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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студентки IV курсу групи Па 01-20, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи: Особливості відтворення метафор у процесі художнього перекладу (на матеріалі роману Скотта Фіцджеральда “Великий Гетсбі”)

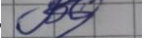
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Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2023 р.	виконано
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2024 р.	виконано
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	виконано
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	виконано
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	Виконано

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Студент  (підпис)

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INTRODUCTION

Metaphor, as a linguistic device, serves as a powerful tool in literary expression, encapsulating profound meanings and evoking vivid imagery within texts. The process of translating metaphorical expressions poses a significant challenge for literary translators, requiring not only linguistic proficiency but also a deep understanding of cultural nuances and contextual subtleties.

The term paper is focused on exploring the specificities of translating metaphors within the English language discourse of fiction into Ukrainian.

The theoretical background of the research draws upon a diverse array of scholarly sources spanning linguistics, discourse analysis, and translation studies. For instance, G. Lakoff and M. Johnson's seminal work "Metaphors we live by" [21] serves as a cornerstone, exploring the cognitive basis of metaphor and its pervasive role in language and thought. Building on this foundation, P. Newmark's comprehensive textbook "A Textbook of Translation" [24] offers valuable insights into translation theory and practice, providing a framework for understanding the complexities of metaphor translation. Additionally, scholars like P. Pierini [26] delve into the intricacies of translating similes and metaphors, shedding light on the challenges faced by translators in preserving the intended meaning and effect of figurative language. Moreover, the works of T. Toury [29] and G. Kövecses [19] offer theoretical frameworks for analyzing translational phenomena, including metaphor translation strategies and the nature of difficulties encountered in the process. By synthesizing these diverse perspectives, the theoretical background of the research provides a robust framework for investigating the intricacies of metaphor translation in literary contexts.

The topicality of research lies in its contribution to understanding the intricate dynamics between language, culture, and interpretation. As metaphors serve as pivotal elements in conveying nuanced meanings and cultural nuances, analyzing their translation offers insights into the challenges and strategies involved in bridging linguistic and cultural gaps. Moreover, with the ongoing globalization of

literature, such research becomes increasingly pertinent in fostering cross-cultural communication and preserving the integrity of literary works in translation.

This research **aim** is to investigate the strategies employed in the translation of metaphors within the realm of literary fiction, with a specific focus on Scott Fitzgerald's "The Great Gatsby".

To achieve this aim, the following **objectives** are outlined:

1. define metaphor in the context of modern linguistic theories;
2. examine the characteristics and functions of metaphorical language;
3. study the characteristics of discourse of fiction;
4. identify and select metaphors from "The Great Gatsby" for analysis;
5. investigate the strategies employed in translating metaphors from English into Ukrainian;
6. summarize the findings of the research.

The **subject** of this research is the translational aspect of metaphors in fiction.

The **object** of this research is metaphors in fiction discourse.

The **data source** for analysis consists of 50 metaphors taken from Scott Fitzgerald's "The Great Gatsby". Each metaphor is analyzed from the point of view of its translation into Ukrainian, focusing on the translational strategies.

The research methods used included a comparative analysis of translation units (sentences and phrases) to discern translation strategies, contextual analysis to understand the role of metaphors within the narrative, linguistic description to analyze the linguistic features of metaphors and translator's decisions, the comparative method to evaluate fidelity and creativity in translations, and the continuous sampling method to ensure comprehensive coverage of metaphors across the text. Together, these methods offer insights into the challenges and strategies involved in conveying metaphorical meaning across languages and cultures in literary translation.

The theoretical value. Metaphors are not merely linguistic devices but rather complex cognitive constructs that carry cultural, historical, and contextual nuances. By analyzing the characteristics of rendering metaphors, scholars can delve into the

intricacies of cross-cultural communication and the challenges translators face in conveying the intended meaning and aesthetic essence of metaphorical expressions. This research contributes to a deeper understanding of how metaphors operate within different linguistic and cultural frameworks, shedding light on the dynamic interplay between language, culture, and interpretation in the translation process.

Practical Significance. This research informs pedagogical approaches in translation training programs, equipping future translators with the skills and knowledge needed to navigate the complexities of metaphorical language in literary texts. Ultimately, the practical significance of this study lies in its potential to improve the quality and fidelity of literary translations, fostering greater appreciation and accessibility of cross-cultural literary works.

Structure. The term paper consists of an introduction, two chapters, conclusions, a list of references and an abstract in Ukrainian.

In the **introduction**, the focus is on defining the scope and objectives of the study.

In the **first chapter**, the methodological and theoretical framework for studying the rendering of metaphors in fiction is explored. This includes defining and elucidating the characteristics of metaphor in modern linguistics, discussing the classification and functions of metaphors, examining the various ways of rendering metaphors in fiction, and establishing the discourse of fiction as the primary object of research.

The second chapter delves into the strategies employed in rendering metaphors specifically within Scott Fitzgerald's novel "The Great Gatsby". This involves identifying the typological characteristics of selected metaphors present in the novel and conducting a detailed analysis of the rendering of these metaphors from English into Ukrainian, considering the linguistic and cultural nuances involved.

In **the conclusions** the findings of the study are summarized, and the implications of the research are discussed.

CHAPTER 1

METHODOLOGICAL AND THEORETICAL BASIS OF STUDYING THE RENDERING OF METAPHORS IN FICTION

1.1 Definition and characteristics of metaphor in modern linguistics

Metaphor, as a pivotal device in literary expression, holds a significant position not only in literature but also in linguistic analysis. As defined by the Cambridge Dictionary and Merriam-Webster Dictionary, a metaphor is a figure of speech that compares two seemingly unrelated entities by highlighting their shared characteristics. It is a powerful tool used in literature and language to convey complex ideas and emotions by drawing analogies between disparate concepts [23; 14]. Essentially, a metaphor facilitates a comparison between disparate elements to convey a deeper meaning or emphasize a particular point.

Metaphor, as defined by P. Newmark, encapsulates a figurative expression where the meaning of a physical word embodies an abstraction, allowing for the application of a word or phrase to something it does not literally denote. This involves describing one thing in terms of another, serving two distinct functions: referential and pragmatic [24: 147]:

- 1) referential metaphor aims to describe a process, mental state, concept, person, object, quality, or action in a more global and concise manner than literal language allows;
- 2) pragmatic metaphor seeks to stimulate feelings, interest, captivate, and surprise the audience, often employing vivid imagery to achieve these effects.

According to I. Nimenko, a metaphor is a linguistic tool that enables the expression of associative relationships. It involves transferring meaning or content from one word to another by establishing connections based on similarity between objects and their properties. In simpler terms, a metaphor allows for the comparison of two seemingly unrelated concepts by highlighting shared characteristics or qualities [5: 56].

Essentially, a metaphor, as described by M. Slobodyan, is a cognitive process where two distinct objects are compared based on shared characteristics. This comparison involves transferring a characteristic from the first object to the second, creating a vivid and imaginative association between them. Metaphors enable the expression of impressions, feelings, and ideas by using familiar and relatable imagery for the audience [10: 463].

The distinction between linguistic and literary metaphor underscores the subtle interplay between language use and creative expression. Linguistic metaphor shares similarities with literary metaphor in that it involves replacing one word with another possessing a different lexical meaning, yet there exists a certain similarity or commonality between the two words. However, unlike literary metaphor, linguistic metaphor arises naturally in speech and is not necessarily a deliberate creative act. Speakers draw upon existing lexical resources of the language when employing metaphorical expressions, which may function independently of the immediate context [3: 142].

According to the cognitive approach to studying metaphor, metaphors serve as conceptual structures that help us make sense of complex ideas and relationships. Metaphor is viewed as a tool for expressing intention and elucidating connections between disparate concepts [4: 24].

G. Lakoff and M. Johnson, highlight the pervasive nature of metaphor in human cognition and its profound impact on how we perceive and interact with the world. By recognizing metaphor as a fundamental aspect of cognition, we gain a deeper understanding of its role in shaping our conceptual frameworks and influencing our behavior. Metaphor is not confined to verbal expression but permeates our entire cognitive framework, shaping our understanding of reality and guiding our actions [21: 3].

In accordance with T. Kis, a scholar specializing in metaphors, a metaphorical phrase transcends its linguistic function, serving as a fundamental mode of thought for primitive humans. This perspective emphasizes that metaphors not only facilitate

communication but also encapsulate and convey cultural, social, ethnic, and other individual characteristics [2: 53].

According to A. Ovsienko, metaphor is characterized by its ability to reflect and implement our ways of thinking, serving as a marker of mentalities. Metaphors transcend language boundaries, becoming essential tools for expressing human thought. They not only aid communication but also play an active role in shaping and reflecting cultural and cognitive frameworks [6: 105]. A. Pisarska defines metaphor as a communicative phenomenon, existing within specific contexts, the construction and comprehension of which necessitates extralinguistic knowledge. Pisarska also highlights the linguistic interdependence of meaning with the environment [27].

While some view metaphor as a form of implicit comparison [17], others argue for its distinctiveness as a figurative device that transcends mere comparison. Regardless of the stance taken, it is evident that metaphor plays a crucial role in language and literature, offering unique insights and imaginative interpretations of reality [29]. In our view, metaphor encompasses more than just a condensed comparison; it embodies a creative act of reimagining and recontextualizing concepts, allowing for the exploration of deeper meanings and associations.

In modern linguistics, metaphors are linguistic expressions that equate one object with another based on a shared attribute, characterized by their semantic aspect of comparison. Unlike similes, metaphors consist of a single unit, conveying a specific attribute describing the object, and often introduce semantic anomalies that enhance their rhetorical impact and imaginative resonance. Understanding these characteristics is crucial for analyzing their role in fiction and translation, as metaphors enrich the texture of language and stimulate cognitive engagement, underscoring their significance in both linguistic analysis and literary expression [12].

In contemporary linguistic scholarship, metaphor is characterized by three key attributes, as elucidated by Fan. Firstly, metaphor exhibits universality, transcending cultural boundaries and being prevalent across diverse societies. Secondly, metaphor

is not confined to mere linguistic expression but extends into broader conceptual frameworks, reflecting underlying cognitive structures. Finally, metaphorical usage is not arbitrary but rather systematic, forming cohesive metaphorical systems within language [16: 926].

These characteristics underscore the pervasive influence and profound significance of metaphor in human communication and cognition. Universality highlights the ubiquity of metaphorical thinking, indicating its intrinsic role in shaping language and thought across cultures. The conceptual nature of metaphor emphasizes its capacity to convey abstract concepts and facilitate understanding by framing familiar experiences in novel ways. Furthermore, the systematicity of metaphor underscores its organized and structured deployment within language, suggesting deliberate choices and patterns in its usage.

In conclusion, the study of metaphor in modern linguistics reveals its essential role in language and literature. Metaphor transcends linguistic comparison, embodying broader conceptual frameworks and serving both referential and pragmatic functions. It reflects cultural nuances, cognitive frameworks, and poses challenges in translation. Understanding metaphor enriches our grasp of language and literary expression.

1.2 Classification and functions of metaphors

Metaphors, as versatile linguistic devices, play a crucial role in conveying abstract concepts, evoking imagery, and enriching communication. By categorizing metaphors and examining their functions, we aim to elucidate their nuanced role in shaping discourse and enhancing understanding.

The use of metaphor serves to create novel associations between the meanings of words, fostering deeper understanding and imaginative exploration. In artistic expression, metaphors imbue words with additional sensory attributes, allowing for a more vivid portrayal of reality. By incorporating metaphorical language, readers

are invited to expand their imagination and perception of objects, as metaphors introduce new dimensions and highlight various properties [20].

Metaphor serves as a ubiquitous linguistic tool, particularly prominent in artistic literature where its essence shines brightest. Authors utilize metaphor to infuse their narratives with vivid and personalized depictions of reality. By employing metaphor, writers accentuate various details, properties, and phenomena, thereby enriching the portrayal of reality [21].

In literary texts, metaphors play a crucial role in creating vibrant and distinct images that capture the behaviors, inner states, and emotional experiences of characters. Through carefully crafted comparisons, authors evoke vivid imagery that resonates with readers, offering insight into the characters' psyche and the narrative's themes. Metaphors enhance the depth and complexity of literary works, allowing readers to engage on both intellectual and emotional levels [28].

From a functional perspective, P. Newmark delineates two primary functions of metaphor: connotative and aesthetic. The connotative function involves the metaphor's capacity to vividly describe both abstract and concrete concepts, enabling the expression of thoughts and characterization of objects with rich detail. Conversely, the aesthetic function refers to metaphor's ability to aesthetically engage the reader, captivating them through unexpected comparisons and evocative imagery [24].

The importance of metaphor lies in its distinct characteristics, foremost among which is its vividness. Historically, the differentiation between types of metaphors reveals a clear contrast between two categories: linguistic and poetic. Aristotle delineates this contrast, emphasizing the difference in function and effect [1: 190]. Similarly, G. Conrad distinguishes linguistic metaphor from what he terms as poetic metaphor, which unveils something new, evoking feelings or impressions [18].

When discussing the types of metaphors, Professor K. Bobes-Navas distinguishes between three main categories [13: 10-11]:

- 1) Linguistic metaphor. This type of metaphor involves the use of figurative language within everyday speech, where words or phrases are employed

in a non-literal manner to convey abstract concepts or create vivid imagery. Linguistic metaphors are pervasive in language use and often serve to enhance communication by adding depth and nuance to expressions. For example, phrases like “*life is a battlefield*” are linguistic metaphors that convey complex ideas through analogy.

2) Everyday language metaphor. This category encompasses metaphors commonly found in everyday speech, including specialized jargon or technical terminology used in specific fields or disciplines. These metaphors may be more domain-specific but still function to convey abstract concepts or simplify complex ideas. For instance, phrase like “*The project is stuck in bureaucratic quicksand*” in everyday life is example of everyday language metaphor that draw on specialized knowledge to communicate effectively.

3) Literary metaphor. Literary metaphors are employed within the realm of literature to evoke imagery, convey emotions, and explore abstract themes. Unlike linguistic or everyday language metaphors, literary metaphors often exhibit heightened creativity and poetic resonance. Authors use literary metaphors to imbue their writing with richness and depth, inviting readers to engage with the text on multiple levels. For example, in E. Dickinson's poem “*Hope is the thing with feathers*”, the metaphor of hope as a bird with feathers conveys a profound message about the resilience and uplifting nature of hope. E. Dickinson uses the imagery of a bird to depict hope as something delicate yet enduring, capable of soaring above adversity and bringing solace to the soul.

In P. Newmark's classification, metaphors are divided into six main types, each with distinct functions and translation considerations. These types are dead metaphors, cliché metaphors, stock metaphors, adapted metaphors, recent metaphors, and original metaphors [24: 150-158]:

1) Dead metaphors are once vivid figurative expressions that have become commonplace and lost their original impact over time. For example, “*the foot of the hill*” no longer evokes a vivid image of a foot but is simply used to denote the bottom of a slope.

2) Cliché metaphors are overly familiar expressions that have become trite through frequent use, often replacing precise descriptions with conventional phrases lacking originality. An example could be “*time flies*” to convey the passage of time.

3) Stock metaphors are frequently used to describe various situations, whether physical or psychological, providing readers with familiar imagery. An example is “*a weight off one's shoulders*”, commonly used to depict relief or liberation.

4) Adapted metaphors are occasionalisms found in texts or speeches, where a metaphorical expression is tailored to fit a specific context or situation. These may require careful consideration during translation to ensure they resonate effectively in the target language.

5) Recent metaphors, often neologisms, rapidly gain popularity and usage in response to contemporary events or cultural shifts. For instance, “*social distancing*” emerged as a metaphor during the COVID-19 pandemic to describe physical distancing measures.

6) Original metaphors stem from the author's personal experiences and contribute to individualized linguistic styles, offering fresh and innovative ways to convey meaning. An example could be the metaphor “*the road less traveled*” from Robert Frost's poem, reflecting on the choices in life.

J. Dickins distinguishes between lexicalized and non-lexicalized metaphors, shedding light on how their meanings are fixed or context-dependent [15: 185-186].

Lexicalized metaphors, as defined by J. Dickins, refer to those whose metaphorical meanings are clearly fixed in a language's dictionaries. They can be further categorized into three subtypes: dead metaphors, standard metaphors, and novel metaphors. Dead metaphors are those that have become so entrenched in everyday language that their metaphorical nature is often overlooked. Standard metaphors, on the other hand, are commonly used idiomatic expressions, while novel metaphors represent metaphorical neologisms [15: 190].

Non-lexicalized metaphors, conversely, are those whose metaphorical meanings are context-dependent and not fixed in dictionaries. Dickins identifies

three types within this category: adapted metaphors, non-lexicalized schematic metaphors, and original metaphors. Adapted metaphors rely on existing lexicalized metaphors for comprehension, serving as adaptations or extensions of established metaphors. Non-lexicalized schematic metaphors utilize general metaphorical patterns without being fixed in dictionaries. Original metaphors, in contrast, do not conform to any existing metaphorical schema, making them potentially challenging to understand without contextual clues [15: 190].

In conclusion, the examination of the classification and functions of metaphors reveals their dynamic role in language and literature. Metaphors serve as versatile linguistic tools, facilitating the conveyance of abstract concepts and the evocation of vivid imagery. The classification schemes provided by scholars offer valuable frameworks for understanding the diverse forms of metaphors, from lexicalized to non-lexicalized categories. Through their usage in literary texts, metaphors enrich the portrayal of reality, character development, and thematic exploration, inviting readers to engage on intellectual and emotional levels.

1.3 Ways of rendering metaphors in fiction

Rendering metaphors in fiction involves navigating linguistic, cultural, and stylistic differences between source and target languages. Translators must balance fidelity to the original metaphorical expression with the need to convey its essence in a manner that resonates with the target audience. Various approaches exist for achieving this delicate balance, each with its advantages and challenges.

Z. Kövecses identifies five instances of difficulties in translating metaphors, which can arise due to contextual factors, various translation methods, the potential for translating conceptual abstract expressions using metaphor or metonymy, and the role of “equivalence conditions” [19: 37]. Similarly, M. Larson outlines several reasons why metaphors are challenging to translate and why they cannot be replicated literally. These include: the imagery used in the metaphor may not be recognizable in the target language, the theme of the metaphor may not be clearly

explained, the point of similarity may be implicit and difficult to recognize, cultural interpretations of the point of similarity may vary, there may be no equivalent metaphor in the target language as it exists only in the source language, and each language has its differences in the frequency of metaphor usage and methods of creation. These complexities highlight the intricate nature of translating metaphors, which requires translators to navigate linguistic, cultural, and conceptual differences while preserving the essence and impact of the original metaphorical expressions [22: 17].

Translation of metaphors involves more than just substituting words; it requires capturing the essence and impact of the original metaphor in a way that resonates with the target audience. Translators must carefully navigate linguistic differences and cultural nuances to ensure that the translated metaphor retains its intended meaning and effect. This may involve finding equivalent metaphors in the target language that convey similar imagery or concepts, or adapting the metaphor to fit the cultural context of the target audience while staying true to the original intent of the author [22: 276].

According to P. Pierini, there are several strategies for translating metaphors in English [26: 31]:

- 1) Literal translation involves directly translating the comparison object into the target language without altering its form.
- 2) Substitution entails replacing the comparison object from the original language with a different object in the target language, achieved through various transformations such as generalization, specification, or synonym/antonym substitution.
- 3) Compression involves reducing the metaphorical comparison to its essential elements.
- 4) Parallel explanation maintains the same comparison object in both languages while providing additional explanation or descriptive translation to clarify the comparison basis.

5) Replacement with a note or translation comment is considered an inadequate option, as it disrupts the flow of the text.

6) Omission entails leaving out the comparison altogether during translation.

These strategies present translators with a range of options for handling metaphors in fiction, each with its advantages and challenges.

M. Larson and P. Newmark offer valuable insights into the various strategies for translating metaphors in fiction. Larson outlines five approaches: retaining the metaphor when it is clear and natural for readers, translating the metaphor as a simile by adding words like “like” or “as”, transferring the original language's metaphor to an equivalent one in the target language, preserving the metaphor through explanation or addition of thematic relevance, and explaining the metaphor's meaning without utilizing its metaphorical image [22: 276]. Similarly, Newmark presents seven methods, including reproducing the same image in the target language, changing the image in the source language to a standard one in the target language, translating the metaphor through comparison while preserving the image, and conveying the metaphor's literal meaning [25: 88-91].

Both scholars emphasize the importance of balancing fidelity to the original text with the need for clarity and relevance in the target language. These strategies reflect the complexity of translating metaphors, requiring translators to navigate linguistic nuances and cultural contexts effectively.

G. Toury proposes six approaches to translating metaphors in fiction, offering a spectrum of strategies for tackling the complexities of metaphorical expression. These approaches range from translating a metaphor using an equivalent metaphor or analogy to omitting the metaphor entirely or supplementing it with non-metaphorical language [29: 126-127]. P. Newmark further emphasizes that translators must consider factors such as the type of text, the abundance of authorial metaphors, and the appropriateness of metaphorical language in a given context when deciding whether to preserve or omit metaphors in translation [24: 31].

In conclusion, translating metaphors in fiction is complex, involving considerations of linguistic, cultural, and stylistic differences. Scholars offer various strategies, from literal translation to explanation or omission, highlighting the translator's role in balancing fidelity to the original text with clarity in the target language. Successful translation requires navigating these challenges to preserve the richness and resonance of metaphorical language while ensuring accessibility to diverse audiences.

CHAPTER 2

STRATEGIES OF RENDERING METAPHORS IN SCOTT FITZGERALD'S NOVEL "THE GREAT GATSBY"

2.1 Typological characteristics of selected metaphors

In this section, we delve into the typological characteristics of selected metaphors extracted from the novel "The Great Gatsby" by F. Scott Fitzgerald. Through a comprehensive analysis, we have identified and classified 50 metaphors using a method of systematic sampling, providing insights into the diverse range of metaphorical expressions employed within the text. These metaphors have been categorized into distinct types based on their structural and conceptual features, offering a deeper understanding of their typological characteristics.

The selected metaphors encompass a spectrum of typological categories, including absolute, active, complex, compound, dead, dormant, implicit, simple, submerged, and synecdochic metaphors. Each category represents a unique mode of figurative expression, reflecting the author's stylistic choices, thematic concerns, and narrative objectives.

In the realm of metaphors, the absolute metaphor stands out for its distinctive structure, wherein the subject and vehicle are distinctly separated, often emphasizing the vividness and intensity of the comparison. Within the novel "The Great Gatsby" by F. Scott Fitzgerald, we encounter several instances of absolute metaphors that encapsulate profound imagery and thematic depth.

One such example is found in the line: "*the victim of not a few veteran bores*" (2). Here, the subject, "*the victim*" (2), is juxtaposed with the vehicle, "*not a few veteran bores*" (2), in a manner that creates a stark and evocative comparison. This absolute metaphor conveys a sense of helplessness and oppression experienced by the subject, highlighting the overwhelming presence of tedious and tiresome individuals who intrude upon the victim's life.

Similarly, another instance of an absolute metaphor in the novel is seen in the phrase “*roaring noon*” (2). Here, the subject “*noon*” (2) is detached from the vehicle “*roaring*” (2), creating a striking contrast that evokes a sense of dynamism and intensity. This metaphor paints a vivid picture of the noonday sun, imbuing it with a ferocious and almost primal quality, thereby enhancing the atmospheric richness of the narrative.

The active metaphor emerges as a dynamic and innovative linguistic device, often introducing fresh and unconventional comparisons that invigorate the narrative with vitality and originality.

One such example is evident in the phrase “*Tom would drift on forever seeking*” (2). Here, the metaphorical use of the verb “*drift*” (2) to describe Tom's pursuit imbues the action with a sense of aimlessness and restlessness. The metaphor suggests that Tom's search is not guided by a clear direction or purpose, but rather by a vague and insatiable desire, evoking a poignant sense of longing and dissatisfaction.

Similarly, another instance of an active metaphor can be found in the line “*We've got to beat them down*” (2). In this context, the metaphorical phrase “*beat them down*” (2) conveys a sense of aggression and determination in the characters' actions. The metaphorical use of “*beat*” (2) suggests a relentless and forceful effort to overcome obstacles or adversaries, underscoring the characters' resolve and assertiveness in pursuing their goals.

The use of complex metaphors adds depth and richness to the narrative, imbuing it with multiple layers of meaning and symbolism. These metaphors invite readers to delve beneath the surface of the text, uncovering hidden truths and exploring the intricacies of the human experience.

One example of a complex metaphor is found in the phrase “*seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game*” (2). Here, the metaphorical imagery of seeking for a lost football game encompasses a multitude of emotions and sensations. On one level, it evokes a sense of nostalgia and longing for the excitement and camaraderie of youth, while also suggesting a

deeper yearning for a time and place that can never be fully recaptured. The phrase conveys a complex mix of emotions, blending wistfulness with a poignant awareness of the passage of time and the inevitability of loss.

Another instance of a complex metaphor can be seen in the description of “*jumping over sun-dials and brick walks and burning gardens*” (2). This vivid imagery conjures a kaleidoscope of sensations and impressions, painting a picture of movement and vitality that transcends the literal meaning of the words. The metaphor suggests a sense of freedom and abandon, as well as a defiance of convention and restraint. It evokes a world where boundaries are fluid and possibilities are limitless, inviting readers to imagine a reality that exists beyond the constraints of everyday life.

Throughout the text, Fitzgerald employs a wide range of complex metaphors to explore themes of love, ambition, disillusionment, and the elusive nature of the American Dream. These metaphors serve as windows into the characters' inner lives, offering privileged glimpses into their hopes, fears, and aspirations. By weaving together multiple layers of meaning and symbolism, Fitzgerald creates a narrative that resonates on both intellectual and emotional levels, inviting readers to engage with the text on a deeper and more profound level.

In “The Great Gatsby”, F. Scott Fitzgerald masterfully employs compound metaphors, which consist of multiple interconnected elements, to enrich the narrative and deepen the reader's understanding of the text. These compound metaphors weave together disparate images and ideas, creating a tapestry of meaning that resonates throughout the novel.

One striking example of a compound metaphor is found in the observation that “*the intimate revelations of young men, or at least the terms in which they express them, are usually plagiaristic and marred by obvious suppressions*” (2). Here, Fitzgerald combines the metaphor of “*intimate revelations*” (2) with the imagery of “*plagiarism*” (2) and “*suppressions*” (2) to convey the idea that young men often struggle to express their innermost thoughts and feelings authentically. The metaphor suggests that their attempts at self-expression are borrowed from

societal norms and expectations, rather than arising organically from their own experiences. This compound metaphor highlights the complexities of identity and communication in the novel, as characters grapple with the tension between self-expression and social conformity.

Another compelling instance of a compound metaphor occurs in the description of conduct being “*founded on the hard rock or the wet marshes*” (2). This metaphorical imagery juxtaposes the solidity of rock with the instability of marshes, suggesting that human behavior can be influenced by both firm principles and shifting circumstances. The metaphor implies that individuals must navigate between stability and uncertainty, adapting their conduct to the challenges they encounter. This compound metaphor underscores the theme of moral ambiguity in the novel, as characters wrestle with conflicting desires and motivations.

Throughout “The Great Gatsby”, Fitzgerald employs compound metaphors to evoke a sense of complexity and depth in his depiction of characters and settings.

F. Scott Fitzgerald also utilizes dead metaphors, which have become conventionalized and no longer recognized as metaphorical, to subtly enrich the narrative and convey deeper layers of meaning. These metaphors, once vivid and imaginative, have entered common usage and now serve as familiar linguistic expressions.

One example of a dead metaphor in the novel is found in the line, “*I was a guide, a pathfinder, an original settler*” (2). Here, Fitzgerald employs the metaphorical language of exploration and colonization to describe the narrator's role in shaping his own destiny. The metaphor compares the narrator to a pioneer forging a path through uncharted territory, emphasizing his agency and autonomy in navigating the complexities of life. However, this metaphor has become so ingrained in everyday language that its metaphorical nature may go unnoticed by readers, underscoring the subtle yet pervasive influence of figurative language in shaping our perceptions and experiences.

Another type of metaphor employed by Fitzgerald is the dormant metaphor, characterized by a weak connection between the vehicle (the metaphorical term) and

the subject (the thing being described). In “The Great Gatsby”, these metaphors often serve to evoke mood or atmosphere rather than convey precise meaning.

For instance, when Nick reflects that “*life is much more successfully looked at from a single window*” (2), he employs a dormant metaphor to convey a sense of introspection and contemplation. The metaphor compares life to a view seen through a single window, suggesting a narrow perspective or limited understanding of the world. However, the connection between life and a window is not explicitly elaborated upon, leaving the metaphor somewhat ambiguous and open to interpretation. Nevertheless, it contributes to the novel's thematic exploration of perception and reality, inviting readers to consider the ways in which their own viewpoints shape their understanding of the world around them.

Fitzgerald also utilizes implicit metaphors, which offer incomplete descriptions that require readers to infer the intended meaning, thus engaging them more actively in the interpretive process. These metaphors often rely on context and suggestion rather than explicit comparison.

In “The Great Gatsby”, implicit metaphors abound, offering tantalizing glimpses into characters' inner lives and motivations. For example, when Nick observes that “*life was beginning over again with the summer*” (2), he employs an implicit metaphor to evoke a sense of renewal and possibility. The metaphor suggests that the changing of seasons mirrors the cyclical nature of life, with each summer offering the promise of new beginnings and fresh opportunities. Similarly, when Nick admits that he has “*no sight into Daisy's heart*” (2), he employs an implicit metaphor to convey his lack of understanding or insight into Daisy's true feelings. The metaphorical language of sight and vision suggests that emotional understanding is akin to seeing into someone's heart, but Nick's admission of ignorance underscores the limitations of his perspective.

Simple metaphors are employed to convey vivid imagery and evoke specific emotions or impressions with straightforwardness and clarity. These metaphors typically involve a direct comparison between two objects or concepts, resulting in a single, easily discernible meaning and linkage.

For instance, when Nick describes books standing “*on my shelf in red and gold*” (2), he utilizes a simple metaphor to depict the visual impact of the books' ornate covers. The comparison between books and decorative elements like colors emphasizes their aesthetic appeal and suggests their value as prized possessions to be displayed prominently.

Similarly, the description of a house as “*an eyesore*” (2) employs a simple metaphor to convey the negative perception of the house's appearance. The comparison between the house and something unpleasant underscores its unattractiveness and suggests a sense of visual discomfort or displeasure.

Another example can be found in the portrayal of “*Two shining arrogant eyes*” (2) dominating a character's face, where the metaphorical language highlights the intensity and dominance of the character's gaze. The comparison between eyes and attributes like shine and arrogance underscores their significance in conveying the character's demeanor and personality.

Throughout the novel, simple metaphors like these serve to enhance the descriptive richness of the narrative, allowing readers to visualize scenes and characters more vividly while also infusing them with deeper layers of meaning and emotional resonance.

In addition to simple metaphors, “*The Great Gatsby*” features synecdochic metaphors, where a part of something is used to represent the whole, creating a powerful and evocative effect that invites readers to contemplate broader themes and ideas.

For example, when Nick observes that “*the nerves of her body were continually smouldering*” (2), he employs a synecdochic metaphor to convey the intensity of a character's emotional state. By using “*nerves*” (2) to represent the entire body, the metaphor suggests a pervasive sense of tension or agitation, hinting at the character's inner turmoil and emotional instability.

Similarly, the description of “*valley of ashes*” (2) serves as a synecdochic metaphor for the desolation and decay of the industrial landscape. By focusing on a specific geographical feature, the metaphor encapsulates broader themes of moral

degradation, social inequality, and the destructive consequences of unchecked capitalism.

Through the use of synecdochic metaphors, Fitzgerald masterfully encapsulates complex ideas and emotions within concise and evocative imagery, inviting readers to explore the deeper layers of meaning beneath the surface of his narrative.

In examining the typological characteristics of selected metaphors from F. Scott Fitzgerald's "The Great Gatsby", it becomes evident that the author employs a diverse array of figurative language to enrich the narrative. Among the identified categories, including complex, simple, compound, implicit, dormant, absolute, active, dead, and synecdochic metaphors, Fitzgerald demonstrates his mastery in crafting vivid imagery that ranges from multi-layered and intricate descriptions to straightforward and impactful comparisons. These metaphors serve to deepen the thematic complexity of the novel, offering readers insights into characters, settings, and underlying emotions. Through his innovative use of figurative language, Fitzgerald creates a compelling and immersive literary experience that resonates with readers and underscores the enduring relevance of "The Great Gatsby" in the canon of American literature.

2.2 Analysis of the rendering of metaphors from English into Ukrainian

In delving into the analysis of the rendering of metaphors from English into Ukrainian within F. Scott Fitzgerald's "The Great Gatsby", our selection of 50 metaphors using a comprehensive sampling approach provides a rich foundation for exploration. By scrutinizing these metaphors through the lens of linguistic and cultural adaptation, we gain valuable insights into the challenges and strategies involved in conveying the depth and subtlety of metaphorical expressions across languages.

the victim of not a few veteran bores (1) – *ставав жертвою невинравних зануд* (2)

The Ukrainian translation “*ставав жертвою невинних зануд*” employs a literal translation approach. The metaphor is directly translated without altering its form or structure, preserving the original meaning and imagery.

the intimate revelations of young men, or at least the terms in which they express them, are usually plagiaristic and marred by obvious suppressions – молоді люди, як правило, не добирають своїх власних слів, а говорять з чужого голосу і до того ж, на жаль, з явними недомовками

This metaphor suggests that the personal revelations or expressions of young men often lack originality and authenticity, resembling borrowed or imitated ideas, and are hindered by evident omissions or concealments. This translation employs a simile-like construction by explicitly stating “як правило” (usually) to compare the behavior of young men to speaking “with someone else's voice”, which suggests a lack of originality or authenticity. The phrase “з явними недомовками” (with obvious omissions) effectively conveys the idea of suppressions or concealed aspects. While this translation captures the general sentiment of the original metaphor, it does so more explicitly and directly, without relying on metaphorical imagery. Thus, it somewhat simplifies the complexity of the original metaphor but still conveys its essential meaning.

Reserving judgments is a matter of infinite hope (2) – *Стриманість у судженнях вселяє невичерпну надію* (1)

This metaphor suggests that refraining from making judgments allows for the possibility of endless optimism or anticipation. The Ukrainian translation effectively captures the metaphorical essence by using the phrase “вселяє невичерпну надію” (instills infinite hope), which conveys the idea of optimism or hope without explicitly stating it. The use of “стриманість у судженнях” (restraint in judgments) maintains the notion of refraining from judgment, aligning with the original metaphor. Overall, this translation aptly conveys the metaphorical meaning while adapting it to Ukrainian language and culture.

Conduct may be founded on the hard rock or the wet marshes (2) – Поведінка людини може ґрунтуватися на засадах твердих, як камінь, чи хлипких, як твань (1)

This translation falls under the category of “translating the metaphor as a simile by adding words like 'like' or 'as’”. The metaphor comparing conduct to the foundation of hard rock or wet marshes is translated into a simile, making the comparison explicit. While this maintains the meaning of the original metaphor, it loses some of the poetic impact and ambiguity present in the English version. However, it effectively conveys the contrast between stable and unstable foundations, reflecting the intended meaning of the metaphor.

privileged glimpses into the human heart (2) – розгульних екскурсій з відвіданням потаємних закутків людської душі (1)

In this case, the metaphor is translated through literal translation, where the figurative language of “privileged glimpses into the human heart” is rendered directly into Ukrainian without altering its form. While the translation captures the literal meaning of the metaphor, it may not fully convey the nuanced connotations and poetic imagery of the original phrase. The choice to maintain the metaphor in its original form allows for consistency with the source text but may require additional context for Ukrainian readers to fully grasp its intended meaning.

what foul dust floated in the wake of his dreams (2) – що тяжіло над ним, та отруйна курява, яку здіймали крила його мрії (1)

Here, the metaphor is translated using substitution by replacing “foul dust” with “отруйна курява” (poisonous smoke). While this substitution captures the negative and suffocating imagery of the original metaphor, it introduces a slightly different visual element. The translation effectively conveys the idea of negative consequences or burdens associated with the character's dreams but may lack the specific metaphorical nuances present in the original phrase.

a country of wide lawns and friendly trees (2) – краю просторих травників і тінистих дерев (1)

This translation represents literal translation, as the metaphorical description of “a country of wide lawns and friendly trees” is rendered directly into Ukrainian without altering its form. While this approach preserves the literal meaning of the metaphor, it may require additional context or explanation for Ukrainian readers unfamiliar with the cultural associations of “wide lawns” and “friendly trees”. Nonetheless, it effectively conveys the picturesque and inviting imagery of the original phrase.

I was a guide, a pathfinder, an original settler (2) – почувтя самотності як рукою зняло (1)

In this translation, the metaphorical expressions “guide”, “pathfinder”, and “original settler” are rendered as similes, comparing the feeling of loneliness to being relieved by a hand. While the essence of the original metaphor is preserved, the Ukrainian translation adds a sense of relief and comfort, subtly altering the emotional tone.

I had that familiar conviction that life was beginning over again with the summer (2) – я сповнювався вірою в те, що з настанням літа почнеться нове життя (1)

Similar to the previous example, the metaphorical expression “life beginning over again with the summer” is translated as a simile, comparing the feeling of renewed hope and optimism to the onset of a new season. The Ukrainian translation effectively conveys the sense of rejuvenation and fresh start implied in the original metaphor.

and they stood on my shelf in red and gold (2) – і вони вишикувалися на полиці, сяючи червоними палітурками з золотим тисненням (1)

In this case, the metaphorical image of books standing on a shelf “in red and gold” is rendered literally in the Ukrainian translation. While the colors are accurately described, the metaphorical connotations of luxury or richness associated with “red and gold” might not be fully conveyed in the literal translation. However, the visual imagery remains intact.

life is much more successfully looked at from a single window (2) – Життя простіше, коли дивишся на нього з вікна (1)

Here, the metaphorical expression “looking at life from a single window” is translated literally, without employing a simile or altering the metaphor. The Ukrainian translation effectively retains the original metaphor's meaning, suggesting a limited perspective or viewpoint on life.

a pair of enormous eggs (2) – два незвичайні геологічні утвори (1)

In this translation, the metaphorical description of something as “a pair of enormous eggs” is rendered literally, without altering the metaphor. While the literal translation accurately describes the physical appearance of the objects, it may fail to convey the metaphorical significance or symbolic meaning implied in the original expression.

My own house was an eyesore (2) – Мій будиночок був тут мов більмо на оці (1)

The metaphor comparing the house to an “eyesore” is effectively translated into Ukrainian using a simile, likening it to “a thorn in the eye”. This captures the essence of the original metaphor, conveying the idea of something unpleasant or unsightly, albeit with a slightly different cultural expression.

the white palaces of fashionable East Egg glittered along the water (2) – По той бік затоки сяяли над водою білі палаці фешенбельного Іст-Егга (1)

In this translation, the metaphorical description of the palaces as “glittering along the water” is rendered literally in Ukrainian. While the translation accurately describes the visual imagery, it may not fully convey the metaphorical connotations of opulence and grandeur associated with the original expression.

even in college his freedom with money was a matter for reproach (2) – ще в університеті йому дорікали за звичку розкидатися грошима (1)

The metaphorical expression “freedom with money” is translated in Ukrainian with substitution. While the translation accurately conveys the idea of financial irresponsibility, it may lack the nuanced implications of the original metaphor, which suggests a broader sense of liberty or lack of constraint.

I had no sight into Daisy's heart (2) – Я не міг зазирнути їй у душу (1)

In this example, the metaphor comparing “heart” to inner emotions or feelings is substituted with the Ukrainian term “душа” (soul). While “heart” and “душа” can both convey emotions and sentiments, “душа” carries a deeper connotation, implying the inner essence or spirit of a person. The substitution effectively captures the metaphorical meaning of the original expression.

Tom would drift on forever seeking (2) – Том довіку блукатиме по світу (1)

In this case, the metaphorical expression “drift on forever seeking” is translated literally into Ukrainian without altering the metaphor. The translation effectively preserves the metaphorical meaning of continuous searching or wandering without the need for substitution or simile.

seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game (2) – блукатиме по світу, гнаний тугою за безповоротно втраченою гостротою почуттів футболіст (1)

Here, the metaphorical description of seeking for the intense emotions of an irretrievable football game is substituted with a similar concept involving the loss of sharpness or intensity in feelings. While the original metaphor is not directly translated, the substitution effectively conveys the idea of longing for past emotions or experiences.

jumping over sun-dials and brick walks and burning gardens (2) – перестрибуючи через сонячні годинники, і стежки, посипані товченою цеглою, і пломенючі квітники (1)

In this example, the metaphorical description of navigating obstacles is translated literally into Ukrainian, preserving the original imagery without the need for substitution or simile. The translation effectively conveys the idea of overcoming various challenges or obstacles.

drifting up the side in bright vines as though from the momentum of its run (2) – мовби з розбігу спинався на стіну яскраво-зеленим виноградним лозинням (1)

In this example, the metaphor “drifting up the side in bright vines” is translated into Ukrainian using a simile construction, comparing the action to

something else (“мовби” – “as though”). The use of “яскраво-зеленим виноградним лозинням” (“bright green grapevine”) effectively conveys the imagery of vibrant growth and movement akin to the original metaphor, maintaining the vividness and dynamism of the scene.

Two shining arrogant eyes had established dominance over his face (2) – Найпримітнішими в його обличчі були очі: блискучі, зухвалі (1)

In this example, the metaphorical description of “arrogant eyes” is substituted with the Ukrainian term “зухвалі” (bold). While “bold” does not directly translate the metaphorical connotation of arrogance, it effectively conveys the dominant and imposing nature of the eyes in the context of the original expression.

Not even the effeminate swank of his riding clothes could hide the enormous power of that body (2) – Навіть трохи жіночна ошатність наїзницького костюму не могла приховати могутності його тіла (1)

Here, the metaphorical expression “effeminate swank of his riding clothes” is translated literally into Ukrainian without altering the metaphor. The translation effectively preserves the metaphorical meaning of the original text, emphasizing the contrast between the appearance and the underlying power of the character's physique.

A breeze blew through the room, blew curtains in at one end and out the other (2) – Легкий вітрець гуляв по кімнаті, підхоплюючи завіси (1)

In this example, the metaphorical expression “blew curtains in at one end and out the other” is translated literally into Ukrainian without altering the metaphor. The translation effectively preserves the metaphorical imagery of the breeze's movement through the room, maintaining the vividness of the original scene.

a touch of paternal contempt in it, even toward people he liked (2) – В тому голосі бриніла ледь помітна зверхність, навіть коли він говорив з приємними йому людьми (1)

In this example, the metaphorical description of “paternal contempt” is substituted with the Ukrainian term “зверхність” (haughtiness). While “haughtiness” does not directly translate the metaphorical connotation of paternal

contempt, it effectively conveys the tone of superiority and disdain in the context of the original expression.

the curtains and the rugs and the two young women ballooned slowly to the floor (2) – і коли вони опускалися, по килиму винного кольору перебігала тінь (1)

In this example, the metaphorical expression “ballooned slowly to the floor” is substituted with the phrase “по килиму винного кольору перебігала тінь” (a shadow ran across the burgundy carpet). While the Ukrainian translation effectively captures the action of descending slowly, it loses the vivid imagery of the original metaphor, which suggests a graceful and flowing movement akin to a balloon deflating.

paralyzed with happiness (2) – Я просто остовпіла від радості (1)

Here, the metaphorical expression “paralyzed with happiness” is substituted with the Ukrainian phrase “просто остовпіла від радості” (simply stunned with joy). While the substitution effectively conveys the idea of being overwhelmed or incapacitated by happiness, it does not directly translate the metaphorical connotation of being paralyzed, which suggests a complete loss of physical or mental function due to intense emotion.

Miss Baker’s lips fluttered (2) – Уста міс Бейкер ворухнулися (1)

In this example, the metaphorical expression “lips fluttered” is translated literally into Ukrainian without altering the metaphor. The translation effectively preserves the metaphorical imagery of slight, rapid movements of the lips, maintaining the vividness of the original description.

The whole town is desolate (2) – Все місто охоплено смутком (1)

Here, the metaphorical expression “is desolate” is substituted with the Ukrainian term “охоплено смутком” (engulfed in sadness). While the substitution effectively conveys the idea of emptiness or abandonment, it does not directly translate the metaphorical connotation of desolation, which suggests a sense of bleakness or loneliness.

moving a checker to another square (2) – немов пересунув пішака з однієї клітки на іншу (1)

In this example, the metaphorical expression “moving a checker to another square” is translated into Ukrainian using a simile construction, comparing the action to moving a game piece (“пішака”) from one square to another. While the translation effectively conveys the action described in the original metaphor, it lacks the directness and simplicity of the original expression. However, it still captures the essence of the metaphor by illustrating a similar action in a different context.

an evening was hurried from phase to phase toward its close (2) – вечір минає в гарячковій напрузі (1)

In this example, the metaphorical description of the evening being hurried from phase to phase is substituted with the Ukrainian expression “вечір минає в гарячковій напрузі” (the evening passes in a feverish tension). While the substitution effectively conveys the sense of rapid progression and intensity described in the original metaphor, it adds a slightly different nuance by emphasizing tension rather than simply rapid movement.

We've got to beat them down (2) – Ми повинні стерти їх на порох (1)

In this example, the metaphorical expression “beat them down” is substituted with the Ukrainian phrase “стерти їх на порох” (to wipe them out completely). While the substitution effectively conveys the idea of defeating or overpowering someone, it introduces a different imagery associated with complete annihilation rather than physical beating. However, it maintains the sense of urgency and determination present in the original expression.

For a moment the last sunshine fell with romantic affection upon her glowing face (2) – Останні промені сонця пестливо торкнулися порожевілого обличчя Дейзі (1)

In this example, the metaphorical expression “fell with romantic affection upon her glowing face” is substituted with the Ukrainian phrase “пестливо торкнулися” (caressingly touched). While the substitution effectively conveys the

idea of gentle and affectionate sunlight touching Daisy's face, it introduces a different imagery associated with tender caressing rather than romantic affection.

the silver pepper of the stars (2) – срібний розсип зірок (1)

In this example, the metaphorical expression “silver pepper of the stars” is substituted with the Ukrainian phrase “срібний розсип зірок” (silver scattering of stars). While the substitution effectively conveys the idea of stars scattered across the sky like grains of pepper, it introduces a different imagery associated with the stars being scattered rather than pepper-like.

valley of ashes (2) – долина жужелиці (1)

In the translation of “valley of ashes” to “долина жужелиці”, a substitution strategy is employed. While the original metaphor evokes a desolate, barren landscape filled with industrial waste and decay, the Ukrainian rendition substitutes “ashes” with “жужелиця” (beetle), which may not fully capture the symbolic weight of the original metaphor. While “жужелиця” could connote insignificance or abundance (given the prolific breeding of some beetle species), it lacks the specific connotations of decay and ruin associated with “ashes”. This substitution potentially diminishes the evocative power of the metaphor, as “жужелиця” does not inherently carry the same cultural or literary resonance as “ashes”.

the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner – лише один автомобіль (2) – запилюжений, поламаний “форд” – зацьковано тулився до стіни в темному кутку. (1)

In the rendering of “the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner”, a compression strategy is employed. The translator succinctly conveys the essential elements of the metaphor, compressing the description of the car's condition and location. However, in doing so, some of the imagery and atmosphere present in the original metaphor may be lost. While the Ukrainian translation effectively communicates the visual aspect of the scene, it may lack the nuanced implications of decay and desolation inherent in the original metaphor. The omission of details about the car being a “wreck” and “crouched in a dim corner” could potentially diminish the overall impact of the description, as these

elements contribute to the atmospheric and thematic elements of decay and decline present in the original text.

the nerves of her body were continually smouldering (2) – в кожній клітинці її тіла невгасимо жеврів вогонь (1)

The Ukrainian translation effectively captures the metaphorical meaning by substituting “nerves” with “клітинці тіла” (cells of her body) and “smouldering” with “невгасимо жеврів вогонь” (fire was smoldering endlessly). It maintains the intensity and continuous nature of the sensation described in the original metaphor.

A white ashen dust veiled his dark suit and his pale hair (2) – Його темний костюм і русяве волосся вкривав наліт сірої куряви (1)

The Ukrainian translation effectively substitutes “white ashen dust” with “наліт сірої куряви” (covering of gray soot), maintaining the imagery of covering or veiling. It accurately conveys the sense of the original metaphor, although the direct translation of “ashen dust” as “сірої куряви” (gray soot) may not fully capture the poetic quality of the original phrase.

By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. (2) – ...О сьомій прибуває оркестр – не якийсь там жалюгідний квінтет, а в повному складі: і гобої, і тромбони, і саксофони, і альти, і корнети, і флейти, і великі та малі барабани. (1)

The Ukrainian translation substitutes “thin five-piece affair” with “жалюгідний квінтет” (miserable quintet), effectively conveying the idea of a small or inadequate musical ensemble. It accurately captures the essence of the original metaphor.

the air is alive with chatter and laughter (2) – повітря стає п'янким і дзвінким від говору й сміху (1)

The Ukrainian translation substitutes “alive with chatter and laughter” with “п'янким і дзвінким від говору й сміху” (intoxicated and resonant with talk and laughter). While the translation effectively conveys the liveliness and vibrancy of

the atmosphere, the use of “п'янким” (intoxicated) might slightly alter the tone of the original metaphor.

A thrill passed over all of us. (2) – Усіх нас пройняв дроз. (1)

The Ukrainian translation substitutes “A thrill” with “дроз” (tremor), effectively conveying the physical sensation experienced by the characters. It captures the essence of the original metaphor while using a different imagery.

the world and its mistress returned to Gatsby's house and twinkled hilariously on his lawn. (2) – вищий світ разом з небесним світилом повертався до садиби Гетсбі й веселими блискітками розсипався на його травнику (1)

The Ukrainian translation substitutes “twinkled hilariously” with “веселими блискітками” (merry sparkles), effectively conveying the joyous and vibrant atmosphere. It maintains the figurative language of the original metaphor.

a host of spires (2) – цілого лісу готичних шпилів (1)

The Ukrainian translation accurately captures the essence of the metaphor by describing a multitude of Gothic spires as a “forest”. This maintains the vivid imagery and conveys the same sense of grandeur and abundance present in the original metaphor.

with the sunlight through the girders making a constant flicker upon the moving cars (2) – потік машин миготів на сонці, що сяяло з-поміж ферм (1)

The translation effectively conveys the image of sunlight filtering through the girders and creating a flickering effect on the moving cars. The term “ферм” appropriately refers to the structural framework, preserving the original metaphor's description of the girders.

the city rising up across the river in white heaps and sugar lumps all built with a wish out of non-olfactory money (2) – а по той бік річки поставало місто, – біле громаддя цукрових конусів та брил, споруджених чиеюсь волею на гроші, що не пахнуть. (1)

The Ukrainian translation accurately reflects the metaphor by describing the city as “white heaps and sugar lumps”, emphasizing its visual appearance. The phrase “споруджених чиеюсь волею на гроші, що не пахнуть” effectively

conveys the idea that the city was built with wealth that lacks substance or authenticity.

Roaring noon. (2) – Гомінкий полудень (1)

The Ukrainian translation successfully captures the essence of the metaphor by describing noon as “roaring” with the word “гомінкий”, which conveys the loud, bustling atmosphere associated with the time of day.

Mr. Wolfsheim’s nose flashed at me indignantly. (2) – Містер Вольфсгайм обурено зблиснув на мене носом. (1)

The translation accurately reflects the metaphor by describing Mr. Wolfsheim's nose as “flashing” indignantly. The word “зблиснув” effectively conveys the sudden, sharp movement of his nose, maintaining the original imagery.

His nostrils turned to me in an interested way. (2) – Його ніздрі допитливо скинулися на мене. (1)

The Ukrainian translation effectively conveys the metaphor by describing his nostrils as “turning” to the speaker in an interested manner. This maintains the original imagery of the nostrils exhibiting curiosity or attentiveness.

When he saw us a damp gleam of hope sprang into his light blue eyes. (2) – Коли він побачив нас, у його вологих блакитних очах засвітився блідий вогник надії. (1)

The translation accurately captures the metaphor by describing a “damp gleam of hope” in his eyes. The phrase “вологих блакитних очах” effectively conveys the notion of moisture, enhancing the imagery of the gleam.

one man could start to play with the faith of fifty million people – with the single-mindedness of a burglar blowing a safe (2) – одна людина здатна зіграти на довірі п'ятдесяти мільйонів чоловік з цілеспрямованістю грабіжника, що зламає сейф (1)

The Ukrainian translation accurately reflects the metaphor by comparing the manipulation of faith to the actions of a burglar. This maintains the original imagery and emphasizes the deliberate and focused nature of the manipulation.

Two o'clock and the whole corner of the peninsula was blazing with light, which fell unreal on the shrubbery and made thin elongating glints upon the roadside wires. (2) – Друга година ночі, а увесь кінець мису охоплений загравою, кущі відсвічують примарним світлом, дроти між стовпами мерехтливо зблискують. (1)

The Ukrainian translation effectively captures the metaphor by describing the peninsula as “blazing with light”. The phrase “загравою” conveys the intense brightness, while “примарним світлом” enhances the imagery of the light falling unreal on the shrubbery. Overall, the translation preserves the original metaphor's vivid depiction of light and its effect on the surroundings.

In conclusion, 27 metaphors were translated literally, word for word, without altering their meaning or form. Another 17 metaphors were translated through substitution, employing synonyms or similar constructions. One instance was recognized as an example of compression, where the original metaphor was condensed or abbreviated. Additionally, it was noted that 5 metaphors were translated as direct comparisons, by adding words like “like” or “as”. Overall, the analysis demonstrated a diversity of translation approaches for metaphors, with literal translation being the predominant method.

CONCLUSIONS

The present study delved into the characteristics of rendering metaphors in the process of literary translation, using Scott Fitzgerald's novel "The Great Gatsby" as a case study. The research was guided by several key objectives, including defining metaphor in the context of modern linguistic theories, examining the characteristics and functions of metaphorical language, studying the characteristics of fiction discourse, identifying and selecting metaphors from "The Great Gatsby" for analysis, and investigating the strategies employed in translating these metaphors from English into Ukrainian.

Metaphor is not merely a literary device but a fundamental aspect of language and thought. It involves the conceptual mapping of one domain onto another, thereby enabling individuals to understand abstract concepts in terms of concrete experiences. Contemporary theories, such as Lakoff and Johnson's conceptual metaphor theory, highlight the pervasive nature of metaphor in everyday language and cognition.

Metaphorical language serves various functions, including facilitating communication, shaping perception, conveying abstract concepts, and evoking emotional responses. Metaphors often operate implicitly, enriching discourse by providing vivid imagery and deeper layers of meaning. They enable writers to convey complex ideas concisely and engage readers on multiple levels, enhancing the aesthetic and rhetorical qualities of literary texts.

Fiction discourse, particularly in novels like "The Great Gatsby", is characterized by its narrative complexity, rich imagery, and thematic depth. Metaphors play a significant role in shaping the fictional world, delineating character traits, and elucidating thematic motifs. The narrative structure allows for the integration of metaphors seamlessly into the text, contributing to the overall aesthetic and emotional impact.

In our analysis of the typological characteristics of selected metaphors from F. Scott Fitzgerald's "The Great Gatsby", we discerned a rich tapestry of figurative

language woven throughout the narrative. Among the various types identified, complex and simple metaphors emerged as the most prevalent, each accounting for 17 instances, constituting 34% of the total metaphors analyzed. Complex metaphors, with their multi-layered nature, imbue the text with depth and nuance, inviting readers to explore underlying meanings and thematic connections. Conversely, simple metaphors offer clear and direct comparisons, contributing to the vivid imagery that defines the novel's prose. Additionally, the presence of compound metaphors, observed in six instances, showcases Fitzgerald's adeptness at crafting detailed and intricate descriptions, comprising 12% of the total metaphors analyzed. These metaphors, characterized by their incorporation of multiple elements, enrich the narrative by painting a vivid picture of the novel's settings and characters. While less common, implicit and dormant metaphors, with three and one example(s) respectively, add further complexity to the text, encouraging readers to engage in deeper interpretation and analysis, making up 8% of the total. Furthermore, the presence of absolute and active metaphors, each represented by two instances, underscores Fitzgerald's innovative use of language to create fresh and impactful imagery, representing 4% of the total metaphors analyzed. These metaphors, marked by their distinct characteristics, contribute to the overall richness and texture of the narrative, enhancing its thematic depth and emotional resonance. Finally, the inclusion of a single dead metaphor serves as a reminder of the occasional departure from figurative language in favor of straightforward descriptions, adding variety to the novel's linguistic landscape and comprising 2% of the total.

The analysis of the translation process revealed several strategies employed in rendering metaphors from English into Ukrainian. Out of the total, 27 metaphors were translated using a literal approach, which constitutes approximately 54% of the sample. This method involves directly translating the original metaphor without altering its form or meaning. Substitution was another prevalent strategy, accounting for 17 metaphors or approximately 34% of the sample. This approach involves replacing elements of the original metaphor with equivalent terms or phrases in the target language while preserving the overall meaning. Compression, observed in one

instance, represented around 2% of the sample. Compression entails condensing or shortening the original metaphor while retaining its essential meaning. Translating the metaphor as a simile, where direct comparisons are made using words like “like” or “as”, was identified in 5 instances, making up approximately 10% of the sample. Overall, the analysis revealed that literal translation and substitution were the most commonly employed strategies, with literal translation being the predominant approach. However, a variety of methods were utilized to convey the metaphors from English into Ukrainian, reflecting the complexity of translating figurative language while maintaining fidelity to the original text.

In conclusion, the investigation into the characteristics of rendering metaphors in literary translation offers valuable insights into the complexities of language, cognition, and cultural representation. By exploring the intricate interplay between metaphorical language and translation strategies, this study contributes to a deeper understanding of how meaning is conveyed and interpreted across linguistic and cultural boundaries in the realm of literature.

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ANNEXES

ANNEX A

“You make me feel uncivilized, Daisy”, I confessed on my second glass of corky but rather impressive claret. “Can’t you talk about crops or something?”

I meant nothing in particular by this remark, but it was taken up in an unexpected way.

“Civilization’s going to pieces”, broke out Tom violently. “I’ve gotten to be a terrible pessimist about things. Have you read

‘The Rise of the Colored Empires’ by this man Goddard?”

“Why, no”, I answered, rather surprised by his tone.

“Well, it’s a fine book, and everybody ought to read it. The idea is if we don’t look out the white race will be – will be utterly submerged. It’s all scientific stuff; it’s been proved”.

“Tom’s getting very profound”, said Daisy, with an expression of unthoughtful sadness. “He reads deep books with long words in them. What was that word we —”

“Well, these books are all scientific”, insisted Tom, glancing at her impatiently. “This fellow has worked out the whole thing. It’s up to us, who are the dominant race, to watch out or these other races will have control of things”.

“We’ve got to beat them down”, whispered Daisy, winking ferociously toward the fervent sun.

“You ought to live in California –” began Miss Baker, but Tom interrupted her by shifting heavily in his chair.

“This idea is that we’re Nordics. I am, and you are, and you are, and —” After an infinitesimal hesitation he included

Daisy with a slight nod, and she winked at me again. “– And we’ve produced all the things that go to make civilization – oh, science and art, and all that. Do you see?”

There was something pathetic in his concentration, as if his complacency, more acute than of old, was not enough to him any more. When, almost immediately, the telephone rang inside and the butler left the porch Daisy seized upon the momentary interruption and leaned toward me.

“I’ll tell you a family secret”, she whispered enthusiastically.

“It’s about the butler’s nose. Do you want to hear about the butler’s nose?”

“That’s why I came over to-night”.

“Well, he wasn’t always a butler; he used to be the silver polisher for some people in New York that had a silver service for two hundred people. He had to polish it from morning till night, until finally it began to affect his nose —”

“Things went from bad to worse”, suggested Miss Baker.

“Yes. Things went from bad to worse, until finally he had to give up his position”.

For a moment the last sunshine fell with romantic affection upon her glowing face; her voice compelled me forward breathlessly as I listened – then the glow faded, each light deserting her with lingering regret, like children leaving a pleasant street at dusk.

The butler came back and murmured something close to

Tom’s ear, whereupon Tom frowned, pushed back his chair, and without a word went inside. As if his absence quickened something within her, Daisy leaned forward again, her voice glowing and singing.

“I love to see you at my table, Nick. You remind me of a – of a rose, an absolute rose. Doesn’t he?” She turned to Miss

Baker for confirmation: “An absolute rose?”

This was untrue. I am not even faintly like a rose. She was only extemporizing, but a stirring warmth flowed from her, as if her heart was trying to come out to you concealed in one of those breathless, thrilling words. Then suddenly she threw her napkin on the table and excused herself and went into the house.

Miss Baker and I exchanged a short glance consciously devoid of meaning. I was about to speak when she sat up alertly and said “Sh!” in a warning voice. A

subdued impassioned murmur was audible in the room beyond, and Miss Baker leaned forward unashamed, trying to hear. The murmur trembled on the verge of coherence, sank down, mounted excitedly, and then ceased altogether.

“This Mr. Gatsby you spoke of is my neighbor —” I said.

“Don’t talk. I want to hear what happens”.

“Is something happening?” I inquired innocently.

“You mean to say you don’t know?” said Miss Baker, honestly surprised. “I thought everybody knew”.

“I don’t”.

“Why —” she said hesitantly, “Tom’s got some woman in New York”.

“Got some woman?” I repeated blankly.

ANNEX B

<i>№</i>	<i>Example</i>	<i>Translation</i>		<i>Transformation</i>
1	the victim of not a few veteran bores	ставав жертвою невинних зануд	absolute	literal translation
2	the intimate revelations of young men, or at least the terms in which they express them, are usually plagiaristic and marred by obvious suppressions	молоді люди, як правило, не добирають своїх власних слів, а говорять з чужого голосу і до того ж, на жаль, з явними недомовками	compound	translating the metaphor as a simile
3	Reserving judgments is a matter of infinite hope	Стриманість у судженнях вселяє невичерпну надію	complex	literal translation
4	Conduct may be founded on the hard rock or the wet marshes	Поведінка людини може ґрунтуватися на засадах твердих, як камінь, чи хлипких, як твань	compound	translating the metaphor as a simile
5	privileged glimpses into the human heart	розгульних екскурсій з відвіданням потаємних закутків людської душі	complex	literal translation
6	what foul dust floated in the wake of his dreams	що тяжіло над ним, та отруйна курява, яку здіймали крила його мрії	complex	Substitution
7	a country of wide lawns and friendly trees	краю просторих травників і тінистих дерев	complex	literal translation
8	I was a guide, a pathfinder, an original settler	почуття самотності як рукою зняло	dead	literal translation
9	I had that familiar conviction that life was beginning over again with the summer	я сповнювався вірою в те, що з настанням літа почнеться нове життя	Implicit	literal translation
10	and they stood on my shelf in red and gold	і вони вишикувалися на полиці, сяючи червоними палітурками з золотим тисненням	Simple	literal translation
11	life is much more successfully looked at from a single window	Життя простіше, коли дивишся на нього з вікна	dormant	literal translation
12	a pair of enormous eggs	два незвичайні геологічні утвори	simple	literal translation
13	My own house was an eyesore	Мій будиночок був тут мов більмо на оці	simple	translating the metaphor as a simile

14	the white palaces of fashionable East Egg glittered along the water	По той бік затоки сяяли над водою білі палаци фешенебельного Іст-Егга	complex	literal translation
15	even in college his freedom with money was a matter for reproach	ще в університеті йому дорікали за звичку розкидатися грошима	simple	Substitution
16	I had no sight into Daisy's heart	Я не міг зазирнути їй у душу	implicit	Substitution
17	Tom would drift on forever seeking	Том довіку блукатиме по світу	active	literal translation
18	seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game	блукатиме по світу, гнаний тугою за безповоротно втраченою гостротою почуттів футболіст	complex	Substitution
19	jumping over sun-dials and brick walks and burning gardens	перестрибуючи через сонячні годинники, і стежки, посипані товченою цеглою, і пломеніючі квітники	complex	literal translation
20	drifting up the side in bright vines as though from the momentum of its run	мовби з розбігу спинався на стіну яскраво-зеленим виноградним лозинням	complex	translating the metaphor as a simile
21	Two shining arrogant eyes had established dominance over his face	Найпримітнішими в його обличчі були очі: блискучі, зухвалі	simple	literal translation
22	Not even the effeminate swank of his riding clothes could hide the enormous power of that body	Навіть трохи жіночна ошатність наїзницького костюму не могла приховати могутності його тіла	simple	literal translation
23	A breeze blew through the room, blew curtains in at one end and out the other	Легкий вітрець гуляв по кімнаті, підхоплюючи завіси	compound	literal translation
24	a touch of paternal contempt in it, even toward people he liked	В тому голосі бриніла ледь помітна зверхність, навіть коли він говорив з приємними йому людьми	implicit	Substitution
25	the curtains and the rugs and the two young	і коли вони опускалися, по килиму винного	compound	Substitution

	women ballooned slowly to the floor	кольору перебігала тінь		
26	paralyzed with happiness	Я просто остовпіла від радості	simple	Substitution
27	Miss Baker's lips fluttered	Уста міс Бейкер ворухнулися	simple	literal translation
28	The whole town is desolate	Все місто охоплено смутком	simple	Substitution
29	moving a checker to another square	немов пересунув пішака з однієї клітки на іншу	simple	translating the metaphor as a simile
30	an evening was hurried from phase to phase toward its close	вечір минає в гарячковій напрузі	simple	Substitution
31	We've got to beat them down	Ми повинні стерти їх на порох	active	Substitution
32	For a moment the last sunshine fell with romantic affection upon her glowing face	Останні промені сонця пестливо торкнулися порожевілого обличчя Дейзі	complex	Substitution
33	the silver pepper of the stars	срібний розсип зірок	simple	Substitution
34	valley of ashes	долина жужелиці	simple	Substitution
35	the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner	лише один автомобіль – запилюжений, поламаний “форд” – зацьковано тулився до стіни в темному кутку.	complex	Compression
36	When he saw us a damp gleam of hope sprang into his light blue eyes.	Коли він побачив нас, у його вологих блакитних очах засвітився блідий вогник надії.	complex	literal translation
37	the nerves of her body were continually smouldering	в кожній клітинці її тіла негасимо жеврів вогонь	synecdochic	literal translation
38	A white ashen dust veiled his dark suit and his pale hair	Його темний костюм і русяве волосся вкривав наліт сірої куряви	complex	literal translation
39	By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and	...О сьомій прибуває оркестр – не якийсь там жалюгідний квінтет, а в повному складі: і гобої, і тромбони, і саксофони, і альти, і	complex	Substitution

	cornets and piccolos, and low and high drums.	корнети, і флейти, і великі та малі барабани.		
40	the air is alive with chatter and laughter	повітря стає п'янким і дзвінким від говору й сміху	simple	Substitution
41	A thrill passed over all of us.	Усіх нас пройняв дроз.	simple	Substitution
42	the world and its mistress returned to Gatsby's house and twinkled hilariously on his lawn.	вищий світ разом з небесним світилом повертався до садиби Гетсбі й веселими блискітками розсипався на його травнику	complex	Substitution
43	a host of spires	цілого лісу готичних шпилів	simple	literal translation
44	with the sunlight through the girders making a constant flicker upon the moving cars	потік машин миготів на сонці, що сяяло з-поміж ферм	compound	literal translation
45	the city rising up across the river in white heaps and sugar lumps all built with a wish out of non-olfactory money	а по той бік річки поставало місто, – біле громаддя цукрових конусів та брил, споруджених чиеюсь волею на гроші, що не пахнуть.	complex	literal translation
46	Roaring noon.	Гомінкий полудень	absolute	literal translation
47	Mr. Wolfsheim's nose flashed at me indignantly.	Містер Вольфсгайм обурено зблиснув на мене носом.	simple	literal translation
48	His nostrils turned to me in an interested way.	Його ніздрі допитливо скинулися на мене.	complex	literal translation
49	one man could start to play with the faith of fifty million people – with the single-mindedness of a burglar blowing a safe	одна людина здатна зіграти на довір'ї п'ятдесяти мільйонів чоловік з цілеспрямованістю грабіжника, що зламає сейф	complex	literal translation
50	Two o'clock and the whole corner of the peninsula was blazing with light, which fell unreal on the shrubbery and made thin elongating glints upon the roadside wires.	Друга година ночі, а увесь кінець мису охоплений загравою, кущі відсвічують примарним світлом, дроти між стовпами мерехтливо зблискують.	compound	literal translation

РЕЗЮМЕ

Курсова робота “Особливості відтворення метафор у процесі художнього перекладу (на матеріалі роману Скотта Фіцджеральда “Великий Гетсбі”)” присвячена аналізу стратегій перекладу метафор з англійської мови на українську. Основною метою дослідження є вивчення та аналіз характеристик різних методів перекладу метафор, таких як буквальний переклад, заміщення, стиснення та переклад метафор порівняннями, з використанням слів “як” чи “мов”. У роботі розглядаються особливості художнього дискурсу, а також виокремлюються функції та характеристики метафоричної мови. Загальний аналіз 50 вибраних метафор роману демонструє, що більшість з них (54%) були перекладені буквально, 34% використовували заміщення, 10% були перекладені як порівняння, а стиснення спостерігалось у 2% випадків. Результати дослідження показують, як вибір конкретної стратегії перекладу впливає на відтворення метафор та збереження їхнього смислу та ефекту в українському перекладі.

Ключові слова: переклад, метафора, художній переклад, стратегії перекладу, художній дискурс.