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"THE TRANSLATION OF THE METAPHORS IN A. BURGESS`S *A CLOCKWORK ORANGE*"

Summary

This article explores the use of metaphor in Anthony Burgess's A Clockwork Orange, paying special attention to metaphorical expressions shaped by the novel's invented sociolect, Nadsat. It examines how these figurative elements contribute to the novel's narrative depth, emotional tone, and stylistic complexity. The study further analyzes how these metaphors are translated into Azerbaijani by Zinyet Emir, highlighting the challenges involved in preserving both meaning and creative language. Drawing on Conceptual Metaphor Theory and Newmark's translation strategies, the article sheds light on the cognitive and cultural dimensions of metaphor translation in linguistically experimental fiction.

Keywords: metaphors, translation studies, Nadsat, fiction, expressive means, A clockwork orange.

Introduction

Literature is the oldest way of an art form which persisted from the beginning of culture. The language of fiction is the most poignant and enriched one, with the use of a wide range of linguistic expressions. One of the most notable of these linguistic expressions is metaphors. The study of metaphors in the English language has long intrigued linguists, literary critics, and translators around the globe.

Anthony Burgess's A Clockwork Orange (1962) offers a rich ground for metaphor analysis due to its unique linguistic texture, satirical tone, and dystopian vision. The novel's language blends English with a Slavic-influenced fictional sociolect, Nadsat, and employs dense metaphorical constructions that contribute to both its narrative complexity and ideological depth. In the Azerbaijani translation of the novel by Zinyet Emir, metaphor becomes a key site of negotiation between linguistic fidelity, cultural transfer, and stylistic adaptation.

Theoretical Background

Metaphor, as a linguistic and cognitive phenomenon, has been studied across multiple theoretical frameworks. Traditionally seen as a rhetorical device, metaphor was defined by Aristotle as "giving the thing a name that belongs to something else" [3, p 45]. In simple terms, the metaphor is the use of a word, expression, object, or event in a figurative sense based on a similarity or resemblance in a particular aspect. [2, p 656] A pivotal moment in metaphor theory came with I.A. Richards' work in the 1930s, with the invention of "tenor" and "vehicle". Subsequent developments

further enriched the field. Max Black's Interaction Theory posited that metaphorical meaning arises not from simple substitution but from a dynamic interplay between the source and target domains.

However, the final decades of the twentieth century witnessed a major transition in metaphor theory. Galperin, [6, p129] for example, defines metaphor as the power of realizing two lexical meanings simultaneously. George Lakoff and Mark Johnson, in their pioneering work "Metaphors We Live By" (1980), suggested that metaphor is common in everyday life. They categorize conceptual metaphors into three types:

1. **Structural metaphors**, where one concept is structured by another (e.g., argument is war);
2. **Orientational metaphors**, which organize concepts along spatial axes (e.g., happy is up, sad is down);
3. **Ontological metaphors**, where abstract concepts are viewed as objects, substances, or containers (e.g., she kept her feelings bottled up).

This framework has been widely adopted in literary studies, especially in analyzing how metaphors function ideologically in dystopian fiction. As scholars like Kövecses (2010) and Semino (2008) argue, metaphor in dystopian literature is not only a stylistic choice but a cognitive tool that conveys resistance, control, dehumanization, and social decay—central themes in works like 1984, Brave New World, and A Clockwork Orange.

In translation studies, metaphor presents unique challenges. Since metaphors are culture-bound, conceptual mappings that are natural in one language may be unfamiliar or misleading in another (Newmark, 1988; Schäffner, 2004). Newmark (1988) outlines several strategies for metaphor translation, including: preserving the same image, replacing it with a standard TL metaphor, paraphrasing, or omitting it altogether.

Molina and Hurtado Albir (2002) also emphasize the importance of functional equivalence in metaphor translation, noting that both semantic content and stylistic function must be considered.

Methodology

This section describes the analytical framework adopted for examining the metaphorical expressions in Anthony Burgess's "A Clockwork Orange" and their Azerbaijani equivalents in Zinyet Emir's translation. The aim was to assess how metaphors were rendered across languages, and what strategies the translator employed to deal with figurative and culturally loaded expressions.

Identification and Typology of Metaphors. The first step involved identifying metaphorical expressions within the source text. Metaphors were selected based on their figurative nature, i.e., instances where the language conveys meaning

beyond its literal sense. These were then categorized using CMT as established by Lakoff and Johnson (1980

Translation Strategy Framework. Each Azerbaijani metaphor was analyzed based on the translator's strategy, as defined in Peter Newmark's (1988) metaphor translation strategies.

Evaluation of Translation Effects. The third layer of analysis focused on the **effect** of each translation, considering semantic fidelity, metaphorical resonance, and stylistic preservation. The framework for this evaluative layer is influenced by Mona Baker (1992), who emphasizes the need for balancing **meaning**, **pragmatics**, and **aesthetic equivalence**.

Results and Discussion

The following table (table 1) contains examples of conceptual metaphors with their Azerbaijani translation by Zinyet Emir, types of metaphor, translation methods, effects with the commentary:

№	Azerbaijani translation	English metaphor	Type of metaphor	Translation method (Newmark)	Effect	Commentary
1	"in your left shoe with lights bursting all over your ***mozq***" (p 7)	"sol tərəfində işıqlarla ***beynini*** necə parlatdıqlarını" (p 16)	Ontological	Semantic	Partial preservation	The nadsat was omitted.
2	"in the height of fashion" (p 8)	"son dəblə" (p 16)	Orientational	Idiomatic	Preserved	The translator chose common Azerbaijani phrase.
3	"there was flip ***horroshow*** takings that ***nochy***" (p 16)	"həmin gecə əla qazanc olmuşdu" (p 26)	Conceptual	Free	Partial preservation	The meaning was preserved; but Nadsat was omitted.
4	"***boomaboom*** cracked the sky" (p 89)	"göy guruldadı" (p 112)	Structural	Communicative	Loss	Onomatopoeic word was not preserved.
5	"dark plots were brewing" (p 91)	"baş verən qaranlıq məsələlər" (p 114)	Structural	Free	Loss	The word "brewing" was omitted.
6	"You can be a very potent weapon" (p 173)	"sən çox güclü silah ola bilərsən" (p 213)	Ontological	Semantic	Preserved	Tone and function was preserved.

Table 1

The chosen examples show a predominance of semantic, communicative, and free translation techniques. Semantic translation is obvious in metaphorically rich and emotionally powerful expressions like "*you can be a very potent weapon"*. Meanwhile, free translation is applied in "*flip horroshow takings that nochy*" and "*dark plots were brewing,*" where figurative language is simplified or removed, resulting in a loss of metaphorical and artistic complexity. Overall, the table demonstrates the translator's adaptability in strategy selection, balancing clarity and inventiveness based on the function and complexity of the metaphor.

Conclusion

This paper examined the translation of metaphors in "A Clockwork Orange" through CMT and Newmark's translation procedures. Zinyet Emir applied diverse strategies, often effectively preserving core metaphorical meaning, especially in emotionally and violently charged contexts. The findings underscore that metaphor translation in stylistically inventive literature is not merely linguistic, but a cultural and interpretive act requiring creativity and theoretical insight. Future research may explore comparative translations or reader responses across cultures.

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XÜLASƏ

Asya İsmayılova

Bu məqalədə Antoni Börcessin Mexaniki Portağal romanında metaforaların istifadəsi tədqiq olunur və xüsusilə müəllifin yaratdığı Nadsat sosial dialekti ilə formalaşmış bənzətmələrə diqqət yetirilir. Araşdırma bu ifadələrin əsərin süjetinə, emosional tonuna və üslubuna necə töhfə verdiyini araşdırır. Məqalədə həmçinin bu metaforaların Zinyət Əmir tərəfindən Azərbaycan dilinə tərcüməsi təhlil edilir və mənanın və bədii dilin qorunması baxımından qarşıya çıxan çətinliklər vurğulanır. Konseptual Metafora Nəzəriyyəsinə və Nyumarkın tərcümə strategiyalarına əsaslanaraq, məqalə eksperimental üslubda yazılmış ədəbi əsərlərdə metafora tərcüməsinin idraki və mədəni aspektlərini işıqlandırır.

Açar sözlər: metaforalar, tərcümə nəzəriyyəsi, Nadsat, bədii ədəbiyyat, ifadə vasitələri, *Mexaniki Portağal.*

РЕЗЮМЕ

Ася Исмаилова

В данной статье исследуется использование метафор в романе Энтони Бёрджесса Заводной апельсин, с особым вниманием к метафорическим выражениям, сформированным под влиянием вымышленного социолекта Надсат. Анализируется, как эти образные элементы способствуют глубине повествования, эмоциональной окраске и стилистической сложности произведения. Особое внимание уделяется переводу этих метафор на азербайджанский язык в исполнении Зиньят Эмир, с акцентом на трудности сохранения как смысла, так и художественной выразительности. Основываясь на теории концептуальной метафоры и переводческих стратегиях Ньюмарка, статья освещает когнитивные и культурные аспекты перевода метафор в экспериментальной литературе.

Ключевые слова: метафоры, переводоведение, Надсат, художественная литература, выразительные средства, *Заводной апельсин.*

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