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METAPHORS IN ARTISTIC TRANSLATION: LITERALITY, INTERPRETATION, ADAPTATION

Stephen King is one of the most recognizable writers of the last four decades and is rightfully considered by many to be a unique writer. In his works, he treats in more and more detail the descriptions of history, where Protestantism in the field of religious worldview and Romanticism, which can also be found in his works, overlap with the features of aesthetic preference and traditions of the English Gothic novel. The author's works, one can see difficulty of translating his works, while maintaining all the subtleties of conveying the meaning contained in expressions and culture through the prism of another language.

This study examines American colloquial expressions and cultural symbolism in the original of Stephen King's novel «The Green Mile» and its interpretation into Russian by translators Viktor Veber and Dmitry Veber, Marina Opaleva, as well as in translation-interpretation into Kazakh by Mira Sembaykyzy. The results of the study show that the similarity with the source text depends on the adaptation of American culture due to specifics of Russian and Kazakh culture. Available research shows that the cultural adaptation is becoming the main translation strategy and is necessary for a more effective impact on the reader. To analyze the works, the classification of linguistic cultures according to T. A. Maslova is used, in particular, «metaphors and the image of language». Thus, the study showed that cultural adaptation is one of the most important translation strategies that will contribute to the results of current translation research and provide an understanding of the balance between the source and target languages.

Keywords: linguistic problems of translation, Stephen King, cultural adaptation, metaphor, translation strategies, translations.

Introduction

Stephen King's work is a unique phenomenon that is permeated with deep philosophical and psychological content, where you can see a portrait of a modern man with his joys and sorrows, psychoses, complexes, hopes and everyday exploits. It is well known that the writer uses many commonly used American expressions and features such as vocabulary or intonation, phraseological units and stable expressions characteristic of the regional American setting of the work. Stephen King often uses idioms to create more realistic dialogues that help the reader engage in the plot. It is also possible to note in his works metaphors with dark overtones of fear and even violence («Like blood from a wound that can never heal», «he killed them with their love», «walk through hell»).

Taking into account the peculiarities of the author's works, it is important to note that the translation of King's works presents a dilemma. On the one hand, it is necessary to take into account colloquial expressions and regional dialects in order to achieve maximum linguistic adequacy. On the other hand, the translator must take into account cultural elements such as the specifics of American pop culture, history, and social life. Thus, the translator must face the «cultural element» of the translation, and its adaptation may cause difficulties.

For a more accurate linguistic and cultural analysis of translations of the novel «The Green Mile» by Stephen King, the classification of linguistic cultures by V. A. Maslova, combining linguistic form, culturally significant content and cognitive component, was used. In her concept, linguoculturalism is characterized as a unity of linguistic form and cultural content, acting as a minimum unit describing the national and cultural specifics of thinking and perception of the world. Valentina Avraamovna Maslova identifies nine types of linguocultures: 1) the subject of linguistic and cultural studies is non-equivalent vocabulary and lacunas; 2) mythologized linguistic units: archetypes and mythologems, rituals and beliefs, rituals and customs fixed in the language; 3) the paremiological fund of language; 4) the phraseological fund of language; 5) standards, stereotypes, symbols; 6) metaphors and images of language; 7) stylistic structure of languages; 7) speech behavior; 9) the field of speech etiquette [1]. The study of translations of all types of linguocultures is an interesting and fascinating process.

Russian translation of Stephen King's novel *The Green Mile* was analyzed by Marina Opaleva, who was the first to translate it into Russian in 1997, and this translation is considered the first official publication in Russian [2]. Subsequently, the novel was republished in the translation by Victor and Dmitry Veber, and this version received positive responses from readers and critics. Veber's translation is distinguished by a higher artistic and linguistic and cultural accuracy: the stylistic features of the author's idiosyncrasy, the imaginative system, the subtle

psychological drama and the cultural realities of Stephen King's works were conveyed more deeply and authentically [3].

A direct translation from the original into Kazakh was first carried out by Mira Sembaikyzy in 2021. Up to this point, the novel was available to the Kazakh-speaking audience only in the original and translations in other languages, which is why it became an important event in the field of Kazakh literary translation. In the translation into Kazakh, special attention is paid to the transmission of cultural and emotional connotations characteristic of the American reality of the 1930s, and their adaptation within the framework of the Kazakh mentality and language system [4].

When comparing the three versions of the translation – the first official translation into Russian by Marina Opaleva, the later version by Viktor and Dmitry Veber, and the Kazakh translation by Mira Sembaikyzy – differences can be noted not only in the level of linguistic accuracy, but also in the degree of interpretation of cultural and emotional aspects. If the first Russian translation is characterized by conciseness and accessibility, and the second by the depth of King's idiosyncrasy, the Kazakh version demonstrates the desire not only to preserve the author's intonation, but also to adapt the text to national realities and the perception of the Kazakh reader. Thus, each translation represents an independent cultural and linguistic interpretation of the original work, revealing new aspects of its perception in various linguistic and cultural contexts.

Stephen King's works use numerous metaphors that enhance the impact of the text, reveal the inner world of the characters, and symbolize broader social or philosophical themes. These features of his work make it difficult to translate a text into another language, as it is necessary to maintain a balance between maximum conformity with the original and adaptation to the cultural characteristics of the reader. Although there are aspects, such as the description of fear, that are easier to translate, but metaphors and idiomatic expressions translate into a more in-depth translation.

Stephen King's works are always at the center of research by many scientists, as his works are translated into many languages, and translators face certain difficulties. Philologists from different countries are trying to analyze translations of his works. For example, in the article by Mikhail Alexandrovich Petrov and Elena Anatolyevna Morgun, «Metaphor as a means of creating the illusion of authenticity of fantastic images (using the example of S. A. Morgun's short story). King's «Uncle Otto's Truck»»)» uses a method of analyzing a work of art from the general to the particular, where the researcher first analyzes the main hypothetical idea and then seeks confirmation for it. Referring to this article, we can conclude that from the point of view of translation linguistics, we can identify a number of potential problems that arise from the analysis of metaphors in Stephen King's

short story “Uncle Otto’s Truck”. For example, certain metaphorical images may be interpreted differently by a Russian reader than by an American reader, due to differences in symbolism, social reality, and the imaginative system of thought. And also, when translating, there is a risk of losing the disturbing, ominous intonation that the original metaphor gives, especially if the translator resorts to calculus or excessively literal transfer of the image [5].

In turn, in the article by Lykina Elena Aleksandrovna «The interaction of the conceptual fields of Fear and Coldness in Stephen King’s novel «The Shining», special attention is paid to the linguistic and cultural difficulties that arise when they are translated into Russian. One of the key difficulties pointed out by the researchers is the transmission of those semantic and figurative levels of metaphor that are not amenable to direct verbalized translation. We are talking about the deep emotional, associative and psychological layers that make up the essence of many metaphorical constructions in Stephen King’s texts. His metaphors are often based on specific elements of American culture – whether it’s the realities of everyday life, pop cultural or religious references, as well as terms related to technology or medicine. In the process of translation into another language, these cultural codes can either lose a significant part of their semantic and emotional load, or become completely incomprehensible to a reader brought up in a different socio-cultural tradition [6].

The article by Takhtarova Svetlana Salavatovna and Zubinova Amelia Shamilevna «Comparison and metaphor in the idiosyncrasy of Stephen King» emphasizes that metaphors and comparisons, actively used by the author, play a key role in shaping the artistic fabric of the text and in conveying the psychological state of the characters, atmosphere and emotional tension. Special attention is paid to the fact that many of these expressive means are individually authored and have no direct equivalents in other languages, which inevitably poses a number of tasks for the translator. One of the most significant difficulties is related to the transmission of the deep semantic and associative layer of such metaphors, often based on the culturally specific realities of American life. These may be everyday details, references to pop culture, religion, as well as characteristic images and symbols that are well-read by native speakers of the original language, but not always obvious to a foreign-speaking reader. As a result, the translator is faced with the need for interpretation – he must not only transfer the metaphor to another language system, but also adapt it so as to preserve the artistic and emotional function of the original [7].

Materials and methods

The methodology of this study is based on a linguistic and cultural approach and is aimed at identifying the features of the translation of metaphorical constructions in Stephen King’s novel «The Green Mile» from English into Russian

and Kazakh. The analysis is based on the inductive principle – from the analysis of particular linguistic phenomena to broader generalizations, which corresponds to the research method from the particular to the general.

The concept of V. A. Maslova linguoculturalism is used as the main theoretical tool, according to which the unit of linguocultural analysis is linguoculturalism, which combines a linguistic form, culturally significant content and a cognitive component. The study examined three official translations of the novel: the first Russian translation by Marina Opaleva (1997), the later version translated by Viktor and Dmitry Veber, and the Kazakh translation by Mira Sembaikyzy (2021).

The methodology includes a qualitative comparative analysis of twenty metaphorical expressions from the original text and their translations, with an emphasis on translation strategies: verbatim transmission, interpretation and cultural adaptation.

The criteria for selecting metaphors were their expressiveness, symbolic load, and degree of difficulty in conveying interlanguage and intercultural components. In addition, special attention was paid to the correspondence of the translation to the emotional, psychological and cultural context of the original text, as well as its perception by the target audience.

Results and discussion

The translation of metaphors is one of the most difficult tasks in literary translation, requiring the translator not only to have a deep knowledge of the original language, but also a fine understanding of the cultural characteristics of the target audience. Metaphor, as one of the main carriers of the imagery of a text, is often associated with nationally specific associations and emotional coloring, which makes its transmission especially laborious.

The purpose of this study is to analyze the features of metaphor translation based on a comparison of three different translations of the same original material: V. Veber and D. Veber, M. Opaleva and M. Sembaikyzy. Special attention is paid to the selection of the five most interesting examples of metaphorical expression reflecting different translation strategies: literal transmission, interpretation and cultural adaptation.

When analyzing the novel, more than 50 metaphors were identified, and this article provides an example of the 20 most striking metaphors for a more detailed comparison of translations into Russian and Kazakh.

A comparative analysis of the translation strategies for transferring metaphorical text from English to Russian and Kazakh from Stephen King's novel «The Green Mile» is provided in Table 1.

Table 1 – Translation of metaphors from S. King's novel "The Green Mile"

Metaphors from S. King's novel «The Green Mile»	Translation of V. Veber and D. Veber	Translation of M. Opaleva	Translation of M. Sembaikzy	Comments
1) «children walking along with the captured bear»	дети, шагающие рядом с дрессированным медведем (literal)	Дети, прогуливающиеся с пойманным медведем (literal)	Орманнан ұстап алған үлкен аюмен қыдырып жүрген кішкентай балалар (literal)	All three accurately convey the image; Veber softened the idea of «caught» to «trained» a little.
2) «the horrible bare metal roof that glared in the summer sun like a delirious eyeball»	некрашеной металлической крышей, сверкающей на солнце, словно глаз дьявола (softening translation)	Голая жестяная крыша, пылающая на солнце, как безумный глаз (literal)	Жылтыраған жалаңаш темір шатыры жаздың шақырайған күйінде есірген адамның ессіз көзі сияқты шатынап тұратын (literal)	M. Opaleva and M. Sembaikzy are closer to the original brightness; V., D. Veber leads away from the «devil's eyes», enhancing the sinister shade.
3) «the truth of what was happening to them finally hit all the way home»	известие о смерти клиентам Старой Замыкалки поступало от лодыжек (free translation)	Правда наконец дошла до самого сердца (semantic)	Шын мәнінде ақырғы сапарға аттанғалы тұрғанын түсінді (semantic)	V. and D. Veber strongly deviates from the original meaning; M. Opaleva and M. Sembaikzy are more accurate they convey the idea of sudden awareness.
4) «looked like a black Samson»	черный Самсон (literal)	Словно черный Самсон (literal)	Самсонға ұқсайды екен (literal)	All translations are literal and preserve the biblical allusion, which is correct.
5) «more pork in someone's pocket»	кому-то хотелось положить в карман кругленькую сумму (interpretation)	Кто-то мечтал урвать жирный кусок (adaptation)	Оны үкіметтің ақшасын алып, қалтасын кампайтқысы келген біреу ойластырған сыңайлы (semantic)	V. and D. Veber interpret greed more delicately, M. Opaleva is rougher («snatch»), M. Sembaikzy reveals corruption motivation.
6) «it was a sort of nightmare, bald and almost smoking in the sun, that lies beyond the drapes and furnishings of good and ordinary lives»	кошмар, что открылся их глазам, находился за пределами мира, к которому они привыкли (semantic)	голый, дымящий кошмар, спрятанный за уютom обычной жизни (figurative translation)	Көз алдында көрінген көрініс (strong abbreviation)	V. and D. Veber and M. Opaleva convey the contrast of a nightmare and a familiar life, M. Sembaikzy simplifies and loses the depth of the image.
7) «a dose of white arsenic sprinkled into a wedding cake»	щепотка белого мышьяка, брошенного в свадебный пирог (literal)	Белый яд рассыпанный по свадебному торту (literal)	Торттың бетіне себілген аппак күшала (literal)	All three are literal; M. Opaleva emphasizes «poison», slightly enhancing the effect.
8) «an accident waiting to happen»	мина с включенным часовым механизмом (figurative adaptation)	Бедa готовая вот- вот случиться (adaptation)	“Өлетін бала молаға кашадыңның” кебін киіп жүрген (adaptation of proverb)	V. and D. Veber metaphorically enhances the danger, M. Opaleva is more neutral, M. Sembaikzy nationalizes the translation through a proverb.

9) «Delacroix's mouse was one of God's mysteries»	мышонок Делакруа так и остался для меня загадкой природы (adaptation)	Мышь Делакруа была одним из таинств Господа (literal)	Делакрудың тышканы Кұдайдың бір күдіреті болды (literal)	M. Opaleva and M. Sembaikyzy emphasize the religious side, V. and D. Veber makes a more secular translation.
10) «the keen breath of a winter night in the border South»	воздух вырвался из дыры, на меня пахнуло ночным холодом... и чем-то еще (interpretation)	Острое дыхание зимней ночи ударило в лицо (figurative translation)	Түннің өңменіннен өтер сығын... және тағы бір нәрсені сездім (transfer of sensation)	M. Opaleva and M. Sembaikyzy emphasize the religious side, V. and D. Veber makes a more secular translation.
11) «about two hundred light- years from life as most people live it»	в паре сотен лет от жизни, каковой живут большинство людей (literal)	В двухстах световых годах от обычной жизни (literal)	Жұрттан екі жүз жарық жыл қашықтықта жатыр (literal)	All three of them maintain an accurate image of remoteness from normal life.
12) «a color-guard that had forgotten its flag»	конвой знаменосца, забывшего захватить с собой знамя (literal)	Как караул без знамени (literal)	Туын ұмытып кеткен ту ұстаушыларға ұқсаймыз (literal)	All translations are accurate, M. Opaleva slightly simplifies the structure for better readability.
13) «the Chief's blue shirt pulled tight at the buttons, creating little strained smiles of flesh between them»	синяя рубашка на груди натянулась, открывая островки кожи между пуговицами (figurative description)	голубая рубашка туго натянулась на пуговицах, обнажая полоски кожи (literal)	Көгілдір жейдесі кеудесіне керіліп қалыпты, түймеліктердің арасынан терісінің жолақтары көрініп тұр (literal)	The translations of M. Opaleva and M. Sembaikyzy are more literal, Veber focuses on visually («islands of skin»).
14) «cutting your mouth every time you drank some»	холодную чистую воду, от каждого глотка которой ломило зубы (adaptation)	ледяная, царапающая рот при каждом глотке (figurative translation)	Тісінді сырқырататын тап-таза, сұп-суық, тұнық су (adaptation)	All three accurately convey a painful reaction; M. Opaleva emphasizes sharpness («scratching»).
15) «giving her my naked heart to hold in her hand»	положу ей на ладонь свое сердце (literal)	отдаю ей свое обнаженное сердце (literal)	Жүрегімдегі бар сырымды алақандағыдай ақтарып (interpretation)	M. Opaleva retains emotional openness, M. Sembaikyzy more freely conveys through the image of «frank conversation».
16) «twisting in his guts like a nice sharp stick»	боль его еще слишком велика, она вгрызается в него острыми зубами, лишая покоя (interpretation)	Словно острым колом вонзилась боль в его живот (figurative translation)	Өкініш оны жегідей жеп жатыр (interpretation)	M. Opaleva is closer to the original metaphor (sharp object), V. and D. Weber and M. Sembaikyzy convey the feeling of pain differently.
17) «my heart slugging away hard in my chest»	как ошпаренный, сердце чуть не выскочило у меня из груди (figurative adaptation)	Сердце бухало в груди как сумасшедшее (figurative translation)	Шошым, орнымнан атып тұрдым (semantic)	M. Opaleva conveys the heartbeats more vividly, V. and D. Weber enhance the drama, M. Sembaikyzy shows the entire reaction.

18) «the pain that had set me on fire»	боль разрывала меня пополам, выворачивала наизнанку (interpretation)	Боль жгла меня изнутри (literal)	Ішкі жағымнан тұйреп, өлтіріп бара жатқан ауруды ғана сезініп тұрдым (interpretation)	M. Opaleva is closer to the fiery image («set on fire»), V. and D. Weber and M. Sembaikyzy emphasize the destructiveness of pain.
19) «he had the heart of a cruel boy who goes to the zoo not so he can study the animals but so he can throw stones at them in their cages»	в его груди билось сердце жестокого мальчишки, который приходит в зоопарк не для того, чтобы изучать животных и их повадки, а чтобы кидаться в них камнями (literal)	В его груди билось сердце мальчика, который приходил в зоопарк чтобы камни бросать в зверей (literal)	Хайуанаттар бағына жануарларды қызықтау үшін емес, оларға тас атып, қорлау үшін баратын катігез, мейірімсіз адамның жүрегі бар (literal)	All three convey the original image quite accurately, with minimal stylistic differences.
20) «the sky fell down on you»	все летит тартарары (adaptation)	Словно небо рухнуло тебе на голову (literal)	Аспан айналып төбене бір-ак түседі (adaptation)	M. Opaleva is closer to the literal fall of the sky, V. and D. Weber uses the Russian idiom, M. Sembaikyzy adapts through Kazakh phraseology.

A comparison of translations of metaphors from the original English text shows that these translators – V. and D. Veber, M. Opaleva and M. Sembaikyzy – adhere to different translation strategies, which reflects both their personal style and approach to conveying the artistic meaning of the original.

Translations by W. and D. Veber are often characterized by interpretation or adaptation aimed at preserving the emotional impact of a metaphor while possibly losing part of the original image. Weber often tries to bring the text closer to the perception of the Russian-speaking reader, sometimes even enhancing the drama of the scene.

M. Opaleva demonstrates a desire for maximum accuracy and preservation of vivid figurative structures of the original. She often chooses a literal or figurative translation, trying to convey both the visual and emotional components of the metaphor without excessive smoothing.

M. Sembaikyzy in Kazakh translation in some cases adapts the text culturally, using elements of Kazakh phraseology or images understandable to the national reader. At the same time, it quite often retains the basic semantics of the original, although sometimes there is some semantic adaptation towards the local traditional worldview.

Thus, we see three different translations of the same original: from free adaptation to literal or culturally colored correspondence.

During the analysis of the translation of metaphors, several images are of particular interest, which reveal differences in the approaches of translators and demonstrate the complexity of the intercultural transmission of metaphorical expressions.

One of the most striking examples is the metaphor «the terrible bare metal roof that glared in the summer sun like a delirious eyeball». Veber conveys it with some semantic bias: «некрашенная металлическая крыша, сверкающая на солнце, словно глаз дьявола», enhancing the demonic coloring of the image, M. Opaleva remains closer to the original, translating the metaphor as «голая жестяная крыша, пылающая на солнце, как безумный глаз», thus preserving both the physical and psychological component. In the Kazakh translation, M. Sembaikyzy accurately conveys the image, emphasizing the strangeness and frightening quality of this scene. This example demonstrates how the difference between interpretation and literal translation affects the emotional coloring of the text.

No less revealing is the metaphor «an accident waiting to happen», translated by Weber as «мина с включенным часовым механизмом». Here we see a reverse adaptation that enhances the perception of an imminent catastrophe [8]. M. Opaleva retains a neutral shape «беда, готовая вот-вот случиться», which is closer to the original meaning. M. Sembaikyzy uses a Kazakh proverb «Өлетін бала молаға қашадының кебін киіп жүрген», this is a good example of cultural adaptation: the metaphorical meaning is preserved, but it is embedded in the national cultural code. Thus, this case illustrates how different cultural strategies affect the perception of a text.

The metaphor «giving her my naked heart to hold in her hand» also demonstrates the peculiarities of choosing a translation strategy.

V. and D. Veber choose a simple literal translation: «положу ей на ладонь свое сердце», whereas M. Opaleva emphasizes emotional vulnerability, speaking about «обнажённом сердце». M. Sembaikyzy takes a step towards semantic interpretation: «Жүрегімдегі бар сырымды алақандағыдай ақтарып», which literally means «he turned all his secrets into the palm of his hand». Here you can see how the transmission of a deep feeling can vary from the direct transmission of an image to its cultural processing.

The metaphor «twisting in his guts like a nice sharp stick» has been implemented by translators in different ways: V. and D. Veber interpret the image through toothache («вгрызается острыми зубами»), M. Opaleva retains direct imagery («словно острым колом вонзалась боль»), and M. Sembaikyzy conveys inner experience through phraseology: («өкініш оны жегідей жеп жатыр» – «regret eats at him from the inside out») [9]. These differences show how complex bodily metaphors can be conveyed with varying degrees of concreteness or emotional coloring.

Finally, the metaphor «the sky fell down on you» illustrates the differences between literal transmission and cultural adaptation. V. and D. Veber use a Russian idiom «всё летит тартарары», shifting the focus from a personal catastrophe to a comprehensive collapse [10].

M. Opaleva follows the original – «словно небо рухнуло тебе на голову», While maintaining an individualized sense of horror, M. Sembaikyzy adapts the metaphor through Kazakh figurative expression, enhancing cultural acceptability. This example is especially important for research, as it shows how the language of the target culture may require not only translation, but also reformulation of the image to achieve an equivalent emotional effect.

An analysis of translations of five metaphorical expressions showed that successful translation of a metaphor depends on choosing a strategy that corresponds to the purpose of translation and the expectations of the target audience. V. and D. Veber more often resorts to adapting images to Russian-language realities, preserving the emotional charge of the text. M. Opaleva strives for accuracy and preservation of the original imagery of the original. M. Sembaikyzy carries out cultural adaptation using phraseological units and cultural codes of the Kazakh language, which allows deeper integration of translation into the context of native culture. These differences emphasize that the transmission of metaphors requires not only linguistic but also cultural competence of the translator, as well as the ability to balance fidelity to the original and the requirements of the target audience.

Conclusions

The conducted linguistic and cultural analysis has shown that the metaphor in Stephen King's novel «The Green Mile» performs not only a decorative or stylistic function, but also plays a key role in shaping the philosophical and psychological depth of the work. The metaphor of the text acts as a way of manifesting the inner world of the characters, the emotional intensity of events and the cultural specifics of the American reality of the 1930s. The analysis of comparative translations allows us to identify three main translation strategies: literal translation, semantic interpretation and cultural adaptation. The translators V. and D. Veber demonstrate a penchant for imaginative interpretation focused on emotional impact, while M. Opaleva strives to preserve the lexical and stylistic structure of the original. Mira Sembaikyzy's translation, in turn, is focused on the national and cultural context of the Kazakh-speaking audience and often resorts to adapting metaphors through local idioms and proverbs.

This indicates the multidimensional nature of the translation process, which requires not only linguistic but also intercultural competence. Thus, the successful translation of a metaphor is determined by the translator's ability to integrate both fidelity to the original and the perception of the target audience into the text, which ultimately forms a holistic and adequate perception of the work in a different cultural environment.

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КӨРКЕМ АУДАРМАДАҒЫ МЕТАФОРА: СӨЗБЕ-СӨЗ, ИНТЕРПРЕТАЦИЯ, БЕЙІМДЕЛУ

Стивен Кинг – соңғы төрт онжылдықтағы танымал жазушылардың бірі және көптеген адамдар оны ерекше жазушы деп санайды. Ол өз еңбектерінде діни дүниетаным саласындағы протестантизм мен романтизм үндесетін тарихтың сипаттамаларына барған сайын егжей-тегжейлі қарайды, оны оның шығармаларында эстетикалық артықшылық белгілері мен ағылшын готикалық романының дәстүрлерімен де кездестіруге болады. Автордың шығармалары метафоралар, идиомалар, фразеологиялық бірліктер, тұрақты өрнектер, жаргондар және т.б. сияқты көркемдік әдістерге толы. Кинг шығармаларының барлық осы ерекшеліктерін ескере отырып, оның шығармаларын аударудың күрделілігін байқауға болады, өрнектердегі және мәдениеттегі

мағынаны басқа тілдің объективі арқылы жеткізудің барлық нәзіктіктеріне төтеп бере алады.

Бұл зерттеу Стивен Кингтің «The Green Mile» романының түпнұсқасындағы американдық ауызекі сөздер мен мәдени рәміздерді және оны Виктор Вебер мен Дмитрий Вебер, Марина Опаева аудармашыларының орыс тіліне түсіндірулерін, сондай-ақ мира Сембайқызының қазақ тіліне аударма-түсіндірмелерін қарастырады. Зерттеу нәтижелері түпнұсқа мәтінге ұқсастық орыс және қазақ мәдениетінің ерекшелігіне байланысты американдық мәдениеттің бейімделуіне байланысты екенін көрсетеді. Қолда бар зерттеулер мәдени бейімделу аударманың негізгі стратегиясына айналатынын және оқырманға тиімдірек әсер ету үшін қажет екенін көрсетеді. Жұмыстарды талдау үшін лингвомәдениеттердің Т. А. Маслова бойынша жіктелуі қолданылады, атап айтқанда «метафора және тіл бейнесі». Осылайша, зерттеу мәдени бейімделу қазіргі аударма зерттеулерінің нәтижелеріне үлес қосатын және бастапқы және мақсатты тілдер арасындағы тепе-теңдікті түсінуді қамтамасыз ететін маңызды аударма стратегияларының бірі екенін көрсетті.

Кілтті сөздер: аударманың лингвистикалық мәселелері, Стивен Кинг, мәдени бейімделу, метафора, аударма стратегиялары, аудармалар.

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МЕТАФОРА В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ: БУКВАЛЬНОСТЬ, ИНТЕРПРЕТАЦИЯ, АДАПТАЦИЯ

Стивен Кинг – один из узнаваемых писателей за последние четыре десятилетия и многие его по праву считают уникальным писателем. В своих работах он все более детально относится к описаниям истории, где перекликаются протестантизм в области религиозного мировоззрения и романтизм, который также можно встретить в его работах, с чертами эстетического предпочтения и традициями английского готического романа. Произведения автора буквально пропитаны художественными приемами, такими как:

метафоры, идиомы, фразеологизмы, устойчивые выражения, сленг и многое другое. Учитывая все эти особенности произведений Кинга, можно заметить сложность перевода его работ, выдерживая все тонкости передачи смысла, заключенного в выражениях и культуру сквозь призму другого языка.

Данное исследование рассматривает американские разговорные выражения и культурные символы в оригинале романа Стивена Кинга «Зеленая миля» и его интерпретации на русский язык переводчиками Виктора Вебера и Дмитрия Вебера, Марины Опалевой, а также в переводе-интерпретации на казахский язык Миры Сембайқызы. Результаты исследования показывают, что сходство с исходным текстом зависит от адаптации американской культуры из-за специфики русской и казахской культуры. Имеющиеся исследования показывают, что культурная адаптация становится основной стратегией перевода и необходима для более эффективного воздействия на читателя. Для анализа работ используется классификация лингвокультурем по Т. А. Масловой, в частности «метафоры и образ языка». Таким образом, исследование показало, что культурная адаптация является одной из важнейших стратегий перевода, которое внесет вклад в результаты текущих исследований перевода и обеспечит понимание баланса между исходным и целевым языками.

Ключевые слова: лингвистические проблемы перевода, Стивен Кинг, культурная адаптация, метафора, стратегии перевода, переводы.

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