Мак Гонагалл могла вернуться в любую секунду и повести его на страшный суд*».

Thus, we can move to the **conclusions** that metaphors are words that are not simply called, but «give voice» of thought, requiring a volume of nomination, they go through some kind of internal diffusion, activating its semantic potential and a new meaning. This process can be seen in the pages of the novel in the Harry Potter films. All changes in line with the semantic words, numerous examples of which we studied in this paper, natural, elegant, which is an indica-

tion of good taste and high literary skill of the author – J. Rowling. These metaphors are filled with the collective consciousness, which is not only the spokesmen of the unconscious, but also have significant potential for acting. In addition, the use of cognitive metaphors is taken to attract the reader's attention, speaking a kind of suggestive way and acting on two levels – conscious and subconscious.

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Панченко О. І. Метафора в «Гаррі Поттері» як перекладацька проблема

Анотація. У статті проаналізовано сучасні погляди на явище метафори, її класифікацію, описано особливості використання метафор у романах Дж. Ролінг про Гаррі Поттера та особливості їх перекладу російською мовою.

Ключові слова: переклад, художній переклад, метафора, класифікація.

Панченко Е. И. Метафора в «Гарри Поттере» как переводческая проблема

Аннотация. В статье проанализированы современные взгляды на явление метафоры, ее классификацию, описаны особенности использования метафор в романах Дж. Роллинг о Гарри Поттере и особенности их перевода на русский язык.

Ключевые слова: перевод, художественный перевод, метафора, классификация.