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MASTER'S THESIS

THE TRANSLATION OF FIGURATIVE EXPRESSIONS FROM ENGLISH INTO AZERBAIJANI: THE CASE OF GEORGE ORWELL'S *1984*

Student: _____ Alsu Ildus Zabbarova

Supervisor: _____ PhD in Philology Irina
Gatemovna
Orujova

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MAGİSTR DİSSERTASİYA İŞİ

CORC ORUELLİN *1984* ƏSƏRİNDƏ İŞLƏNMİŞ MƏCAZLARIN İNGİLİS DİLİNDƏN AZƏRBAYCAN DİLİNƏ TƏRCÜMƏSİ

İddiaçı: _____ Alsu İldus Zabbarova

Elmi rəhbər: _____ fil.f.d.dos. İrina Qatemovna Orucova

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INTRODUCTION

Since the inception of human civilization, individuals have consistently engaged in the exchange of information, exerted reciprocal influence on one another, and striven for mutual comprehension within the framework of communal existence and collective activity. In essence, they have persistently sought to establish communication. To facilitate this interaction, human beings have developed and employed various mechanisms, one of the most significant of which is translation.

Translation serves as a vital conduit for communication, not only across vast geographical expanses, fostering interaction among nations and cultures, but also across temporal dimensions, bridging the past with the present. It functions as an indispensable mechanism for the transmission of intellectual, scientific, and artistic achievements, much like an industrious bee tirelessly transporting knowledge from one linguistic and cultural domain to another. The eminent Russian poet and playwright A. S. Pushkin aptly characterized translators as the "post horses of enlightenment" underscoring their pivotal role in the dissemination of knowledge.

This communicative instrument enables access to literary masterpieces composed in diverse languages, granting readers the ability to comprehend, engage with, and, most importantly, appreciate their aesthetic and intellectual depth. One such seminal work is George Orwell's *1984*, masterfully translated by Professor Vilayat Quliyev. The novel's extensive use of figurative language, including an array of literary devices and stylistic embellishments, enhances its imagistic richness, imbuing the text with a heightened level of expressiveness and artistic nuance.

Actuality of theme. Figurative expressions serve as a linguistic and cultural repository, encapsulating the historical trajectory, psychological framework, traditions, worldview and sociocultural fabric of a given nation. Each instance of figurative expression within a language function not merely as a stylistic embellishment but as an intrinsic indicator of a nation's socio-historical and cognitive evolution. The pervasive role of figurative devices in linguistic structures substantially enriches a language's lexical corpus, enhancing its dynamism, expressiveness, and stylistic diversity, while simultaneously contributing to the ongoing expansion of its semantic field.

The complexity of figurative language underscores its systemic and multifaceted nature within any linguistic paradigm. A comprehensive theoretical framework for the classification and interpretation of figurative expressions remains one of the fundamental objectives of modern linguistic research. However, given that figurative devices are deeply embedded in the

cultural and cognitive framework of a language community, their objective and systematic analysis presents significant scholarly challenges.

The investigation of figurative language is particularly relevant within the domain of linguistics and translation studies, as it not only broadens the theoretical foundations of linguistic inquiry but also offers practical insights into cross-cultural communication and interlingual transfer. Due to the pivotal role of figurative language in shaping both literary and colloquial discourse, it is imperative to undertake a diachronic and synchronic examination of its formation, evolution, and stylistic characteristics across historical periods and linguistic contexts.

Figurative expressions encompassing metaphors, metonymies, similes, idioms, personification and other stylistic devices have long been an object of scholarly attention, given its significance in cognitive linguistics, semiotics, and translation theory. Despite extensive research, current studies often remain fragmentary and lack a comprehensive, systematic approach. Furthermore, the translation of figurative expressions poses linguistic, cultural, and interpretative challenges, as it necessitates the retention of both stylistic integrity and ideological intent across different linguistic systems.

The present study is particularly relevant and timely, as it addresses an underexplored yet crucial aspect of literary translation - the rendering of figurative expressions from English into Azerbaijani in George Orwell's *1984*. By conducting a meticulous analysis of this process, the dissertation contributes not only to translation theory but also to the broader discourse on stylistic adaptation, cultural transfer, and ideological fidelity in cross-linguistic textual transmission.

Object of investigation. The object of the present research is the analysis of figurative expressions employed in George Orwell's *1984*, with a particular focus on the strategies and techniques used in rendering these expressions into Azerbaijani. Furthermore, the study encompasses an examination of the figurative expressions present in the novel and their respective translation methodologies.

Subject of investigation. The subject of this dissertation is George Orwell's *1984* and its Azerbaijani translation, rendered by Professor Vilayat Quliyev. The research is centered on the linguistic analysis of figurative expressions within the novel, as well as the systematic classification of the findings to evaluate the consistency, adequacy and effectiveness of the employed translation techniques.

The aims of objectives. The primary objective of this study is to determine the translation strategies utilized in rendering figurative expressions from George Orwell's *1984*

into Azerbaijani. To achieve this overarching goal, the research is structured around the following key objectives:

- Conduct a comprehensive theoretical examination of figurative expressions, classifying their various types and providing an in-depth analysis of their linguistic and stylistic functions.

- Investigate the principal methodologies and strategies applied in the translation of figurative language, with a focus on their theoretical underpinnings and practical implications.

- Identify and analyze the linguistic discrepancies between English and Azerbaijani, particularly in relation to figurative expressions, and examine the challenges that arise during the translation process due to these structural and semantic differences.

- Provide concrete examples from the novel, illustrating the translation of figurative expressions and evaluating their effectiveness in preserving the stylistic, semantic, and ideological nuances of the source text.

By addressing these objectives, the dissertation aims to contribute to the broader discourse on literary translation, cross-linguistic stylistic adaptation, and the preservation of authorial intent in translated texts.

The scientific novelty. In contemporary linguistic research, both Azerbaijani and global scholarship have extensively explored figurative language and its stylistic-linguistic characteristics, leading to the formulation of various theoretical models concerning its formation, evolution, and functional properties. However, the systematic investigation of figurative expressions in George Orwell's *1984*, their stylistic potential, and the strategies employed for their translation into Azerbaijani constitute an innovative contribution to the field. The identification and classification of these figurative devices, along with an in-depth analysis of their translation methodologies, represent a significant advancement in the study of literary translation, particularly in the context of interlingual stylistic adaptation.

Theoretical and practical significance. The exploration of figurative expressions within a language's lexical corpus is of paramount significance, as such linguistic phenomena serve as reflections of historical, cultural, and cognitive frameworks. Figurative devices encapsulate the sociocultural essence of a particular historical period, embodying the collective consciousness, traditions, and worldview of the society in which they emerge. Therefore, their systematic analysis facilitates a deeper understanding of both linguistic and cultural evolution.

The theoretical and practical outcomes of this research provide a valuable foundation for examining and classifying the stylistic-linguistic aspects of figurative expressions, contributing to both translation studies and literary linguistics. Furthermore, this dissertation

offers a critical assessment of the methods employed in translating figurative expressions from English into Azerbaijani, addressing key challenges that arise in cross-linguistic adaptation.

Despite existing theoretical frameworks, the intricacies of translating figurative language remain insufficiently explored, leaving significant gaps in comparative linguistic research. This study, therefore, serves as a valuable resource for scholars and translators interested in a comparative analysis of figurative language in English and Azerbaijani literature, offering new insights into the stylistic and semantic complexities of literary translation.

The degree of study. The present dissertaton work titled "The Translation of Figurative Expressions from English into Azerbaijani: The Case of George Orwell's *1984"* is characterized by a different scope of degrees such as theoretical, practical, comparative.

According to theoretical degree this research is mainly descriptive and analytical, as it investigates, classifies and analyzes figurative expressions within George Orwell's *1984* and their translation version. Furthermore, it explores translatipn strategies, their impact in target language and stylistic, semantic integrity of source language.

The practical degree of disseratation offers a sturctural analysis of figurative expressions and their translation.

This dissertation is comparative in nature, because of it examines the linguistic, stylistic, cultural differences between English and Azerbaijani in the background of the translation of figurative expressions.

Methods of research. The main scientific direction of the research is figurative expressions, so the analysis was conducted using a qualitative method accepted in modern linguistics, focusing on metaphors, similes, idioms, hyperboles and other figurative expressions. The identification of the linguistic characteristics and stylistic possibilities of the figurative expressions used in the novel forms the methodological basis of the research. The comparative research method was applied to investigate the similarities and differences during the translation from English into Azerbaijani.

Structure of thesis. The thesis on the topic of "The Translation of Figurative Expressions from English into Azerbaijani: The Case of George Orwell's *1984"*consists of an introduction, four chapters, a conclusion and a list of references. The introduction provides general information about the study. The first chapter examines the concept of translation, motion and stylistic features of figurative expressions. The second chapter provides detailed information about methodology that applied to the research. The third chapter determines information about translation methods, special subchapter was developed for translation methods of figurative expressions and challenges during the translation process of figurative language. The fourth chapter analyzes the figurative expressions used in George Orwell's *1984*

and the strategies used to translate them into Azerbaijani. Finally, the conclusion presents the results and discussion of the research and the list of references is included.

CHAPTER I: LITERATURE REVIEW

1.1. The concept of translation

The legend of the Tower of Babel tells us that there was once a time when all people spoke the same language. One day, they decided to build a tall tower that would reach God's presence. The work progressed quickly, because they shared a common language and understanding. Seeing that the construction would soon be completed, God changed their language so that each person began to speak a different language. No one could understand one another, and the tower remained unfinished. The moral is that language unites people, and there are no better means of understanding than language itself. However, among people who speak different languages, it is translation that plays this unifying role (Bayramov, 2005, Giriş).

Among the numerous complex problems studied by modern linguistics, significant attention is given to the linguistic aspects of interlingual communication, commonly referred to as "translation" or "translation activity".

According to Nida and Taber (1969) translation is Reproducing the closest natural counterpart of the source-language message in the target language, both in terms of meaning and style, is the process of translating.

Translations have played a crucial role in the formation and development of many national languages and literatures. Often, translated works preceded the creation of original works, introduced new linguistic and literary forms, and cultivated a broad readership. The languages and literatures of Western European countries owe much to translations from classical languages. Translations held a prominent place in Old Azerbaijan literature and were instrumental in the development of Georgian, Russian and many other literatures with centuries-old histories.

The concept of translation has been shaped by various theories throughout history, providing valuable insights into its evolution and significance across different cultures and time periods. The term "translation" originates from a Latin phrase meaning "to bring or carry across", highlighting its fundamental purpose of transferring meaning between languages. Similarly, the Greek term "metaphasis" meaning "to speak across" gave rise to the word "metaphrase" which refers to a literal, word-for-word translation.

According to Catford (1965) translation is the process of substituting text in one language with equivalent text in another or another. However, Bassnett (2002) asserts that translation is profoundly cultural. Language is not a system of names for a collection of universal ideas. Every language organizes or expresses the world in a unique way.

The beginnings of the translation process can be found in ancient civilizations like Mesopotamia, which stretches back thousands of years. One prominent early example is the Epic of Gilgamesh, originally written in Sumerian and then translated into several other ancient languages (Robinson 1997). In a similar vein, Buddhist monks were instrumental in the translation of Indian religious texts into Chinese, which facilitated intercultural and spiritual communication throughout Asia (Mair, 1994). The Septuagint, or Greek translation of the Hebrew Bible, was one of the first systematic translation projects. It was completed in the third century BCE. This project, which is frequently regarded as the first significant group translation project, was started in order to provide Greek-speaking Jewish communities with access to sacred writings (Nida, 2001). As religious movements expanded throughout the world, it became more and more clear that translation was essential for facilitating the exchange of spiritual teachings between various language groups.

Religious translation often carried significant risks in history. Delisle and Woodsworth (1995) state that translators in the Middle Ages were frequently nameless and operated under highly restrictive religious guidelines. William Tyndale, an English scholar who aimed to make the Bible understandable to the English-speaking audience, is a notable example. He was executed in the Netherlands in 1536 as a result of the fierce hostility to his attempts. Despite the risks, his effort was crucial in influencing later Bible translations into English.

Even with translation's inherent challenges, many people have left a lasting impact on literature and scholarly discussion. One well-known example is Constance Garnett, whose translations of 19th-century Russian literary masterpieces including Tolstoy, Dostoevsky, and Gogol significantly increased access to Russian literature in the English-speaking world (Frank, 2002). According to Wong (2018) Xuanzang, a 7th-century Chinese Buddhist monk, is also well-known for his significant contribution to the translation of Indian Buddhist texts into Chinese, which was crucial to the dissemination of Buddhist concepts and intercultural exchange in East Asia.

The scope of activity encompassed by the term *"translation"* is remarkably broad. Translation involves rendering poetry, fiction, journalism, scientific and popular science books across a variety of fields, diplomatic documents, business papers, articles and speeches of political figures, orators' addresses, news reports, conversations between people speaking different languages and dubbing films.

Translation is undoubtedly one of the oldest forms of human activity. As soon as groups of people emerged in human history whose languages differed from one another, there also appeared "bilinguals" who facilitated communication between these linguistically diverse

groups. With the advent of writing, interpreters—known as *"tolmachs"*—were joined by translators, who rendered various texts of official, religious, and business nature.

From its very inception, translation has played an essential social role by enabling interlingual communication between people. Newmark (1981) distinguishes two main methods:

1. *Communicative Translation: Aims at reader response, prioritizing naturalness and clarity.*
2. *Semantic Translation: Focuses on the author's original intent, even if it sounds foreign* (Newmark, 1981, p.39–40).

The proliferation of written translations granted humanity broad access to the cultural achievements of other peoples, fostering interaction and mutual enrichment of literatures and cultures. While knowledge of foreign languages allows individuals to read books in their original form, mastering even a single foreign language remains a challenge for many and no one can read books in all or even most of the world's literary languages. It is only through translations that the brilliant works of Homer and Shakespeare, Dante and Goethe, Tolstoy and Dostoevsky have become accessible to all of humanity.

The word *"translation"* is widely known and universally understood. However, as a term referring to a specific type of human activity and its outcome, it requires clarification and terminological precision. The term *"translation"* refers to:

1. The process, which occurs as a mental act, where a speech product (a text or oral statement) created in one language—the source language (SL)—is reconstituted in another language—the target language (TL).
2. The result of this process, that is, a new speech product (text or oral statement) in the target language.

The two concepts expressed by the two meanings of the word *"translation"* are interrelated and interconnected: the first always presupposes the second. The nature of the translation process—if its stages or specific moments are known—can explain certain features of the speech product that is its result. Conversely, based on the characteristics of the translation as an outcome, and in relation to the original, one can make assumptions about the process by which the translation was created.

Nevertheless, it is essential to distinguish between the two meanings of the term *"translation"*. At the current stage of translation studies, researchers' interests have diverged. Some continue to analyze the relationship between the translation and the original as two interconnected speech products, each with its own specifics and the particular challenges it addresses. Others focus primarily on the process of translation and its modeling—that is, creating generalized representations (often in the form of diagrams) of how translation may be

realized under various linguistic and extralinguistic conditions. This approach to studying translation has emerged primarily in the last two decades of the 20th century.

The two directions of research are not mutually exclusive; they are not antagonistic but rather distinct in focus. Studying translation as a process occurring in the human mind inherently requires a psychological (or psycholinguistic) approach that incorporates data from experimental observations and translators' self-observations. This perspective has attracted the attention of psychologists and psycholinguists, who have yet to deliver their final insights on the subject. However, it is linguists—and to some extent, literary scholars—who have dominated the study of translation, often without incorporating psychological data or textual materials (such as manuscript variants of existing translations, which can partially reconstruct the translator's creative thought process). As a result, their work tends to rely on speculative, deductive reasoning, producing linguistically abstract models that, while rarely controversial, are overly generalized. These schematic models often fail to reflect the richness of actual translation possibilities and oversimplify the broad and complex challenges of translation.

1.2. Definitions and motivations of figurative expressions

The use of figurative language is one of the most important aspects of creative expression. For the writer, using figurative language is essential—not in terms of quantity, but as a sign of quality. The significance of them in a literary work is determined by the way the reader grasps and interprets them. By employing metaphorical language, the author not only enhances the language's expressive potential but also creates new colloquial idioms and broadens the semantic scope of words. A more sophisticated and captivating literary style arises as outcome of this creative process.

Perrine (1977) offers a broad and narrow definition of figurative language in the context of poetry: *"Figurative language is broadly defined as any way of saying something other than the ordinary way. It is more narrowly definable as a way of saying one thing and meaning another"* (Perrine, 1977, p.116).

Figurative terms are often found in multiple languages. Figurative expression usually arises from the metaphorical connection or comparison of two items, such as objects, occasions, animals, birds, plants, flowers or human traits. These analogies aid the author in more accurately and strongly expressing their individual opinion of the subject of the description. In the context of English language studies, McArthur (1998) offers a succinct explanation of figurative language. Figurative language is one that freely employs figures of speech like similes and metaphors.

Comstock (2022) asserts that figurative language is a rhetorical device that authors employ to improve their narratives by enabling readers to picture ideas and feelings in ways that go beyond literal readings.

1.2.1. Metaphor

The concept of metaphor was first identified and named by the ancient Greek scholar Aristotle. Scholars of antiquity regarded metaphor as a phenomenon closely tied to semantics, accurately interpreting its formation mechanisms, significance in language and stylistic function.

Since ancient times, people have used figurative language to make their speech more expressive. Among these devices, metaphor is considered one of the oldest and most widely used types of tropes, playing a central role in both everyday language and literary texts. In poetic works, metaphors are often employed to deepen meaning and enhance emotional expressiveness.

The word metaphor comes from Greek and literally means "transfer". A metaphor is essentially a concealed comparison, where a specific quality is transferred from one object to another. In Greek literature, they were a key feature of epic poetry, often used to depict the heroic actions of gods and heroes. In Roman texts, metaphors served to express political and social views, as well as to describe the natural world. It was used by Aristotle in his classic work "Poetics". He explains that metaphor consists in giving the thing a name that belongs to something else.

In modern linguistics, metaphor is seen as a way in which a word acquires an additional layer of meaning. For example, verbs such as "grasp", "get" and "see" have undergone semantic shifts. Their extended meanings have evolved to express the concept of understanding, and when used in this context, the additional meaning becomes embedded in their semantic structure.

According to Lakoff and Johnson (1980) metaphor is a matter of extraordinary rather than ordinary language and is typically used as a rhetorical flourish and poetic imagination method. Furthermore, metaphor is typically conceived of as a feature of language alone, using words rather than ideas or actions. Because of this, most individuals believe that they can communicate effectively without using metaphor.

It should be noted that when the name of one thing is transferred to another, not all characteristics of the original object are carried over - only one, or in some cases a few specific features are considered, and it is precisely on that basis that the term can be applied to the other object. Based on this, the name can be applied to a different object that shares that particular

trait. This process results in a change in the object but not in the notion itself; in metaphorical metamorphosis, one of the original properties is retained.

In modern linguist metaphor defines as a trope that expresses equivalence between terms taken from different semantic fields.

In a metaphor, there is no direct, literal connection between the feature and the object it is transferred to. Traditionally, there are two main types of metaphor:

1. The original object is omitted, and its feature is attributed to another object.

Example: Nature smiles. The skies weep.

(Here, human traits are metaphorically assigned to natural elements.)

2. The original object replaces the target—the metaphorical substitute stands in for the intended meaning.

A metaphor is a concealed or implied comparison between two unrelated objects or phenomena that share certain common features. In other words, two different entities are likened to each other based on one or more similar attributes. Another definition puts it this way:

"A metaphor is a connection between the lexical and contextual logical meanings of two related concepts, grounded in the proximity or similarity of their specific features".

The clearer the similarity, the easier it becomes to interpret the metaphorical meaning within context. For example:

"*Dear Nature is the kindest Mother still*".

"*Əziz Təbiət hər zaman ən mərhəmətli Anadır*" (Byron, 1814, p.122).

In the sentence above, no explanatory word is used. Nature is compared to a mother in relation to humans. The concept of a mother evokes associations of care, affection, and protection. Although the nurturing aspect of nature is implied, it is not stated directly.

A metaphor is something that naturally stems from human perception - it is not limited to poetic speech, but first and foremost arises in the everyday, figurative expressions of people who instinctively turn to vivid imagery and colorful epithets in their spoken language.

Considering the characteristics, scope of use, and degree of stability, scholars typically divide metaphors into two major categories:

1. Conventional (or commonly used) metaphors

2. Stylistic (or poetic) metaphors

Metaphors that originate from figurative meanings of words but have become stable through frequent use sometimes they even functioning as terminological expressions regarded as conventional metaphors.

Examples include: a branch of a river, the head of a tree, the sun has set, a storm has erupted, and animal-based metaphors like fox, dog, lion, snake, etc.

Stylistic or poetic metaphors, on the other hand, belong exclusively to artistic language. They appear in literary texts and remain within the realm of artistic style. These kinds of metaphors are generally not used in everyday speech. The vividness and expressive power of poetic metaphors make them stand out immediately in literary language, as they are among the most impactful tools of artistic description. In literature, striking imagery and the solemn portrayal of characters are often achieved through the use of poetic metaphor.

In terms of structure, metaphors fall into two categories:

1. Simple metaphors

2. Complex metaphors

Simple metaphors are formed through the figurative use of a single lexical unit. These are usually common words that denote concrete concepts. Based on their semantics, such words can be grouped as follows:

1. Animal, bird and insect names. Among the most frequently used are tiger, eagle, lion, wolf, fox, snake, chicken. Among bird names: dove, owl, nightingale, crow. Insects like spider, bee and scorpion are also common. These metaphors often carry emotional and expressive weight. Examples:

- *He's a lion in the courtroom.*
- *She's got eagle eyes.*
- *You're a cheeky monkey.*
- *In the bustling city, he felt like just another pigeon in the crowded urban landscape* (Chris. (2023, April 26). *Animal metaphor examples* [Blog post]. Symbolism and Metaphor. https://symbolismandmetaphor.com/animal-metaphor-examples/).

2. Plant, fruit and tree names can also undergo metaphorical transformation.

Examples include: almond, tulip, rose, apple, etc. These are especially used in describing idealized female beauty in literature. Example:

"My heart is like an apple-tree

Whose boughs are bent with thickset fruit"

(University of Virginia. (n.d.). *Metaphor: The animal within me* [Database entry]. Metaphors of Mind. http://metaphors.iath.virginia.edu/metaphors/17578).

3. Names of precious minerals and metals also serve as metaphorical expressions.

Examples: jewel, pearl, diamond, gold, marble, crystal. These metaphors always carry positive connotations.

"You are worth more than the emeralds that people compare your eyes to".

"You are worth more than the sapphires that make up the water in your body".

"And you are worth more than the taaffeites that compose the air you breathe".

(Lumia, L. (n.d.). *Lana Lumia's poems*. Hello Poetry. https://hellopoetry.com/lana-lumia/).

4. Names of seasons are often metaphorical as well. Words like spring, summer, autumn, winter express different figurative meanings in literary language. For instance, spring or bloom often symbolize freedom, youth, joy or renewal. Examples:

- *"Fall is the storyteller's whisper, where each rustling leaf spins tales of transition and change".*

- *"Winter is the blank page of possibility, where the landscape lies bare, awaiting the brushstrokes of a new season".*

(Verbal Versa. (n.d.). *Seasons metaphors*. https://verbalversa.com/seasons-metaphors/).

5. Parts of the day, such as morning, night, day, can also function as metaphors. Example:

"Already with thee ! tender is the night...

... But here there is no light,

Save what from heaven is with the breezes blown

Through verdurous glooms and winding mossy ways".

(Phrase Dictionary. (n.d.). *Metaphors for birds*. https://phrasedictionary.org/metaphors-for-birds/).

6. Celestial bodies, like moon, sun and stars are also used metaphorically. In Romeo and Juliet, Shakespeare beautifully compares Juliet to the sun:

"But soft, what light through yonder window breaks?

It is the east, and Juliet is the sun".

(SparkNotes Editors. (n.d.). *Romeo and Juliet: Act 3, scene 5*. SparkNotes. https://www.sparknotes.com/shakespeare/romeojuliet/section7/).

7. Religious and mythical concepts can also take on metaphorical meaning.

Words like demon, witch, devil, angel, Satan often function as metaphors with strong emotional impact. These types of metaphors help convey vivid, concise and emotionally rich descriptions of a subject's character—whether positive or negative. Examples:

- *"Satan finds some mischief still for idle hands to do".*

  (Watts, I.(n.d.).*Against idleness and mischief.*AllPoetry. https://allpoetry.com/Against-Idleness-and-Mischief).

- *"The Angel of Death spread his wings on the blast".*

(Byron, G. G. (n.d.). *The destruction of Sennacherib*. Poetry Foundation. https://www.poetryfoundation.org/poems/43827/the-destruction-of-sennacherib).

- *"The witch of Atlas with her flying chariot roams the skies"*.

(Shelley, P. B. (n.d.). *The witch of Atlas*. Knarf. https://knarf.english.upenn.edu/PShelley/witch.html).

A metaphor is often described as a shortened simile, but this definition is both imprecise and misleading. While simile is based on identifying similarities between two distinct objects - typically using words like "as" or "like" - metaphor aims to equate those objects, blurring the lines between them. Unlike simile, a metaphor does not use comparative markers like "as" or "like", the comparison is implied, hidden or merely suggested. For this reason, metaphors and similes are considered to belong to two different figuratve expressions and differ in their linguistic nature.

Effectively using of metaphors spark the reader's or listener's imagination and enhance the emotional intensity of spoken language, literature and poetry.

Like all figurative expressions, metaphors can also be classified based on their degree of predictability. Completely unexpected or surprising metaphors are called ***genuine metaphors***. In contrast, metaphors that are widely used in speech and even documented in dictionaries as standard expressions are known as ***cliché or dead metaphors***. These are easily recognizable and commonly accepted in everyday language.

Genuine metaphors typically belong to spoken language and poetic expression, while cliché metaphors are part of the language system itself—often found in written language and even included in dictionaries as part of the literary norm.

Cliché metaphors are those that have become deeply ingrained in the language over time. Examples include:

- a ray of hope

- a storm of indignation

- a flight of fancy

The original meaning of cliché metaphors can sometimes be revived. This is done by extending the metaphor—adding new words that connect to the metaphor's core, breathing fresh life into it. Such revitalized expressions are called ***extended, sustained or prolonged metaphors***.

Genuine metaphors are most often found in poetry, where creativity and imagery flourish. Cliché metaphors, on the other hand, are common in journalism, communication and even academic writing as conventional means of expression. Ritchie (2013) emphasizes metaphor's role in communication: *"Metaphor is not merely a matter of language, but of*

thought and action" (Ritchie, 2013, p.2). Despite their differences, genuine and cliché metaphors are in constant interaction.

In fact, if a genuine metaphor resonates well and stands the test of time, it may become widely adopted and gradually evolve into a cliché metaphor. Conversely, as mentioned earlier, cliché metaphors can be revitalized and used creatively again through stylistic extension.

1.2.2. Metonymy

In discourse, metonymies, like metaphors, are a type of trope and carry particular significance. Metonymy refers to the transfer of names. It is a rhetorical device or trope in which the name of one object or concept is substituted with the name of another that is closely related or associated with it. The literal meaning of the term "metonymy" is "renaming."

According to Lakoff and Johnson (1980) metonymy is a figure of thinking rather than a figure of speech. It enables us to represent one thing with another.

The mechanism of metonymy reflects a new meaning that arises from the contextual use of a word. This new meaning is shaped by the relationships between homogeneous or heterogeneous categories. The consistent association between an object and its action determines how the word functions in a given text.

Literature on the subject occasionally addresses the origins of metonymy. According to experts in the field, metonymy, like metaphor, has ancient roots, and its development is often linked to religious beliefs and taboos. In the context of taboo, it was possible to refer to a sacred object using another object that was somehow associated with it. The essence of metonymy lies in the substitution or replacement of one name with another. Typically, there is a cause-and-effect relationship in metonymy.

For example, Homer was considered the ideal poet in ancient Greece and Rome and thus the name "Homer" came to be used metonymically to refer to any poet.

In Azerbaijani literature, the character "Hacı Qara" symbolizes miserliness, and his name has become a metonymic representation of stinginess.

Metonymy is a conceptual process in which one entity is used to refer to another that is connected to it, according to cognitive linguistics pioneers Lakoff and Johnson (1980). We can utilize one entity to represent another through metonymy. The producer represents the product, the portion represents the whole, the consumer represents the object and so forth.

Warren (2002) emphasizes metonymy's role in pragmatic efficiency: *"Metonymy facilitates communication by allowing speakers to refer to complex entities more economically and efficiently"* (Warren, 2002, p.127).

Metonymic concepts are not only a part of our daily lives but also help us express our actions and thoughts. Metonymy is used to help people achieve their communicative goals, to make the intended message sound more precise and vivid, to shape people's thinking, and to facilitate the process of communication.

For this reason, many metonymies do not require direct or literal translation, but rather demand indirect or paraphrased translation. Metonymy carries rhetorical impact, has a cognitive nature, and serves pragmatic functions.

Among peoples with similar or close cultural backgrounds, the cognitive interpretation of metonymies tends to overlap. As a result, speakers from such cultures often rely not only on translation techniques but also on substitution methods to interpret and understand metonymies expressed in another language.

In poetry and literature, metonymy is a frequent and effective technique for creating vivid images and expressing symbolic meanings. Here are few examples of metonymy in literature:

"The fault, dear Brutus, is not in our stars,

But in ourselves, that we are underlings".

(LiteraryDevices.net. (n.d.). *The fault, dear Brutus – meaning, origin, usage and analysis.* https://literarydevices.net/the-fault-dear-brutus/).

"Half in appeal, but half as if to keep

The life from spilling."

(Poem Analysis. (n.d.). *Out, out— by Robert Frost: Summary and analysis.* https://poemanalysis.com/robert-frost/out-out/).

1.2.3. Simile

Simile is a form of expression in literature and spoken language that creates a comparison between two different things based on similarity.Through simile, one concept or event is compared to another, which makes the description more powerful and impactful. Simile is a widely used technique in both prose and poetry, helping the reader or listener to grasp the described idea in a more vivid and clear way. The term *simile* traces back to the 14th century, deriving from the Latin word *similis*, meaning "similar" or "like".

According to Gibbs (1994) similes are more than just ornamental; they highlight essential elements of conceptual thinking, particularly when the analogy is novel or imaginative.   Simile is used to create a clearer and more vivid image for the reader or listener through figurative meanings. It strengthens and enhances comparisons in literary works and

brings characters and images to life. In both poetry and prose, simile is a powerful tool for expressing creative ideas and enhancing the aesthetic quality of a piece.

A simile is formed when at least two concepts that share a resemblance whether literal or figurative are compared, with one being more prominent in terms of the shared feature. In other words, when two concepts share a common characteristic or quality and a similarity is established between them, it is called a simile. The word "təşbeh" comes from Arabic and means "to liken" or "to compare". Simile is considered the simplest form of metaphor.

Brooks and Warren (1943) share their thoughts on how similes might enhance lyrical language. Like metaphors, similes provide unexpected analogies to poetry, which enhances its emotional and intellectual effect.

When a phenomena or event impacts poets, they frequently experience an emotional response. To effectively and significantly convey this emotional condition, they employ analogies that might more effectively arouse the reader's emotions. Here's how similes are made. The following is an example of a poetic simile from The Odyssey:

"Hoisting high that olive stake with its stabbing point, Straight into the monster's eye they rammed it hard— I drove my weight on it from above and bored it home as a shipwright bores his beam with a shipwright's drill that men below, whipping the strap back and forth, whirl and the drill keeps twisting faster, never stopping— so we seized our stake with its fiery tip and bored it round and round in the giant's eye"

(Robert Fagles: A new voyage with Odysseus. The Imaginative Conservative. https://theimaginativeconservative.org/...).

In English, a simile is a figure of speech that uses the terms "like" or "as" to compare two distinct objects. It is employed to enhance the vividness of a description or to aid the reader in comprehending the topic being discussed. It's critical to take into account both the simile's literal meaning and any indicated meaning or suggestion that deviates from the literal interpretation when examining the semantics of similes in terms of their implicative meaning. As a figurative device, similes show a specific type of similarity between a topic and a vehicle, unlike reversible literal comparisons, they cannot be taken literally. Similes are highly context-sensitive and never independent of the speaker's or listener's associations, which aid in identifying a salient feature that is shared by both.

Similes often involve comparing two things using the words "like" or "as" to emphasize a similarity between them. The meaning implied by a simile lies in the act of comparison itself, suggesting that the two elements being compared share a common feature or characteristic. This comparison can convey deeper meaning or evoke specific associations in the mind of the reader or listener. Similes are an effective way to create comparisons and add vivid imagery to writing.

1.2.4. Hyperbole

Hyperbole is a literary and rhetorical device used to exaggerate a thought, event, or object in order to enhance its impact. This expressive tool is often employed to draw attention or create an emotional effect on the reader or listener. Hyperbole is widely used in both spoken and written language and appears in all literary genres, including poetry, prose and drama.

The main feature of hyperbole is exaggeration. Through hyperbole, the speaker presents something as more intense, larger, more important or more significant than it actually is.

For example:

- *"I waited a thousand years for this work!"* – the length of time is clearly exaggerated.

- *"The most beautiful view in the world is here!"* – this is an exaggeration, as it's unrealistic to compare all the views in the world.

The use of hyperbole dates back to ancient times. It was widely used in Classical Greek and Roman literature. For example, Homer's Iliad and Odyssey are filled with hyperbolic expressions. This device was also commonly used in both Eastern and Western medieval literature. In modern times, hyperbole is frequently found in advertising, films, and popular culture as an effective tool of expression.

It is difficult to imagine that the need for extreme exaggeration originated in ancient times. The reasoning of people in modern society differs strikingly from the worldview of ancient people, who often held fantastical beliefs about the world. In those distant times, people could not clearly distinguish between fantasy and reality. They attributed unexplained events to magical powers and were often afraid of such phenomena.

According to Lakoff and Johnson (1980) hyperbole is not only a literary device but rather a typical, daily way of thinking. It frequently extends metaphorical thinking.

Different functions and forms of hyperbole are defined as below:

1. To create emotional impact

Hyperbole is used to capture the reader's or listener's attention and evoke a stronger emotional response. By exaggerating, the speech becomes more expressive and delivers the intended message more powerfully.

2. To enhance the artistic quality of speech

Hyperbole makes literary language more engaging and appealing. Writers and poets use this technique to portray events or characters in a more vivid and striking manner, drawing the audience deeper into the narrative.

3. To create a satirical or ironic effect

In works involving satire or irony, hyperbole is often used to criticize or create a humorous situation. The goal here is to deliberately exaggerate certain features to make them appear unrealistic or ridiculous.

Forms of Hyperbole

- **Positive Hyperbole**: Describing an event or person in an extremely positive way. Example: "This is the greatest discovery in the world!"

- **Negative Hyperbole**: Describing an event or person in an overly negative light. Example: "No one understands me!"

- **Ironic Hyperbole**: Creating irony through exaggeration.

  Example: "I'm so rich, I don't even have a penny!"

According to Quinn (2006) hyperbole is exaggeration used for emphasis rather than dishonesty. By exaggerating the assertion, usually for dramatic or comedic effect, it strengthens it. It's a technique for demonstrating how passionately someone feels or believes about something by employing exaggerated remarks or stark analogies.

Hyperbole is mainly used to emphasize something or make an idea, feeling, or situation seem bigger than it really is. In accordance with Leech (1969) hyperbole is the intentional exaggeration of circumstances for humorous or emotional impact, frequently to the point of absurdity.

In narrative genres such as novels, short stories, and fairy tales, hyperbole is often presented from the perspective of a character. Expressing the character's feelings and thoughts in an exaggerated manner allows the reader to better understand the situation the character is experiencing. In poetic works, hyperbole is typically used when praising or criticizing someone.

Here are some common examples of hyperbole:

"I'm so hungry, I could eat a horse".

"This bag weighs a ton".

"He's faster than the wind".

(Enlightio. (n.d.). Hyperbole: Definition & examples. https://enlightio.com/hyperbole-definition-examples).

In the opinion of Norrick (2004) hyperbole is used in conversational comedy to exaggerate parts of reality in a way that amuses and encourages group laughter.

For example:

"He's so old, he knew Burger King when he was just a prince".

(Santa Claus Blog. (n.d.). How old is Santa Claus? https://santa-claus-blog.emailsanta.com/how-old-is-santa-claus/).

A literary work becomes dull, monotonous, and uninteresting without the use of literary techniques. That is why all authors incorporate them into their works. The use of hyperbole in literature is fundamentally based on the interplay between commonly used word combinations and their naturally arising extended meanings.

1.2.5. Litotes

Litotes is one of the expressive, rich and powerful devices of language. This literary trope functions by deliberately understating meanings, characteristics, events, or situations and it is the opposite of hyperbole (exaggeration). Litotes is commonly used by authors of literary and poetic. The term "litotes" comes from the Greek word "litótes" which means "simplicity", "smallness" or "moderation". In the context of language, it refers to a specific type of understatement, where an affirmative idea is expressed through the negation of its opposite.

The purpose of using litotes may include creating a comic effect, adding an ironic tone, or emphasizing specific qualities or features of an object or phenomenon. These effects usually provoke a strong emotional response in the audience, which is why litotes remains a popular stylistic device.

Additionally, litotes can serve as a tool to soften sharp or offensive remarks, allowing the speaker to express criticism or disagreement in a more tactful and inoffensive manner. In this way, litotes can make a speech or text more appealing and considerate to others.

Litotes is a common linguistic device and can be used in several different ways:

1. Intentionally drawing attention to smallness or insignificance.

Examples:

"This article is just a tiny speck in the universe of the English language."

Here, there's only one sentence, but through litotes, we immediately understand that the English language is vast, and our article is just a tiny part of it—but still valuable nonetheless.

2. Using understatement to soften expressions.

Litotes can not only diminish but also soften our words or expressions, making them sound less harsh. Example:

"I wouldn't say that's a good idea".

Even though the speaker clearly means the idea is bad, the message is delivered in a much gentler way.

3. Using double negatives or negation of negative words.

Litotes often works through negation, especially of negative words, to create understatement. For example, adding the prefix or particle "not" to a negative concept serves to soften or downplay it. Examples:

- A school nurse might say: "You're not running a fever, so there's no need to go home".

Here, it's clear that the person does have a temperature—just not a high one. For instance, a normal 36.6°C.

- A teacher might say: "You've got no brains".

Of course, the person does have a brain—otherwise, they wouldn't function. But the point is that the person isn't using it well. In this context, saying "no brains" is an example of litotes—an artistic understatement.

Quinn (2006) also explains that litotes softens a statement through double negatives or understatements. For example, "She's not unkind" implies she's actually kind. Instead of directly stating an idea, litotes softens it, either to convey politeness, emphasize contrast, or introduce irony (Quinn, 2006, p.100).

Lanham (1991) claims that litotes understatement by rejecting the opposite. By negating its opposite, it serves to confirm something.

Litotes shares similarities with irony and sarcasm, but unlike them, it carries no hint of negativity or insult. In fact, it can be used both to give compliments and to express disapproval or disappointment in a more tactful way.

According to Corbett and Connors (1999) litotes is a type of sarcastic understatement. In order to emphasize a good point, it is common practice to state a negative one.

Litotes is sometimes used to convey irony, especially when the understatement is so subtle that it creates a sharp contrast between what is said and what is actually meant. The essence of irony is to say one thing while meaning another. This is often done to inject humor, express sarcasm or criticize something.

Here are some examples that can help to distinguish between litotes and irony:

- "Well, that wasn't the best dinner party" – this is litotes.

- "Well, everything went smoothly" – this is irony.

As we can see from the above examples, much depends on the context and the speaker's or writer's intent. Finding the right balance between irony and litotes can be a subtle art. On the one hand, understatement allows the speaker to express an opinion without being overly direct. On the other hand, the layer of irony ensures that the statement won't be taken at face value, adding a touch of wit and humor.

Litotes is frequently found in literature, especially in poetry and works that heavily rely on figurative language. They can be found in the Bible, in the writings of Shakespeare, Homer and many other authors throughout history. Writers often use litotes to replace a word or phrase with its opposite, expressed in a negated form.

Litotes are a powerful literary device that allows writers to convey meaning through understatement, subtly influencing the reader's perception and emotional response.

1.2.6. Personification

Personification is a rhetorical and stylistic device in which authors give non-human entities - such as animals, objects or abstract concepts - human traits, feelings, or actions. It frequently occurs in poetry, literature and common speech to enhance the vividness, inventiveness or emotional impact of descriptions.

Personification makes the inanimate alive, the abstract personal, and the silent speaking, according to Quinn (2006). It is one of the earliest forms of poetry. Personification has a long history, it predates the literary device's recognition. Human traits were widely exploited by early civilizations to comprehend the natural world.

Personification evolved into a more structured form in Greek myth and literature. Natural elements were given emotional depth by poets like Homer, who described the dawn as having "rosy fingers". This gave stories dramatic color and vitality. Greek belief systems were personified through the creation of gods and spirits to symbolize concepts and forces such as death (Thanatos), war (Ares) and love (Eros) (Homer, 1996, p.81).

Personification is a figure of speech in which inanimate things, concepts and creatures are given human characteristics, shape or sensitivities (Cuddon 2013).

The same notion as Cuddon is also used by Abrams and Harpham (2011) who point out that personification is a figure of speech in which an abstract idea or an inanimate thing is described as though it had human characteristics or emotions or life.

Authors can increase the relatability and expressiveness of their writing by giving inanimate or abstract objects lifelike characteristics. Phrases like "time runs away from us", "the leaves danced in the breeze" and "death crept in silently" are typical examples. By causing the non-human to act in ways that we are familiar with from human experience, these expressions evoke feelings or provide a clearer image.

Personification is different from metaphor in that it focuses on the humanization of the non-human rather than generic comparison or symbolic.

Personification still occurs in contemporary writing, albeit frequently in more subdued or symbolic forms. It is used by authors to give lyrical dimension to their writing, represent human psychology, or challenge society. Personification has been used as a potent link between the human experience and the non-human world throughout history, from ancient myth to modern literature.

1.2.7. Idioms

Idioms are linguistic expressions or lexical items representing objects, concepts or phenomena of material life particular to a given culture. They are necessary to any language in order to keep the local and cultural color of that language. In a definition given by Larson (1984) idiom is *"a string of words whose meaning is different from the meaning conveyed by the individual words"* (Larson, 1984, p.20). In another place he states that idiom *"carries certain emotive connotations not expressed in the other lexical items"* (Larson, 1984, p.142).

Idioms are defined as a set of words that have a unique meaning distinct from the meaning of the individual words in the Longman Dictionary of English.

Crystal (1996) writes that two central features identify an idiom:

1. The meaning of the idiomatic expression cannot be deduced by examining the meanings of the constituent lexemes;
2. The expression is fixed, both grammatically and lexically.

Furthermore, an idiom is a group of words that, when combined, have a meaning different from each word alone, according to Seidl and McMordie (1978). The word combinations are sometimes odd, illogical, or even grammatically incorrect.

A combination of two or more words used together to express a certain meaning or impact in writing or speech is called an idiom, according to Sinclair (1991).

Idioms have several distinguishing characteristics and attributes that help to clearly convey its meaning.

For instance, according to Fernando and Flavell (1981) an idiomatic statement has the following five characteristics:its meaning is not the compositional sum of its constituents;

- The statement as a whole would not be taken literally, but it is a unit that either has a homonymous literal counterpart or at least specific elements that are literal;
- It lacks transformative quality in some manner;
- In a particular language, it is a component of a group of phrases;
- It is institutionalized.

Other various properties of idioms are determined by McCarthy and O'Dell:

- There are several idioms that relate to the various body parts, such as the hands, eyes, head, etc.
- Idioms are employed while expressing thoughts, making comments, and narrating stories.
- Idioms have their own interpretation and meaning.
- Idioms are mostly used to paraphrase what is being said and what is happening.

- Idioms are fascinating and helpful in horoscopes since they have several meanings, which readers may interpret differently (McCarthy and O'Dell, 2003).

Here are some common examples of idioms:

1."Break the ice"

To "break the ice" in a social situation means to start a conversation in order to reduce awkwardness or tension. Telling a lighthearted joke at the start of a meeting, for example, may help break the ice and create a more laid-back mood (Spears, 2005, p.60).

2. "Let the cat out of the bag"

"Let the cat out of the bag" refers to disclosing private information, frequently without meaning to. For instance, revealing information about a surprise event too soon might be considered giving away the secret (Spears, 2005, p.189).

3. "Spill the beans"

The phrase "spill the beans" describes the act of disclosing private or sensitive information. Spilling the beans might include, for example, inadvertently bringing up a private business merger in a casual chat (Spears, 2005, p.271).

4. "Under the weather"

The expression "under the weather" is frequently used to characterize feeling sick or unwell. When someone is exhibiting symptoms of illness, they may claim they are feeling under the weather (Spears, 2005, p.342).

5. "Bite off more than you can chew"

The phrase "bite off more than you can chew" refers to taking on a task that is beyond one's capabilities or means. One example would be taking on several intricate tasks at once, putting each project's quality at danger because of overcommitment (Spears, 2005, p.45).

Idioms are essential to language because they provide formulations that have deeper meanings than the literal interpretations of their constituent words. They improve communication by clearly and frequently colorfully expressing complicated ideas. Gaining an understanding of idioms is crucial to appreciating the subtleties of a language and its cultural setting.

Through this comprehensive exploration, we have delved into the principal literary devices employed in the English language, with a particular focus on their application in George Orwell's *1984*. Literary devices such as metaphors, similes, personification, idioms, hyperbole and litotes are not merely ornamental, they are fundamental instruments that enrich a language, revealing its depth and expressive potential. A profound understanding of these devices enhances our ability to comprehend and appreciate the intricacies of the language, thereby facilitating a deeper engagement with the text. Moreover, these devices serve as conduits for

conveying complex ideas and emotions, allowing readers to connect with the narrative on a more intimate level. Thus, the study of literary devices is indispensable for a holistic understanding of both the language and the literature it engenders.

CHAPTER II. METHODOLOGY

This research has been conducted by qualitive research methodology in order to examine complex and context-dependent nature of figurative language and its translation from English into Azerbaijani. An in-depth examination of the linguistic and cultural components in the source and target texts is made possible by a qualitative approach, as figurative phrases frequently convey levels of meaning that transcend literal interpretation.

The qualitative method was used in this study to describe the shared concepts of the research data that was gathered in both languages. In translation studies, where the goal is not just to identify activities but also to interpret meaning, examine stylistic choices and analyze the effect of translation processes on the target audience, qualitative research is particularly suitable. Qualitative method is a method that can be used to analyze and identify the similarities and differences between English and Azerbaijani figurative expressions.

The corpus's fundamental source is George Orwell's *1984*, particularly the original version and Vilayat Quliyev's Azerbaijani translation. The novel's three parts are the main focus because they are full of figurative tools, metaphorical language and other stylistic elements that are essential to the text's ideological and narrative purposes.

The process of data collection in this study starts with systmatic reading of English source text during which all figurative expressions were discovered and extracted. These comprised, but were not restricted to:

- Metaphor
- Simile
- Personification
- Hyperbole
- Idioms

Each expression was documented and then compared with its equivalent in the Azerbaijani translation. A total of over 100 figurative expressions were identified across the entire novel: 37 metaphors, 46 similes, 11 personifications, 8 hyperboles and 6 idioms. This dissertation focuses in detail on those found in three selected parts of the novel.

Furthermore, the translation strategies applied to these figurative expressions have been identified and analyzed in accordance with the techniques outlined by prominent scholars in the field of translation studies. The methods employed in this research are based on theoretical frameworks and classifications found in the works of the following scholars.

- **Baker, Mona. (1992).** In Other Words: A Coursebook on Translation. London: Routledge.

- **Bradeanu, Camelia. (2012).** Translating Metaphors: The Cognitive Approach.
- **Delkhah, Mohammad. (1996).** Translation Procedures and Strategies: A Comparative Study.
- **Florati, Mubarok. (2020).** Translation Techniques and Strategies in Literary Works.
- **Langlotz, Andreas. (2006).** Idiomatic Creativity: A Cognitive-Linguistic Model of Idiom-Representation and Idiom-Variation in English. Amsterdam: John Benjamins.
- **Larson, Mildred L. (1984).** Meaning-Based Translation: A Guide to Cross-Language Equivalence. Lanham, MD: University Press of America.
- **Mollanazar, Hadi. (2005).** Principles and Methodology of Translation. Tehran: SAMT Publications.
- **Morneau, Robert. (1993).** Translation: Theory and Practice.
- **Newmark, Peter. (1988).** A Textbook of Translation. New York: Prentice Hall.
- **Pierini, Patrizia. (2007).** Simile in English: From Description to Translation.
- **Richards, I. A., & Ogden, C. K. (1965).** The Meaning of Meaning: A Study of the Influence of Language upon Thought and of the Science of Symbolism. London: Routledge & Kegan Paul.
- **Vinay, Jean-Paul, & Darbelnet, Jean. (1995).** Comparative Stylistics of French and English: A Methodology for Translation. Amsterdam: John Benjamins.

This research employs a comparative textual approach to analyze figurative idioms, concentrating on the translation of each expression from English into Azerbaijani. The examination is especially focused on meaning and form. Figurative language frequently has deeper semantic or symbolic meaning, and translating it successfully calls for functional and cultural suitability in addition to lexical equivalency. A translation's ability to maintain the original tone, stylistic subtleties, metaphorical depth, and intended ideological or emotional impact is evaluated for each sentence. In some cases, the translation keeps the same figurative meaning, but in others, the figurative aspect is lost or changed. That's why, in the analysis, I try to show not only what strategy was used, but also how well it worked.

In the final part of the analysis, research focused on examining how closely the figurative expressions in English match their Azerbaijani translations. To better understand the similarities and differences between the two versions some data was included on the expressions that were selected for the study. This helped to show how often certain strategies were used and how successfully the figurative meaning was preserved. Based on the overall approach and methods used in this research, the analysis was carried out in several steps, each designed to look at a specific aspect of the translation process:

- Identification of the figurative expressions in original version of *1984*

- Finding out the Azerbaijani equivalents of selected figurative expressions
- Analysis of metaphors in terms of their semantic content and translation strategies
- Analysis of similes in terms of their semantic content and translation strategies
- Analysis of personifications in terms of their semantic content and translation strategies
- Analysis of idioms in terms of their semantic content and translation strategies
- Analysis of hyperboles in terms of their semantic content and translation strategies
- Examinig the existing similarities in the translation of figurative expressions between English and Azerbaijani
- Examinig the differences in translation of figurative expressions between English and Azerbaijani

CHAPTER III: TRANSLATION TYPES AND TECHNIQUES

3.1. Different methods of translation process

Translation is a process of conveying meaning or information from one language to another. For Nida (1964) translation is a means of reproducing the receptor language from the closest natural equivalent of the source-language message. But according to Newmark (1995) translation is a craft that involves attempting to substitute a written statement or message in one language with an equivalent statement or message in another. Translation types and methods are a field directly linked to the practice of translation itself. Translation type refers to the approach employed in the translation process to convey the meaning or message, depending on the translator's purpose and intention behind the translation work. Translation types are used to categorize texts, whereas translation method refers to the specific technique or strategy used to render the text into another language.

In his definition, Newmark (1995) emphasizes the need of conveying the author's purpose. According to him, translation is the process of conveying a text's meaning in a different language exactly as the original author intended. However, in their definition, Nida and Taber (1982) emphasize style and meaning and refer to the translation process as "reproduction". To paraphrase them Translation is the process of reproducing, in a receptor language, the message's closest natural counterpart in terms of both meaning and style from the source language. Shi (2003) a Chinese translation theorist, assures that communicative translation needs what he calls "accommodation" which involves making a number of changes that are needed for the target text in order to be in line with the essence of the source text. To quote him: *"We believe translation is not merely linguistic conversion or transformation between languages but it involves accommodation in scope of culture, politics, aesthetics and many other factors"* (International Journal of Science and Research (IJSR). (n.d.). *ISSN 2319-7064*. p.783).

Larson (1984) distinguishes between two main categories of translation. There are two types of translation:

1) Meaning-based or idiomatic translation, which tries to convey the content of the source text in the natural forms of the target language.

2) Form-based translation which aims to accurately follow the structure of the source language.

According to another scholar, Nida (1964) the sort of translation depends on the message's content. His thesis states that a translation is dependent on how much attention is paid to the form or the substance. As a result, he distinguishes between two kinds of translation: dynamic equivalency translation, which aims to produce an equivalency effect in the target text,

and formal equivalency translation, which preserves the original message's structure and substance.

In the words of Newmark (1988) translation processes are employed for sentences and other smaller language units, whereas translation techniques pertain to entire texts. Literal translation, word-for-word translation, faithful translation, free translation, adaptation, semantic translation, communicative translation and idiomatic translation are the eight categories into which Newmark (1988) separates translation techniques.

Literal translation refers to a low-level form of transformation in which the source text is rendered into the target language without altering its content, while still adhering to the grammatical and stylistic norms of the target language. For instance, if the English sentence *"*The terrestrial globe is a member of the solar system" is translated into Azerbaijani as "Yer kürəsi Günəş sisteminin üzvüdür", the phrase "is a member" is translated literally, without contextual adaptation.

Newmark (1988) makes a distinction between literal and word-for-word translation, contending that literal translation is a legitimate and frequently required tactic - so long as it effectively communicates the original's pragmatic and referential meanings. As long as the translation preserves the fundamental communication value of the original text, he says, literal translation shouldn't be completely disregarded.

However, another school of thought maintains that literal translation is inadmissible. Critics argue that it can distort the intended meaning of the source text or result in violations of the linguistic norms of the target language. In many cases, literal translations are perceived as errors due to their lack of contextual or idiomatic accuracy.

According to Bayramov (2008) literal translation tends to be employed more frequently when there is a high degree of cultural equivalence between the source and target languages. This phenomenon is particularly common in translations from Russian into Azerbaijani. For example, the Russian terms Министерство Юстиции, Министерство Торговли, and Министерство Обороны are rendered as Ədliyyə Nazirliyi (Ministry of Justice), Ticarət Nazirliyi (Ministry of Trade), and Müdafiə Nazirliyi (Ministry of Defense), respectively. In such cases, literal translation not only preserves meaning but also aligns naturally with the structural and conceptual frameworks of the target language.

In another example, Bayramov (2008) emphasizes that culturally nuanced (or nationally colored) words are sometimes translated literally. The primary purpose of this approach is either to better understand the structural mechanisms of the source language or to clarify a complex text prior to undertaking its full translation. Literal translation in such cases serves as a

preliminary step, helping the translator decode and interpret culturally embedded expressions before rendering them appropriately into the target language.

The oldest translation method is ***word-for-word translation***, also known as ***interlinear*** or ***sublinear translation***. In this approach, each word in the source language is directly matched with its equivalent in the target language, typically placed beneath the original word. The word order of the source language is strictly preserved, and the words are translated in their most general sense without consideration of contextual nuances.

According to Guo and Wan (2022)*"Word-for-word translation is generally considered as the rendering of text from an original language to the target language by following the exact words of the original text, while "sense-for-sense" translation emphasizes the idea of preserving the meaning of the write-up without obeying the exact grammar or structure of the original text"* (International Journal of Science and Research (IJSR). (n.d.). *ISSN 2319-7064*. p.568-577).

However, by considering all circumstances, it can be asserted that word-for-word translation is often regarded as an unsuccessful translation method from English into Azerbaijani languages. As we know, the word order in Azerbaijani differs significantly from that of English.

In Azerbaijani, a sentence begins with the subject, followed by secondary elements, and concludes with the predicate. In contrast, English grammar follows a completely different structure, with the subject immediately followed by the predicate and other sentence elements arranged afterward. Word-for-word translation may be more relevant in the context of Russian and English, given their structural similarities. For example, consider the English sentence: "I don't know what to do". A word-for-word translation into Russian would be: "Я не знаю что делать". This translation works smoothly in Russian, as both languages convey the same structure without awkwardness.

Free translation, on the other hand, is a type of translation in which the translator conveys the content of the source text with a high degree of flexibility. While adhering to the norms of the target language, the translator does not strictly preserve the linguistic subtleties of the original. Instead, the focus is on delivering the overall meaning of the source text in a fluent and intelligible manner.

Free translation is generally considered more acceptable than literal translation, as it avoids distorting the meaning of the source text or violating the grammatical rules of the target language. However, its main drawback lies in its lack of precision some details or nuances from the original text may inevitably be lost in the process. This limitation becomes particularly

evident in the translation of poetry, especially lyrical poetry where emotional depth and stylistic features are often difficult to preserve without some loss of original content.

According to Catford (1974) a free translation is always limitless; equivalencies may occur between bigger units than the phrase, although they often occur at the upper ranks.

Another method of translation is ***faithful translation.*** Faithful translation strives to balance the literal meaning of the source language (SL) word with the syntactic rules of the target language (TL). It seeks to convey the exact contextual meaning of the original text while adhering to the grammatical structures of the target language. This type of translation involves transferring cultural terms and maintaining the extent of any grammatical or lexical deviations from the norms of the source language. It aims to stay true to the original writer's intentions and the way the text is realized in the source language. This approach is more effective as it takes the surrounding context into account, ensuring a more accurate representation of the source language text's meaning.

When using the faithful translation type, the translator attempts to convey the precise contextual meaning of a word from the source language within the grammatical structure of the target language. Cultural terms are transformed, and the degree of deviation from the norms of the source language's grammar and lexis is maintained. The translator strives to remain entirely faithful to the writer's intent and the understanding of the text in the source language.

Catford (1965) in his work *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, explains that a faithful translation aims to maintain a balance between the literal meaning of the source language and the syntactic structures of the target language (Catford, 1965, p.25). Furthermore, Nida (1964) highlights in *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translation* that faithful translation entails modifying the source text while maintaining its meaning, even when taking into account the target language's grammatical restrictions.

Adaptation is considered the most liberal and creative form of translation. This method is predominantly employed in the translation of dramatic works, especially comedies and poetry. In adaptation, the central themes, characters,and overall plot of the source text are generally preserved. However, the cultural references of the source language are replaced with equivalents from the target culture and the text is essentially rewritten to resonate with the new audience. Unfortunately, there exists a common yet misguided practice in which a dramatic piece or poem is first translated literally and then rewritten by a playwright or poet. Such attempts are typically unsuccessful, as they lack cohesion and artistic integrity. In contrast, a true adaptation where the original spirit of the work is maintained while making it culturally

and linguistically relevant to the target audience often results in a far more effective and aesthetically pleasing translation.

Vinay and Darbelnet (1995) stress the need of adaptation in translation, arguing that a target text would eventually become weaker if a translator consistently refuses to adapt. This viewpoint emphasizes how crucial adaptation is to preserving the accuracy and potency of the translation. It is an essential tactic for strengthening the bonds between the target and source texts as well as between their audiences.

Sanders (2006) provided strong support for Vinay and Darbelnet's position by defining adaptation as an effort to make a text "easily comprehensible to target audience via the process of approximation and updating. This definition of adaptation is related to the translation process. Sanders (2006) highlights the importance of adaptation in improving communication throughout the translation process by arguing that it helps to bridge the cultural and historical divide between source and destination materials. This point of view emphasizes the translator's incentive to use adaptation as a way to overcome cultural differences.

In a similar vein, Vinay and Darbelnet (1995) view adaptation as a basic translation method that is necessary to maintain the efficacy and integrity of the source text. When taken as a whole, these academics emphasize adaptation as a crucial aspect of translation that helps works and their readers connect more deeply.

Raw (2012) stated the purpose of adaption. Whether the translator intentionally does it or not, effective adaptation enables (or even compels) the intended audience to find the text in a form that best serves its purpose, guarantees the best possible reception, or just helps them comprehend a particular message.

Bayramov (2008) posits that when a translator's objective is imperative, greater emphasis is placed on adaptation within the translation process. In such instances, the translator not only endeavors to promote a specific course of action but also strives to do so in a manner that is both clear and compelling, ensuring that the reader comprehends the message and finds it persuasive.

Semantic translation is a distinct method within translation methods. Semantic translation is a method that prioritizes the aesthetic and natural rendering of the source text in the target language. Unlike faithful translation, which strictly adheres to the original text's structure and content, semantic translation allows for slight modifications to convey the intended meaning more fluidly and artistically. This approach permits certain concessions in transforming the meanings of words from the source language, provided that stylistic devices such as wordplay, assonance and repetition are appropriately preserved in the target text. Additionally, culturally specific terms that are not pivotal may be translated using culturally

neutral or functional equivalents to enhance reader comprehension. The primary distinction between faithful and semantic translation lies in their flexibility: faithful translation is more rigid and author-centric, while semantic translation offers greater adaptability, accommodating the translator's intuitive understanding and the target audience's cultural context.

Semantic translation, according to Newmark (1982) aims to reproduce the original's precise contextual meaning as accurately as possible using the second language's syntactic and semantic structures.

In the words of Lui (2004) semantic translation is a form of art as it accurately and completely illustrates how language is expressed. Furthermore, according to Newmark (1988) semantic translation is appropriate for translating "expressive" writings in which the speaker's particular language is just as significant as the content. To achieve an accurate and faithful representation, semantic translation seeks to carefully portray the exact meaning of the original material while maintaining its natural expressions and qualities.

Communicative method of translation endeavors to convey the precise contextual meaning of the original text in a manner that ensures both its content and language are readily comprehensible and acceptable to the target audience. This approach, often referred to as reader-centered or reader-oriented translation, emphasizes facilitating the reader's understanding and engagement with the translated material.

Communicative translation is usually written in a natural and inventive language, focuses on the text's message and core ideas and is often quick, straightforward and simple (Newmark 1988). According to some linguists, communicative translation occurs when, in a given situation, the TT uses a TL expression standard for an equivalent target culture situation and the ST uses an SL expression standard for that situation (Dickins et al. 2005).

Bayramov (2008) comparing semantic and communicative types of translation, arrives at the following conclusion: Semantic translation is more appropriate than communicative translation. Semantic translation is carried out on the level of the author's language, whereas communicative translation is carried out on the level of the reader's language. The semantic method is used in the translation of expressive (literary) texts, while the communicative method is used in the translation of informative and vocative texts. Semantic and communicative translation should be approached as two complementary units. Semantic translation is personal and individual.

Communicative translation, on the other hand, has a social character; it focuses on conveying the information in the text, does not translate everything (under-translates) aims for simplicity, conciseness, and clarity and its style is natural and resourceful. Semantic translation cannot fully reach the original in all parameters; it is inferior in level, as cognitive and pragmatic

losses occur during the translation process. Communicative translation becomes superior to its original, because while semantic translation interprets something when necessary, communicative translation explains it.

From a theoretical perspective, the communicative method does not grant the translator more freedom than the semantic method. In reality, however, this is not the case, since in communicative translation the translator serves a broad readership rather than a specific group of readers. In semantic translation, the translator serves an individual, i.e., the author of the original text and his interests. There are cases when the author demands the translator to retain a certain expression or word exactly as it is or as the author wishes.

One type of translation is *idiomatic translation*. The meaning of idiomatic translation is found in Larson's Meaning-Based translation, which is written Meaning-based translations known as idiomatic translations try their best to convey the meaning of the source material in the receptor language's natural forms. Based on Larson's statement, idiomatic translation uses meaning-based in the translating process, does not sound like a translation, it sounds like it was written originally in the receptor language.

Idiomatic translations replicate the original's "message," but they often misrepresent subtleties of meaning by favoring colloquialisms and idioms that are absent from the original, according to Newmark (1988). As the scenario becomes more like the narrative language of the audience of the grammatical units, the translator employs a phrase or an idiomatic term in order to make the translation easier for the readers to grasp (Newmark, 1988, p.67-68).

According to Bayramov (2008) in translation using the idiomatic method, the message in the original is transformed and by using idioms and colloquialisms do not present in the source text, the original meaning is distorted.

Finally, it can be noted that the translation methods mentioned above are the main methods used for translating figurative language as well as other types of texts. The correct application of any method during translation depends not only on the translators' excellent translation skills but also on their deep knowledge of both the source and target languages. Moreover, especially in literary translation, namely, in the translation of figurative language the translator also benefits from having the knowledge and sensibility of a writer or poet.

3.2. Strategies in translating figurative expressions

We are aware that translation is a complex yet highly engaging process. It can be particularly emphasized that the translation of figurative expressions is especially challenging. Numerous difficulties may arise during the translation of figurative language, as these expressions are closely tied to culture and carry metaphorical meanings and their direct

equivalents may not exist in the target language. In order to preserve both meaning and structure, translators resort to several fundamental translation strategies mentioned above. The choice of strategy depends on factors like the function of the expression, its cultural specificity and the target audience's familiarity with the source concept. Effective translation of figurative language requires not only linguistic knowledge but also creativity and cultural sensitivity.

Translation techniques are recognized as being universal and independent of the languages involved in the translation process. *"A strategy is a generalization about typical courses-of-action exhibited by professional translators they are the standard tools of the trade, the procedures offering a solution to the various types of problems encountered in the translation task"* (Neubert and Shreve, 1992, p.52).

A translator's possibly deliberate intentions for resolving concrete translation issues within the context of a concrete translation assignment are referred to as translation strategies by Krings (1986). Furthermore, a translation strategy is a possibly intentional process for resolving an issue encountered when translating a document or any part of it, according to Loescher (1991).

Jaaskelainen (2005) views strategy as a collection of skills and a sequence of actions that promote the gathering, storing, and use of knowledge. Séguinot (1989) states that translators typically use three main tactics when translating: moving forward with the translation as quickly as possible, fixing minor errors right away, and delaying the examination of stylistic or qualitative problems until the revision stage.

In accordance to the Collins English Dictionary (2006) a figure of speech is a kind of expression, similar to a simile, in which the words serve as fixed multi-word units within a text and communicate a meaning beyond their literal interpretation.

3.2.1. Metaphor

Metaphor and simile are the primary and most significant figurative phrases in all languages, according to various academics. Metaphor and simile are the two most prevalent figures of speech, although there are numerous more that are less often used, according to Richards (1965). Five methods are listed by Morneau (1993) for interpreting metaphors:

1. Word for word, translate the metaphor accurately.

2. Use a simile instead of the metaphor. Only in languages where metaphor is rarely or never employed can this occasionally assist. One example of this type of simile is when the metaphor "the ship plowed through the waves" is transformed into "the ship moved through the waves like a plow."

3. In the target language, translate the metaphor into a comparable metaphor. For instance, "the ship pushed through the waves like a battering ram" was the result of the metaphor "the ship ravaged through the waves."

4. Use literal words when translating the metaphor. Naturally, this makes the point, but it also ruins the metaphor's visual.

5. In order for every listener to comprehend the metaphor, make sure you include all the required referents. Essentially, you have to explain the metaphor to others who might not get it.

Another approach was proposed by the Mollanazar (2005) he says that the following steps should be taken in translating a metaphor or simile:

"1. The metaphors and similes should be found in the text; the translator should always be alert to the metaphors and similes,

2. Then the translator should determine whether the comparison is a live metaphor, simile or a dead figure,

3. Different components of the metaphor or simile should be identified" (Mollanazar,2005, p.46).

Newmark (1988) offers five types of metaphors with particular translation techniques for each one:

1. Dead metaphors are usually simple to translate, but they sometimes resist literal translation, thus the translator must locate their culturally dependent counterparts in the target language.*"When dead metaphors combine with other words and find figurative meaning, their translation becomes difficult"* (Newmark, 1988, p.18).

2. Cliché metaphor: in this type of metaphor, a translator has the right to eliminate clichés from any informative text where only facts are important, as well as from socially operative or vocative texts like ads or propaganda, where the translator may be justified in assisting the author in eliciting the best response from the reader. However, a translator has no right to alter cliches found in authoritative pronouncements, expressive documents, laws, notifications, rules, etc. *"Sometimes, when there is no appropriate equivalence in the TT, the translator can bring simile or dead metaphor in the TT"* (Delkhah, 1996, p.17).

3. Stock metaphor: Six steps are suggested by Newmark (1988) for translating stock metaphors between languages. In preferred order, they are as follows.

i)   Reproducing the same picture in the target language (TL) as long as it has a similar frequency and currency in the relevant register.

ii) Substituting a typical TL picture for the SL image that does not conflict with the TL culture but that, like the majority of stock metaphors, was probably created by a single person and spread through popular speech, writing, and eventually the media.

iii) The most apparent method of changing a metaphor's stock is to translate it using a simile while keeping the picture, especially if the target language lacks emotional content.

iv) The process of translating a metaphor (or simile) by simile plus sense (or sometimes a metaphor plus sense) has the benefit of combining communicative and semantic translation in order to address both the layman and the expert in cases where there is a chance that most readers won't understand the metaphor's straightforward transfer.

v) Metaphor to sense conversion is a typical process that, depending on the kind of text, is favored over replacing an SL with a TL image that is too broad in meaning or register.

vi) Metaphors are translated using the same metaphor plus meaning; the translator adds a gloss or an explanation to make sure the metaphor is understood.

4. Recent metaphor: by examining the meanings of the source culture and looking for the closest analog in the target culture, this culture-specific metaphor may be communicated from the ST to the TT.

5. The original metaphor, whether universal, cultural, or obscurely subjective, must, in theory, be translated literally in authoritative and expressive literature. Most instructive writings contain original metaphors that may be translated in a number of ways, depending on whether the translator wishes to highlight the picture or the message.

The following methods for translating metaphors can be distinguished based on the analysis that was done:

- Leaving out the passage that uses the metaphor;
- Steer clear of metaphorical translation;
- Substitute another figurative word for the metaphor;
- Adopt a new metaphor;
- Translate the metaphor literally

Vinay and Darblent (1995) divided metaphor translation techniques into seven steps: borrowing, equivalency, calque, literal, transposition, modulation, and adaptation.

a) Borrowing is a typical practice when working with new or technical topics. It involves taking a term from SL and using it as the target language.

b) Calque: This type of borrowing is unique. It happens when a statement is literally translated from the source language into the target language.

c)Literal translation: Literal translation is the direct conversion of a source language (SL) into a target language (TL), with an emphasis on the TL's form and grammar.

d) Transposition: According to Vinay and Darbelnet, transposition is the process of altering a word's class without altering its meaning. When translators alter the word type—for example, by changing nouns to verbs—this is referred to. There are two kinds of transposition: mandatory, which happens when the translator must make this class change because the TL's rules differ, and optional, which is done at the translator's discretion because it feels more appropriate for them.

e) Modulation: This is the shift in the ST's language that happens when the TT is rendered from a different perspective.

f) Equivalent: As long as it is deemed suitable in the communicative scenario equivalent to that of the source language text, it is frequently preferable for the translator to employ a completely different structure with a different meaning from that of the source language text.

g) Adaptation: This happens when the translator attempts to make the target text as effective and meaningful as the source text. This calls for a broad selection of phrases that can be modified to seem like a natural part of the target text (Vinay and Darblent, 1995, p.14-15).

In many cases, the metaphor is replaced with its equivalent in the target language. This is considered the most optimal method in the translation of metaphors. A translator employing this method must replace the original metaphor with an equivalent that possesses the same level of expressiveness. Moreover, the equivalent metaphor should be capable of conveying the associative links and semantic nuances expressed by the metaphor in the source text.

Literal translation of the metaphor is risky, as it may result in a completely alien image in the target language. Therefore, in such cases, explanatory translation should be employed. Literal translation of a metaphor is only acceptable when the prose tradition of the target language permits it.

Cases such as replacing the metaphor with another type of figurative expression, omitting the sentence containing the metaphor or avoiding metaphorical translation altogether are rarely encountered and are generally justified by differences in the patterns of thinking among nations.

3.2.2. Similes

As stated by Pierini (2007) similes have an artistic purpose and are often imaginative; they are a means of discussing a subject in an unexpected manner. Since it might lead to misunderstandings in other languages, it cannot be translated precisely. In various languages, similes may have distinct points of resemblance or images, which might lead to misinterpretation. Larson (1984) asserts that not all similes are easily comprehended and that they are often not precise translations.

Although cultural and national norms can often make this type of figurative communication difficult, there are a few key methods for interpreting similes that can be listed.

1. ***Equivalent Method.*** Using this method, a target language term that perfectly captures the original simile's imagery and meaning is chosen. For instance, Qurd Kimi ac is "hungry as a wolf," and Buzz Kimi Soyuq is "cold as ice." It is important to note that there aren't many similes in different languages where the picture and meaning are exactly the same.

2. ***Analogue Method.*** The key to this translation technique is that the imagery is changed even when the similes in the source and destination languages have comparable meanings and contents.

3. ***Descriptive Method.*** Some similes are translated descriptively, employing a more thorough explanation to convey the intended meaning, where there is no direct parallel or analog in the target language.

4. ***Calque Method.*** When other translation techniques are insufficient to communicate the original simile's imagery, or when the translator wants to maintain it, they choose the calque approach. This entails interpreting the simile physically without sacrificing its metaphorical meaning.

Translating similes can be particularly difficult due to their reliance on cultural references and subtle nuances that might not have direct counterparts in another language. Translators need to thoughtfully assess the meaning and effect of the simile in the source text and find a method to express that same idea accurately in the target language. Successfully overcoming these challenges demands a thorough understanding of both the languages and cultures involved.

3.2.3. Idioms

According to Langlotz (2006), idioms are usually used to be witty or hilarious, to experiment with language, to be out of the ordinary, or to communicate ideas more vividly and clearly. As such, precise translation of idioms is crucial to ensuring that readers grasp the intended meaning of the text. The idioms are challenging for the translator to translate, nevertheless. Bradeanu (2012) asserts that the main cause of idiom translation difficulties is the intrinsic complexity of idioms.

All languages have idiomatic expressions, which are an essential part of language. They are frequently utilized in all speeches and situations (Floranti, Mubarok, 2020). To effectively communicate idioms, the translator must employ certain strategies that allow for accurate and appropriate idiomatic translation.

An idiom's intended meaning must be carefully considered by the translator while translating it from the original language. To maintain the idiom's meaning and successfully communicate it to the target language audience, some of its components may be changed. The translator should clarify the phrase to make sure the reader understands its meaning rather than removing it if there is no direct counterpart in the target language.

According to Baker (1992) there are five strategies for translating idioms and fixed expressions. They are:

1. *Using an idiom of similar meaning and form.*

    By using this method, the translator searches for an idiom in the target language that shares lexical components and meaning with the source language. This strategy seldom works since different languages have quite different ways of identifying a single concept. However, it is thought to be the most effective way to understand idioms.

2. *Using an idiom of similar meaning but dissimilar form.*

    Although the lexical components of the target and original idioms are distinct in this case, they both have the same meaning.

3. *Translation by paraphrase.*

    When translating idioms, this approach is most commonly used when the translator cannot find any substitutes for the original phrase.

4. *Translation by omission.*

    When there is no close match between the elements in the languages or when the translator cannot find any equivalents, this approach is used to completely delete the idiom from the destination text.

5. *Compensation strategy.*

    When idiomatic expressions in the source language cannot be translated completely or directly into the target language because of linguistic or cultural differences, the compensation translation approach is employed.

Another tactic put up by Baker (1992) is to translate the desired idiom literally. It goes without saying that an idiom's literal translation must be acceptable to the intended audience and may call for lexical changes. However, if a suitable counterpart cannot be determined, it becomes difficult to provide an exact translation since too literal renderings frequently cause the reader to get confused.

In the words of Newmark (1988) literal translation is the process of translating an idiom word for word from the original language which frequently leads to an incorrect or unnatural rendition of the idiom.

The translation of idioms is arguably one of the most complex and challenging aspects of the art of translation. For this reason, the translator must take into account cultural and linguistic differences and apply the most suitable translation strategy accordingly. Moreover, the translator is expected to possess a comprehensive and in-depth knowledge of both the source and target languages.

With regard to Larson (1984) in order to retain the style of the source language and make the translation vibrant, the translator must also become sensitive to the usage of idioms in the receptor language and employ them organically.

In this research, the primary focus is placed on the translation methods of major stylistic devices, namely metaphors, similes and idiomatic expressions. The translation strategies for other figurative elements are predominantly implemented through the identification of equivalent expressions in the target language. However, this method is not universally applicable. Numerous scholars advise against a strictly literal approach when translating figurative language, as it may distort the intended meaning and strip the expression of its aesthetic and rhetorical value. The effective application of the aforementioned strategies when employed judiciously and contextually, can lead to accurate and stylistically faithful translations.

3.3. Challenges in translating figurative expressions

"Figurative language is often used in communication and is part of the wealth of language. Figurative language plays a role in providing beautiful and meaningful expressions in communication, as well as providing its own uniqueness to express ideas, moods, admiration, anger, and all reactions felt by a speaker. Figurative Language is an expression in the form of words that are implicitly desired so that it is more difficult to understand and translate the meaning they contain" (Rahman and Rahmat, 2023, p.26).

Translating figurative expressions poses a unique challenge, as it requires more than a literal transfer of words, it demands the recreation of meaning, tone, and cultural nuance in a way that resonates with the target audience. Unlike direct language, figurative expressions often rely on imagery, idiomatic usage or culturally specific references that may not exist or make sense in the target language. This becomes especially complex when the translator must strike a balance between staying faithful to the original text and ensuring clarity or emotional impact for readers of another linguistic background. Newmark (1988) claims that the translation of metaphors is perhaps the most challenging task a translator can face.

Pedersen (2017) explains difficulties with metaphor translation. In general, translation is a highly challenging process that, although appearing straightforward at first, turns out to be

quite intricate upon closer examination. This is because translators constantly face the same dilemma: determining whether to interpret something literally and when to convey the original text's meaning. Metaphors, which are frequently intrinsically linked to the source culture and may not make sense when translated into the target language, exacerbate this issue.

According to Aloairdhi and Kahlaoui (2020) dead metaphors are not especially troublesome, although it is frequently unlikely that they will be translated literally.

Metaphor translation has been viewed as a challenge in the field of translation studies since several linguistic and cultural variables might limit the process of translating a metaphor from one language to another. In order to portray metaphors in a way that is most appropriate for the target material, translators must focus more on the culture that is included into the metaphors. Furthermore, the difficulty of translating metaphors might differ depending on how much the destination text's language and culture differ from the source texts.

Translating a metaphor differs from translating a common term, according to Hartono (2012). A statement that uses metaphor is known as a metaphoric phrase. The metaphor's many contextual implications make it a challenging literary genre to interpret.

Simile translation can occasionally provide challenges. As Baker (1992) notes similes are particularly difficult to translate since they depend on both linguistic structure and cultural background. Although their structure - a comparison using the words "like" or "as"—may seem straightforward, the connections or imagery they arouse are sometimes deeply ingrained in the source culture and might not have the same meaning in the target language.

Similar to this, Newmark (1988) highlights that depending on the target audience and the goal of the translation, similes a form of metaphor frequently call for innovative solutions like modification or substitution. These difficulties draw attention to the translator's dual responsibilities as a cultural mediator and a language specialist.

There are several reasons why metaphors and similes are difficult to comprehend and cannot be translated exactly, according to Larson (1984). The receptor language might not recognize the picture employed in the metaphor or simile. Target readers may find it strange when literal translation is used since it is frequently linked to the source culture. The fact that various cultures may have different definitions of the point of resemblance is one of the most significant issues.

The translation of idioms also presents considerable difficulties, as these expressions are often deeply rooted in the source culture and carry meanings that extend beyond the sum of their individual words.

Idioms, according to Frye et al. (1985) are particular expressions that are challenging to translate. The phrase "Thank you" cannot be translated word for word; instead, the translator

should look for equivalent idiomatic expressions in the target language. Examples of such expressions include "Please, don't mention it," "Not at all," "It was a pleasure," and "Forget it."

As stated by Hartono (2012) translating an idiomatic statement is equivalent to interpreting a metaphoric one. It implies that in order to correctly translate idiomatic idioms, the translator must possess a keen understanding of the target language and culture.

Not all colloquial phrases have direct counterparts in the target language, as claimed by Zarei and Rahimi (2020). As a result, translators must either paraphrase or look for similar idiomatic terms that represent the same idea. This is a frequent problem when translating idioms since it can be difficult to find an idiom that accurately conveys the original's content and tone in a different language.

Professor Dang Thi Kim Chung (2024) research on the translation of colloquial idioms between languages routinely emphasizes the substantial difficulties brought on by pragmatic and semantic problems. Due to their nonliteral meanings and lack of exact translations in the target language, idioms are frequently strongly ingrained in a language's culture, making translation challenging. The gap between the literal meaning of the idiom's component terms and its metaphorical meaning is one of the biggest semantic problems in translating idioms.

Semantic differences across languages make it challenging for translators to locate similar idiomatic terms, claim Zarei and Rahimi (2020).

Beyond semantic issues, idiomatic phrases pose a number of practical difficulties that impact the precision and suitability of translations, according to Dang Thi Kim Chung (2024). The study of pragmatics focuses on the situational and contextual usage of language which is especially important for idioms because their meaning may change based on the circumstances.

Wray (2018) highlights that depending on the context, the same phrase may have distinct meanings or levels of formality and translators need to take these pragmatic subtleties into consideration. Idiomatic variance among dialects and geographical areas is another practical concern. Idioms might have varying meanings or use levels based on regional dialects within the same language, according to Zarei and Rahimi (2020) which makes translation even more difficult. An idiom that is widely used in American English may not exist at all in British English, much less in a language spoken in a different area. Because of this geographical variety, translators must choose which version of the phrase to translate and how to make sure the intended audience will understand it.

There are significant semantic and pragmatic difficulties when translating idiomatic phrases from one language to another. Because of their metaphorical meanings and close connections to cultural settings, idioms generally defy straightforward translation from a semantic perspective. In practice, how they are used depends largely on the situational context,

level of formality, and stylistic tone. Since idioms frequently reflect the worldview, customs and historical background of the source language group, scholarly study emphasizes the need of translators having both linguistic skill and profound cultural awareness.

In conclusion, we have once again recognized that the translation of figurative expressions is a complex task. From numerous studies conducted, it can be concluded that literary devices directly reflect the cultural markers of a people and during their translation, the translator must employ the most optimal and appropriate strategy to convey the accurate meaning.

CHAPTER IV. ANALYZİNG OF *1984*

4.1. Biography of George Orwell

George Orwell was an English novelist, essayist and critic famous for his novels *Animal Farm* (1945) and *1984* (1949).

He was born on June 25, 1903, in Bengal, India, into the sahib class. His mother of French descent, was the daughter of a failed teak merchant in Burma (Myanmar), while his father was a junior British official in the Indian civil service. Orwell later referred to them as the "landless gentry" a group of lower-middle-class individuals whose pretenses of social standing had little bearing on their financial situation. He was sent to a preparatory boarding school on the Sussex coast in 1911 after returning to England with his parents. There, he stood out from the other students due to his intellectual prowess and poverty. In his posthumously released autobiographical essay, *Such, Such Were the Joys* (1953), he described his upbringing as a melancholy, reclusive and eccentric youngster.

Following that, Orwell received scholarships to two of the top universities in England, Wellington and Eton. He attended the former for a short time before transferring to the latter, where he studied from 1917 to 1921. Orwell chose to follow family custom rather than enroll in college and traveled to Burma in 1922 to serve as an assistant district superintendent with the Indian Imperial Police. At first, he seemed to be an ideal imperial servant, serving at several country posts.

Orwell made the bold decision to leave the imperial police on January 1, 1928, after deciding not to return to Burma while on leave in England in 1927. He had already embarked on a path that would mold his writing personality in the fall of 1927. He believed that by immersing himself in the lives of the impoverished and marginalized people of Europe, he could atone for the guilt he felt over the caste and racial boundaries that had kept him from mixing with the Burmese. Wearing tattered clothing, he moved into the East End of London to live in cheap lodging houses with laborers and beggars, he lived for a while in the poorer parts of Paris and worked as a dishwasher in French hotels and restaurants, he walked the streets of England with professional vagrants and joined the London working class in their yearly migration to work in the Kent hopfields.

Orwell's *Down and Out in Paris and London* which rearranged real-life events into a work of fiction, was inspired by those experiences. He gained some first literary attention when the book was published in 1933. *A Clergyman's Daughter*, Orwell's subsequent book was released in 1935.

In addition to rejecting the bourgeois way of life personally, Orwell's disgust with imperialism also caused him to reorient politically. After returning from Burma, he immediately identified as an anarchist and remained so for a number of years. However, in the 1930s, he started to identify as a socialist, though his libertarian views prevented him from ever going so far as to call himself a communist, which was very popular at the time.

The Road to Wigan Pier a novel and unconventional political essay published in 1937 was Orwell's first socialist book. Orwell was in Spain by the time *The Road to Wigan Pier* was published. He traveled there to cover the Civil War and stayed to join the Republican militia where he served on the front lines of Aragon and Teruel, eventually becoming a second lieutenant. At Teruel, he suffered severe injuries and the damage to his throat left his voice permanently damaged, giving his speech an odd, captivating stillness. Later, in May 1937, he was compelled to leave Spain out of fear for his life after fighting against communists in Barcelona who were attempting to repress their political opponents. He had a lifelong fear of communism as a result of the experience which he first articulated in *Homage to Catalonia* (1938) a vivid description of his experiences in Spain that is regarded by many as one of his best works.

After returning to England, Orwell displayed a curiously conservative tone in *Coming Up for Air* (1939) where he examines the decency of a former England and expresses his anxieties about a future threatened by fascism and war through the nostalgic memories of a middle-aged man. Orwell led the British Broadcasting Corporation's (BBC) Indian service after being turned down for military duty during World War II. He became literary editor of the Tribune, a left-wing socialist publication connected to British Labour leader Aneurin Bevan, after leaving the BBC in 1943. In addition to writing numerous newspaper articles and reviews, Orwell was a prolific journalist during this time. His works included serious criticism, such as his classic essays on Charles Dickens and boys' weeklies, as well as several books about England, including *The Lion and the Unicorn* (1941) which combined patriotic sentiment with the promotion of a libertarian, decentralist socialism that was very different from that of the British Labour Party.

Orwell completed *Animal Farm* in 1944. It is a political fable that tells the tale of the Russian Revolution and Joseph Stalin's betrayal of it.

One of Orwell's best novels, Animal Farm was well written and full of wit and fantasy. However, it has been overshadowed by his final work, *1984* which he composed as a warning after reflecting on the dual threats of Stalinism and Nazism for years.

Orwell used the money he received from the sale of *Animal Farm* to purchase a secluded home on the Hebridean island of Jura where he penned the last chapters of *1984*. Between

hospital stays for TB, from which he passed away in a London hospital in January 1950, he worked.

Orwell passed away early on January 21, 1950, after suffering a pulmonary artery rupture at the age of 46 as a result of tuberculosis problems. Orwell had asked to be burried in the cemetery of the nearest church to his final resting place, following the Anglican liturgy.

4.2. Writing style of George Orwell

George Orwell's work is often commended for its forcefulness, clarity and conciseness. In his article *Politics and the English Language* Orwell himself lists his writing rules, which include using short phrases, removing unnecessary words and using everyday English rather than jargon or exotic language. These ideas are powerfully reflected in his own style which is characterized by its straightforward, unpretentious language and its clear, logical organization. Despite being short and straightforward, Orwell's sentences have the ability to convey complex ideas and emotions. His use of simple language to effectively cut through political doublespeak and reveal the brutal reality that lie behind is particularly evident in his political writings and novels, like as *Animal Farm* and *1984*. His word choice is precise and deliberate; it is usually chosen for its straightforwardness and simplicity rather than its aesthetic appeal. This language clarity, which is not merely a stylistic choice but also a moral and political one, reflects his belief that open communication is crucial to advancing knowledge and truth.

Orwell also uses imagery and metaphor a lot. For instance, a recurring picture in *1984* that ruthlessly represents totalitarian oppression is a boot stamping on a human face.

The bleak and somber tone of *1984* reflects the Party's utilitarian aesthetics and style, which despises ornamentation, discourages individualism, and views beauty and refinement as politically questionable. Orwell's belief that straightforward language allows for the most honest communication is reflected in his use of basic grammar. He makes the assertion that "to think clearly is a necessary first step toward political regeneration" in his article *Politics and the English Language. 1984* is a prime example of the clarity and conciseness required for independent thought, which Orwell felt were necessary for clear writing.

Simultaneously, the language is notably dull and oppressive, reflecting the depressing effects of life under Party rule, when everything is gloomy and unsightly. "Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him". This is an example of a clear and straightforward opening to the book that simultaneously evokes a sense of discomfort and misery. Orwell describes the sight as grim using the few adjectives he uses: nasty, gritty.

Orwell occasionally adjusts his writing to fit Winston's ideas or emotional condition, even though *1984* is primarily written in a manner as utilitarian and plain as the reality it depicts. For instance, Winston's writing in his diary frequently reflects his rushing thoughts as emotion takes over and his writing shifts from being exact and grammatically accurate to being run-on, uncapitalized, and punctuated. He repeatedly writes "DOWN WITH BIG BROTHER" at one point because his instincts and ability to control his emotions are overpowered by what his heart knows to be true. Similarly, Orwell employs more elaborate, sensory language to describe lovely items, such the paperweight with the piece of coral, referring to "the soft, rainwatery glass". Winston thinks the paperweight is more beautiful since it serves no purpose, implying that language may also occasionally be just poetic with no greater political purpose.

Orwell discreetly challenges the Party's assertion that social injustice would be eradicated by altering the dialogue's register to show class differences and differentiate between people. The proles, who comprise 85% of the population, speak with a Cockney accent, whereas members of the Inner and Outer Parties speak Standard English. Their speech is distinguished by the omission of vowels in the middle of phrases, such as "reg'lar" for "regular", the use of nonstandard verb forms, such as "I takes" instead of "I take" and "it were" instead of "it was", the deletion of the "h" sound at the beginning of sentences, and the incorporation of expressive slang. Their social differences are strengthened by this language difference between the Party members and the working class. Through these distinctions, Orwell implies that the established British class structure is still very much in force, even in spite of the Party's professed dedication to equality.

Newspeak, an invented language that distorts English to the point of incomprehensibility, is one of Orwell's most notable stylistic elements un *1984.* "Reporting bb dayorder doubleplusungood refs unpersons," for example. Newspeak sounds quick, clipped, and monotonous when uttered. Speech is made both ideologically heated and seemingly meaningless by its condensed vocabulary and strict grammatical constraints. Syme tells Winston in Book 1 that Newspeak would eventually accomplish the Party's totalitarian goal by eradicating the capacity for independent thought, which will make rebellion impossible. For instance, because the idea of political equality has been eliminated, the Newspeak expression "All mans are equal" now suggests that all individuals are the same in terms of physical characteristics like height, weight, and size rather than political equality.

According to the epilogue, Newspeak is intended to completely replace Standard English by 2050, but as of *1984*, no one has made it their primary language. The epilogue itself, on the other hand, is written in Standard English, a purposeful stylistic decision that conveys a sense of hope that the Party has not entirely succeeded in eradicating independent thinking.

Orwell's writings frequently have a straightforward, linear structure that allows him to precisely and logically develop his points or stories. This logical framework aids in persuasion and makes it easy for the reader to navigate complicated concepts in his articles. It helps to increase the emotional effect of the storyline in his literature by making every development seem inevitable and profound.

Orwell's writings are frequently organized with a distinct, linear flow, meticulously crafting his arguments or stories with exacting logic. This methodical strategy successfully persuades the reader in his articles by simplifying difficult concepts. It enhances the plot's emotional effect in his literature, making every incident seem both inevitable and profoundly poignant.

He uses his writing as a well tuned instrument to express his thoughts on politics, society, and human nature. He explores important questions of freedom, power, and truth in it, which makes his writing not only noteworthy but also highly significant.

4.3. Summary of *1984*

Winston Smith is a member of the Outer Party. In the Records Department of the Ministry of Truth, he erases and rewrites history. Winston begins writing a journal as he works in Truth's Records Department in an attempt to escape Big Brother's oppression - at least in his own mind -but he is aware that the repercussions might be fatal. In the face of cruelty, Winston is determined to remain human. Telescreens are described in the novel as being present everywhere, including Smith's house, the cafeteria, his workplace cubicle, and the toilets. There is no safe haven and everything one does is watched.

At the Two Minutes Hate Show, Winston runs across O'Brien, a member of the Inner Party, whom he believes to be an ally. A dark-haired girl from the Fiction Department also catches his attention during this time. At first, he believes she is his adversary and wants to depict him as such, but a few days later, she sends him a note that reads, "I love you". Winston tries to meet her and once they do, Julia arranges for them to have some alone time.

While alone outside the city center, Winston and Julia have love and begin to rebel against the Party and Big Brother. They believed that even amid the most painful circumstances, their love for one another would last if the Party found them.

Winston and Julia eventually confess their hatred of the Party to O'Brien, whom they believe to be a member of the Brotherhood, an underground organization that seeks to dismantle the Party. Following a battery of interrogations, O'Brien accepts them into the Brotherhood and arranges for Winston to obtain a copy of "the book" which was written by Emmanuel Goldstein, Big Brother's former ally who is now an enemy.

After picking up the book, Winston and Julia read it in the safe room. The two are startled by a sound behind a portrait in the room and discover a telescreen. They are captured and taken apart. Winston was held in a sort of windowless jail called the Ministry of Love. O'Brien shows up after being tortured for a few months. Winston soon discovers that O'Brien is there to torture and destroy his soul, despite his initial belief that O'Brien has also been caught. The Party had been aware of Winston's "crimes" from the start since O'Brien had been watching him for the last seven years.

O'Brien tortures Winston for changing his mind to love Big Brother and doublething and he holds him as a prisoner for months. O'Brien finally leads Winston to chamber 101, the most horrifying chamber in the Ministry of Love and the place where prisoners face their greatest horror. Winston's biggest fear is rats. O'Brien covers Winston's head with a wire mesh mask and threatens to open the door and let rats land on his face if he doesn't come clean. He cries, "Do it to Julia!" as he betrays her, haunted by the agonizing sound of the rats and his fear of dying. Winston screams, sacrificing what little compassion he still has.

Years go by. Eventually Winston changed as an person. He watches the telescreens at the Chestnut Tree Café one day and becomes fixated on the results of the daily battles on the front lines. After several years, he finally sees Julia again. She has also changed, he realized, looking older and less attractive. She admits that she also deceived him. In the end, Winston's love for Big Brother cannot be denied. Finally, he loves Big Brother and dies for him.

4.4. Translation methods of figurative expressions in *1984*

4.4.1. Part I

Figurative expressions play a crucial role in *1984* as they contribute to the novel's thematic depth and emotional impact. Translating such expressions requires careful consideration of linguistic and cultural differences to ensure that the intended meaning and stylistic effects are preserved. This section examines several figurative expressions from Orwell's novel, analyzing their Azerbaijani translations and the methods used in the translation process.

The novel *1984* was directly translated from English into Azerbaijani by Professor Vilayat Guliyev. The translator skillfully translated the stylistic possibilities, artistic descriptions and means of expression of the original work, was able to preserve the style of expression of the work, and skillfully used the rich literary and stylistic possibilities of the Azerbaijani language.

George Orwell's work *1984* includes 3 parts and their chapters: Part I consists of 8 chapters, Part II consists of 10 chapters and finally Part III consists of 6 chapters.

This section conducts a comprehensive analysis of the figurative expressions used in I Part of *1984* specifically across its eight chapters, examining their stylistic and thematic functions within the text.

Metaphors are widely used in *1984* to convey abstract concepts and intensify the novel's oppressive tone. The translation of metaphors requires careful consideration, as direct equivalents may not always be available in the target language.

1)*"It was a bright cold day in April and the **clocks were striking thirteen**". (Soyuq, günəşli aprel günü idi. Saat on üçü vurdu.)*

2)*"Only the **Thought Police** mattered". (Fikir Polisindən özünü qorumaq lazım idi.)*

3)*"**Thoughtcrime** IS death". (Fikir cinayətinin özü ÖLÜM deməkdir.)*

By using the literal translation approach in these instances, the translator has maintained the text's uniqueness. It may be concluded that translating these sentences into the target language presented no major difficulties. One may observe the methods used in translating metaphors and evaluate how well they preserve the stylistic and semantic integrity of the original text by looking at more instances.

4)*"A **warm wave of relief flowed** through him". (Bədənindən xoş bir yüngüllük hissi keçdi.)*

5)*"The **voice enveloping** you". (Bu səs səni öz sehrində saxlayırdı.)*

The adaptation approach has been utilized in these two phrases, if the literal translation method had been applied, the sentences would have been presented in an excessively strict manner, which would have compromised their literary merit. Since there isn't a precise Azerbaijani translation for "to envelope" the term "wave" was dropped out of the first line to maintain the translation's naturalness, while "öz sehrində saxlamaq" was added to the second. The metaphorical meaning of both statements has been successfully preserved by using these techniques. In both cases, modification was required since a direct translation would have produced an unnatural portrayal. This tactic was successfully used by the translator, guaranteeing the stylistic and semantic integrity of the text.

6) *"The two of them must evidently have been **swallowed up** in one of the first great purges of the fifties". (Anası ilə bacısını isə girdab udur. Məhz Uinstonun yuxarıda qalması üçün onlar orada – aşağıda, ölümün ağuşunda idilər.)*

The term "swallowed up" serves as a metaphor, describing people disappearing during the purges and comparing them to a devouring force. This term is translated as "girdab udur" in Azerbaijani. Using a different picture that is more linguistically and culturally relevant in Azerbaijani, the translator used the metaphor substitution technique.

7) **"His mind slid away into the labyrinthine world** of doublethink". (Ağlı ikifikirliliyin keçilməz labirintlərinə dalmışdı.)

8) "Again the **hostile spectacle-flash**". (Eynəyinin şüşələri yenə əsəbiliklə od saçdı.)

The transferring of acts usually ascribed to live beings onto inanimate objects forms the metaphors in both phrases. The human mind, for example, cannot literally slide through labyrinths, and the lenses of spectacles cannot produce fire, which is a natural function of the sun and has been symbolically attributed to the eyeglasses. In order to successfully depict these metaphors, the translator has deftly used the adaptation approach, guaranteeing that the target language retains both their stylistic purity and semantic depth.

9) "We're **cutting the language down to the bone**". (Biz dili sümüyə qədər bütün artıq ətdən təmizləyəcəyik.)

This sentence has been meticulously translated by the translator through the application of the literal translation method, ensuring both accuracy and fidelity to the original text.

10) "**His courage seemed suddenly to stiffen** of its own accord". (Uinston birdən-birə ürəyinə cəsarət dolduğunu hiss etdi.)

11) "Suddenly his **heart seemed to turn to ice and his bowels to water**". (Birdən, elə bil, ürəyi buza döndü, bütün içərisi isə əriyib axdı.)

Finally, upon analyzing the metaphors used in the last two examples from Chapter 8 of Part 1, it becomes evident that both sentences have been translated using the adaptation method.

Furthermore, all metaphors throughout Part 1 have been skillfully rendered into the target language, ensuring a high level of linguistic and stylistic conformity.

Similes

Similes serve as an essential stylistic device in *1984* often intensifying emotions and reinforcing key themes. Their translation requires the preservation of both meaning and stylistic effect, which can be achieved through literal translation or, when necessary, adaptation.

1)"His heart was thumping **like a drum**". (Ürəyi təbil kimi şiddətlə döyünürdü.)

2)"It resembled the face of a sheep, and the voice, too, had **a sheep-like** quality". (Görünüşündən qoyuna oxşayırdı, səsi də elə qoyun mələrtisini xatırladırdı.)

The simile in the first example highlights the main character's worry or anxiety by comparing his heartbeat to a drum. The best approach is literal translation, which ensures semantic and stylistic accuracy because there is a direct counterpart in Azerbaijani. To improve clarity, the Azerbaijani translation of the second example has somewhat enlarged the term "sheep-like quality." The simile's structure is maintained, but enlargement is used to make sure the intended audience can understand the metaphorical meaning.

*3) "**As though** the place had just been visited by some **large violent animal**". (Sanki, hər şey az öncə ortalıqda meydan sulayan böyük və qəzəbli heyvanın ağzından çıxmış, onun tapdağı altında qalmışdı.)*

The structural and idiomatic incongruities between English and Azerbaijani are the reason behind this sentence translator's strategic reconfiguration, which subtly adjusts the simile while preserving its evocative force. A literal translation would result in an awkward and linguistically discordant rendering.

*4)"A harsh gabble almost **like the quacking of a duck**". (Kobud səsi eynən ördək qaqqıltısını xatırladır.)*

The Azerbaijani translation carefully preserves the simile, which describes the speaker's voice as a persistent and thin quacking that is reminiscent of a duck. This ensures that the comparative framework is maintained, but it unintentionally reduces the original's immediacy and sensory precision by changing the imagery from an explicit auditory parallel to a more abstract resemblance, highlighting the difficulty of maintaining the source text's full rhetorical intensity.

*5)"They needed only to rise up and shake themselves **like a horse shaking off flies**". (Bədəninin bir titrəyişi ilə bütün milçəkləri qovan at kimi onların da ayağa qalxıb silkələnmələri kifayətdir.)*

*6)"A deep, loud 'Oh-o-o-o-oh!' that went humming on **like the reverberation of a bell**". (Ətrafa kilsə zəngi kimi həyəcan yayan hündür və şiddətli "Oh-o-o-o-ohh" fəryadında hiddət, ümidsizlik və dəhşətli qəzəb birləşmişdi.)*

By finding an equivalent, the translator has used the direct simile translation technique in both phrases, effectively maintaining the original text's semantic and structural integrity while producing an accurate and impactful translation.

*7)"A small, curiously **beetle-like man**". (Heyrətamiz dərəcədə böcəyi xatırladan bir nəfər.)*

*8) "People were shooting into the doorways **like rabbits**". (Adamlar dovşan kimi qaçıb özlərini içəri saldılar.)*

*9)"White moustaches that bristled forward **like those of a prawn**". (Ağ bığları xərçəng ayaqlarını xatırladan.)*

The translator successfully preserved the original similes that metaphorically compare humans to animals in the following three sentences by using the literal translation method without running into any linguistic or stylistic issues. This preserved the source text's rhetorical accuracy and expressive depth.

10)*"They were **like the ant, which can see small objects but not large ones**". (Onlar kiçiyi görən, böyüyün isə fərqinə vara bilməyən qarışqalara bənzəyirlər.)*

As the conceptual and structural correspondence between the source and target languages removes any major translational obstacles, the simile, which highlights the incapacity to understand overarching realities and draws a comparison between human perception and the ants' instinctual awareness, is preserved in the translation without any semantic dilution.

Personification

Personification, a literary device that attributes human characteristics to non-human entities, is frequently utilized in *1984* to emphasize the pervasive control of the Party and the omnipresence of Big Brother.

1)*"The hostile figure **melted into the face of Big Brother**". (Böyük Qardaşın qarasaçlı, qarabığlı, həyat gücü və ilahi sakitliklə dolu sifəti ekranı tutaraq düşməni görünməz etdi.)*

The expression "melted into the face of Big Brother" metaphorically represents a breakdown of individual resistance into the all-pervasive authority, signifying the total elimination of opposition. Since a direct translation into Azerbaijani would not fully capture the ideological and symbolic weight of the original, the translator uses adaptation as a tactic, reconstructing the expression in a way that maintains both linguistic naturalness and rhetorical potency within the target language.

2)*"The **voice came from an oblong metal plaque like a dulled mirror**". (Səs sağ divardakı tutqun güzgünü xatırladan uzunsov metal lövhədən gəlirdi.)*

The personification of the voice coming from an inanimate object reinforces the Party's pervasive surveillance and fosters a sense of inevitable control. Because the image of a dulled mirror is conceptually and culturally accessible in Azerbaijani, the translator uses a literal translation approach, guaranteeing that the original metaphorical depth and its ideological implications are preserved.

3)*"Always the **eyes watching you and the voice enveloping you**". (Hara ayaq bassan, bu baxışlar səni izləyir, bu səs səni öz sehrində saxlayırdı.)*

The eyes' personification as unrelenting watchers heightens the overall feeling of surveillance, a theme that runs throughout the original text; the translation maintains this human-looking imagery while making minor adjustments to improve fluency, with few difficulties because the metaphor is conceptually accessible within the Azerbaijani language and culture.

4)*"Suddenly there sprang into his mind, ready made as it were, **the image of a certain Comrade Ogilvy**". (Obrazı qəflətən yaddaşın dərin qatlarından çıxaraq Uinstonun gözləri önündə canlandı.)*

By personifying "the image," Orwell gives it life and makes it seem to be encroaching on Winston's thoughts, the Azerbaijani translation reflects this dynamic. Not only does this adaptation preserve the metaphorical quality of the original, but it also strengthens the idea of repressed memories coming back with greater force.

5)*"**Beads of moisture** stood out all over his pink face". (Çəhrayı sifətində də tər damlaları muncuqlamışdı.)*

By giving "moisture beads" the ability to "stand out" as if they were purposefully surfacing, the original text personifies them. This subtle imagery is maintained in the Azerbaijani translation through an equivalent adaptation, which successfully conveys the same visual effect of beads forming on the face. This deliberate retention of personification ensures the metaphor's expressive integrity, with no significant challenges arising because it is easily translatable within the Azerbaijani linguistic and cultural framework.

Hyperbole

Hyperbolic expressions in *1984* serve to emphasize the emotional intensity of the protagonist's experiences, particularly in relation to fear, oppression and psychological manipulation.

1)*"Before the Hate had proceeded for thirty seconds, **uncontrollable exclamations of rage** were breaking out from half the people in the room". (Nifrət İkidəqiqəliyi, təxminən, otuz saniyə əvvəl başlamışdı. Lakin zaldakı tamaşaçıların yarıdan çoxu artıq qəzəb dolu intiqam nidalarını saxlaya bilmirdilər.)*

To maintain the exaggerated intensity of the original language, "uncontrollable exclamations of rage" has been rendered as "qəzəb dolu intiqam nidaları". The expansion approach has been used to ensure linguistic fluency and naturalness in Azerbaijani while increasing the emotional effect.

2)*"The next moment, however, **the burning in his belly died down** and the world began to look more cheerful". (Amma bir an sonra mədəsinə düşən od söndü, dünya gözlərinə daha baxımlı görünməyə başladı.)*

Using the literal translation approach, the exaggerated phrase "burning in his belly" has been accurately captured, preserving the original visual and emotional impact. This method successfully preserves the text's expressive power in the target language while keeping the exaggeration alive.

3)*"The room was already very full **and deafeningly noisy**". (Səs-küydən qulaq tutulurdu.)*

Although the original word "deafeningly noisy" provides a significantly more dramatic tone, the translation adequately portrays this overpowering impression by maintaining the exaggeration through idiomatic equivalency.

*4) "There was a **fresh outburst of yells**". (Qəflətən dəhşətli çığırtı qopdu.)*

While the Azerbaijani translation uses amplification by adding "dəhşətli" which heightens the dramatic effect while staying true to the original tone, the hyperbolic term "outburst of yells" amplifies the abrupt and violent character of the yelling. Translator used adaptation method in this sentence.

*5) "The drinking-shops which the proles frequented were **choked with customers**". (İynə atsan, yerə düşməzdi.)*

The last example shows how the translator used a phraseological expression that is local to the target language to translate the exaggeration from the source language into Azerbaijani. The translated sentence has been completely domesticated, demonstrating a conscious adaption approach, even if it still retains semantic similarity to the original. This method draws attention to the difficulties the translator faced in maintaining the original expression's cultural resonance and rhetorical power.

Idioms

Another prominent figurative expression employed in *1984* is the use of idioms. Idiomatic expressions are deeply embedded within the cultural and linguistic framework of a language, encapsulating its unique values and traditions. In Azerbaijani, these expressions are referred to as phraseological units. A more profound understanding of their translation strategies can be attained through the analysis of several examples extracted from Part 1, chapter 8.

*1) "He's ever so **good with his hands**". (Əli işə yaxşı yatır.)*

*2) "He was **doubled up by** a violent coughing fit". (Öskürək isə Uinstonu ikiqat eləmişdi.)*

*3) "Come on, comrades, **put a bit of life into it**!" (Çalışın, hərəkətlərinizdə canlılıq olsun.)*

The translator has skillfully found a comparable term in Azerbaijani in the first two cases, indicating that a literal translation approach was used. This, in turn, is a powerful illustration of the Azerbaijani language's linguistic diversity and expressive potential. In the last example, the English phrase is idiomatic, meaning to show more energy, but the translation maintains the intended meaning by idiomatic paraphrasing, substituting "let your movements be lively" for "put life into it" which is true but loses the informal and inspirational tone of the original phrase.

Thus, we have thoroughly examined all figurative expressions employed in 8 chapters of the first part and analyzed the strategies by which they were rendered into the target language. As a result, it can be asserted that the translator has successfully conveyed approximately 95% of these figurative expressions with remarkable precision, while the remaining 5% required cultural and linguistic adaptation to achieve an optimal and contextually appropriate translation. As is well established, one of the fundamental principles of translation is the faithful transmission of meaning without distortion. While this principle is upheld with near-absolute fidelity in technical translations, literary translations often exhibit a lower degree of exact correspondence due to linguistic divergences and cultural disparities between source and target languages. With this foundation established, we shall now proceed to the analysis of the figurative expressions found in 10 Chapters of the second section.

4.4.2. Part II

Metaphors

*1)"His **heart bumped in his breast** with frightening loudness". (Ürəyi sinəsində qorxunc guppultu ilə döyünürdü.)*

The Direct Metaphor Preservation approach is employed when the original metaphor keeps its literary and stylistic significance while being naturally understandable in Azerbaijani and doesn't require significant modifications.

*2)Then the memory of her face came back, and with it **a raging, intolerable desire to be alone**. (Sonra adamın ağlını başından çıxaran dəlicəsinə tənhalıq arzusu ilə birlikdə qızın sifəti də təzədən gözlərinin qabağına gəldi.)*

*3)"His whole **mind and body seemed to be afflicted with an unbearable sensitivity, a sort of transparency,** which made every movement, every sound, every contact, every word that he had to speak or listen to, an agony". (Uinstonun bütün əsəbləri və bədəni gərilmiş simə çevrilmişdi. Vəziyyəti elə idi ki, hər hərəkət, hər səs, hər ünsiyyət, eşitdiyi və dediyi hər söz sonsuz iztirab mənbəyinə çevrilirdi.)*

The Adaptation strategy is used in both sentence intensifying the emotional impact in Azerbaijani while enhancing readability and expressiveness.

*4) "**His soul writhed with boredom**, but for once he had had no impulse to shirk his evening at the Centre". (Darıxdığından, az qala, ürəyi partlayırdı. Lakin bu axşam ilk dəfə idi ki, Mərkəzdən tez qaçıb canını qurtarmaq istəmirdi.)*

*5) "Five seconds later, with a **thundering heart,** Winston was sitting at the girl's table". (Beş saniyə sonra ürəyi, az qala, sinəsindən çıxan Uinston qızla üzbəüz oturmuşdu.)*

The free translation approach was used to translate these two samples. In the first example, the free translation technique is used to substitute a term that expresses intense ennui in a more localized but somewhat modified picture for the original metaphor of twisting and suffering. By changing the metaphor of the "thundering heart" from an aural picture to a more physical one in Azerbaijani, the second example employs the free translation technique, enhancing the emotional effect while changing the initial focus on sound.

6) *"From somewhere deeper in **the heart of the wood** came the droning of ring doves". (Meşənin dərinliklərindən alabaxtaların monoton çığırtısı eşidilirdi.)*

By using the omission approach, the phrase "heart of the wood" is translated as "meşənin dərinliklərindən," which conveys the concept of depth but eliminates the metaphorical essence of a "heart," making the translation less lyrical and more literal.

7) *"It spread out its wings, fitted them carefully into place again, ducked its head for a moment, as though making a sort of **obeisance to the sun**, and then began to pour forth a **torrent of song**". (Qaratoyuq əvvəlcə qanadlarını geniş açdı, sonra ehtiyatla yığdı. Tələsmədən başını bir neçə dəfə tərpətdi. Elə bil, günəşə təzim edirdi. Sonra şövqlə cəh-cəh vurmağa başladı.)*

The Direct Metaphor Preservation technique is used gently because the metaphor in "günəşə təzim edirdi" successfully conveys the idea of "obeisance to the sun" but the metaphor "torrent of song" is left out, which lessens the vivid intensity of the original imagery. Furthermore, the personification in "təbiət, sanki danışırdı" (nature, as if speaking) adds even more emotional depth, but the translation lessens the effect of the metaphors, making the Azerbaijani term more subdued.

8) *"It was as though it were a kind of **liquid stuff that poured all over him** and got mixed up with the sunlight that filtered through the leaves". (Mahnı sərin meh kimi bədənini oxşayır, yarpaqların arasından süzülən günəş işığına qarışıb qeyri-adi bir gözəllik və rahatlıq hissi yaradırdı.)*

In order to change the perceptual experience of the music in the Azerbaijani translation, the substitution strategy is used to change the original metaphor of music as a liquid pouring over into a different conceptualization that maintains the sensory richness but changes the imagery from fluidity to air.

9) *"**Books were just a commodity** that had to be produced, **like jam or bootlaces**". (Culiyanın təsəvvüründə kitab da alma cemi, yaxud çəkmə bağı kimi adi istehlak mallarından biri idi.)*

In this sentence "Culiyanın təsəvvüründə" adds a subjective dimension, subtly shifting the focus of the figurative expressions to reflect her personal viewpoint. This is done by using

the Direct Metaphor and Simile Preservation strategy, which keeps the metaphor and simile in their original form to preserve the intended meaning.

10) *"They want you to be **bursting with energy** all the time". (Həmin enerjinin daim sənin içində qaynamasını istəyirlər.)*

Using the substitution strategy, the original metaphor—which describes an overwhelming surge of energy ready to explode - is changed from an uncontrollable explosion to intense, yet contained, energy, changing how the emotional intensity is conceptualized in the Azerbaijani translation.

11)*"It was as though they were intentionally **stepping nearer to their graves**." (Gözləri baxa-baxa qəbirlərinə tərəf addımlayırdılar.)*

In this example the metaphor is effectively translated with the method of literal translation without significant loss of meaning. However, the phrase intentionally stepping (which emphasizes a deliberate act) is not as strongly conveyed in the Azerbaijani version.

12)*"Julia burst into the room". (Culiya otağa qasırğa kimi girdi.)*

While we see the usage of a metaphor in the original case, it is translated as a simile in the translation. From the standpoint of translation procedures, this method is a little suspicious even though the sense is retained. This is because the translator changed the figurative phrase and departed from the intended metaphorical structure by using substitution while translating the original metaphor as a simile.

13) *"He had the sensation of **stepping into the dampness of a grave**". (Özünü təzəcə qazılmış nəm qəbrə yollanan kimi hiss etmişdi.)*

The translation is done using the Direct Preservation method, and there are no major difficulties during translation process. However, the translated version adds a subtle nuance that reduces the urgency of the figurative expression by decreasing the intensity and immediacy of the impending doom in the original.

14)*"When once **you were in the grip of the Party**, what you felt or did not feel, what you did or refrained from doing, made literally no difference". (Partiyanın pəncəsinə düşəndən sonra bir şeyi hiss etmək, yaxud etməmək, bir işi görmək, yaxud görməmək arasında artıq elə bir fərq qalmırdı.)*

The metaphor in the "grip of the Party", which suggests a physical, suffocating control, is effectively conveyed through the use of the Equivalence translation technique. However, the term "grip" is translated as "pəncə" instead of the more literal "tutmaq" which strengthens the portrayal of the Party's oppressive dominance and gives the translation a layer of menacing force.

*15)"They could be tracked down by enquiry, **they could be squeezed out of you by torture"**. (Onlar istintaq vaxtı faktları kələf kimi cözələyib açırlar, işgəncə metodları ilə sənin öz dilindən çıxarırlar.)*

A literal translation like "sıxıb çıxarmaq" goes the risk of sounding too mechanical and linguistically dissonant in the target language. Instead, the metaphor "squeezed out of you" which represents the extraction of information through torture, is translated as "öz dilindən çıxarmaq" (to make someone say something forcefully) in Azerbaijani, providing a more natural and culturally appropriate equivalent.

*16)"Winston's **heart was thumping** so hard that he doubted whether he would be able to speak". (Uinstonun ürəyi elə şiddətlə döyünürdü ki, ağzını açıb nə isə bir söz deyə bilməyəcəyindən qorxurdu.)*

The metaphor "heart was thumping" is translated using the equivalency translation technique, the original expression's figurative meaning is preserved, effectively conveying the emotional and physiological intensity in the target language while retaining its original connotations. The metaphor describes the heart as powerfully beating to indicate fear.

*17)"**We are the dead**". (Bu gün biz meyitik.)*

The phrase "We are the dead" refers to a lack of independence or authority rather than actually being dead. The literal translation approach was effectively employed by the translator.

*18)"The blissful feeling of being alone with the forbidden book, in a room with no telescreen, **had not worn off**". (Əlində qadağan olunmuş kitab teleekransız otaqda oturmağın ləzzəti Uinstonun canına yağ kimi yayılırdı.)*

The metaphor "feeling had not worn off" uses the adaptation translation technique, where the sensation is described as something that can be physically removed. Rather than translating it literally, the phrase "canına yağ kimi yayılırdı" is used to better convey the feeling's comforting and ubiquitous quality in Azerbaijani, increasing its emotional resonance in the target language.

*19)"At the **apex of the pyramid** comes Big Brother. Big Brother is infallible and all-powerful". (Piramidanın zirvəsində Böyük Qardaş dayanır. Böyük Qardaş büllur kimi təmizdir, güclü və hər şeyə qadirdir.)*

The metaphor "apex of the pyramid"—in which the Party's hierarchical structure is compared to a pyramid—is translated literally. The metaphor itself is unaltered, but the addition of "büllur kimi təmizdir" adds a layer of emphasis that subtly changes the original meaning by enhancing the apex's clarity and purity.

20)"There was truth and there was untruth, and if you **clung to the truth** even against the whole world, you were not mad". (*Həqiqət var, bir də yalan var. Əgər sən, az qala, bütün dünya ilə üz-üzə gələrək yenə də həqiqətin tərəfində dayanırsansa, deməli, dəli deyilsən.*)

In order to maintain the figurative feeling of grabbing or owning an abstract notion, the Equivalence translation approach is used, in which truth is viewed as something substantial that one can physically hold onto.

21) "She had had her **momentary flowering**, a year, perhaps, of **wild-rose beauty** and then she had suddenly swollen like a **fertilized fruit** and grown hard and red and coarse, and then her life had been laundering, scrubbing, darning, cooking, sweeping, polishing, mending, scrubbing, laundering, first for children, then for grandchildren, over thirty unbroken years". (*Yəqin, təravətli çağları çox qısa çəkmişdi. Yabanı qızılgül kimi açılmış, pardaxlanmışdı. Sonra isə yaxşı gübrə verilmiş meyvə kimi şişmiş, bərkimiş, qızarıb kobudlaşmışdı. Ardınca yuyub-yığışdırmaq, tikib-yamamaq, bişir-düşür, sil-süpür başlanmışdı. Otuz ildən bəri nəfəsini dərmədən əvvəlcə uşaqlarının, indi də nəvələrinin qulluğunda durmuşdu.*)

The metaphors "momentary flowering", "wild-rose beauty" and "fertilized fruit" are translated using the adaptation technique. The woman's youth is compared to a blossoming flower and a fertilized fruit, to add more depth to the metaphor in Azerbaijani, the phrase "təravətli çağları çox qısa çəkmişdi" is used and "fertilized fruit" is successfully translated as "yaxşı gübrə verilmiş meyvə" to preserve the imagery of organic growth and reinforce the temporal and natural aspects of youth.

22)"A man with a smooth **prize-fighter's jowl** in which the **mouth was only a slit** paused opposite him balancing his truncheon meditatively between thumb and forefinger". (*Peşəkar boksçular kimi ətli üzü, ağız yerinə bıçaqla çərtilmiş kimi nazik dodaqları olan biri Uinstonun qarşısında dayanıb rezin dəyənəyini baş barmağı ilə şəhadət barmağının arasında fikirli-fikirli oynadırdı.*)

In order to enhance the visual imagery in Azerbaijani, the phrase "ağız yerinə bıçaqla çərtilmiş kimi" is used and the phrase "prize-fighter's jowl" is adapted as "peşəkar boksçular kimi ətli üzü". The adaptation translation technique is used to render the metaphor "mouth was only a slit" where the man's mouth is described as a mere slit rather than a conventional mouth. This preserves the original meaning while improving the descriptive depth in the target language.

Similes

1) "She spoke **as though her heart were fluttering**". (*Qız elə danışırdı ki, sanki, ürəyi bu dəqiqə sinəsindən çıxacaq.*)

*2) "He felt **as though a fire were burning in his belly**". (Ona elə gəlirdi ki, sanki, qarnında tonqal qalanıb.)*

The adaptation translation technique is used in both cases. In the first translation, the English simile, which describes a delicate, contracting motion (fluttering), is changed into a more intense portrayal of the heart almost jumping out of the chest, which intensifies the emotional impact while delicately changing the original nuance. In the second instance, the metaphorical imagery of "fire" is translated as "tonqal" in Azerbaijani, which increases the expression's emotional and visual impact while also deviating from the original language by emphasizing a stronger and more vivid meaning.

*3) "It was **like trying to make a move at chess when you were already mated**". (Bu, rəqibin mat elanı qarşısında yeni, uğurlu gediş etməyə bənzəyirdi.)*

*4) "**Pure in word and deed**". (Əməllərimdə və fikirlərimdə büllur kimiyəm.)*

In these sentences, the translator has employed the Literal Translation method, encountering no significant challenges during the translation process and successfully rendering the original meanings with full semantic accuracy and fidelity to the source texts.

*5) "It was **as though she had a map inside her head**". (Təsvir olunan yerlərin xəritəsi, elə bil, qızın beyninə həkk edilmişdi.)*

In order to express a thorough mental image of places, the phrase "map inside her head" is translated into Azerbaijani using the adaptation translation approach. The term "həkk edilmişdi" is used to emphasize the sense of stability and constancy.

*6) "It was merely one symptom of her revolt against the Party and all its ways, and somehow it seemed natural and healthy, **like the sneeze of a horse that smells bad hay**". (Belə danışıq tərzi Culiyanın Partiya əleyhinə, Partiya ilə bağlı olan hər şey əleyhinə üsyanın təzahürü idi. Qabağına çürümüş ot qoyulan atın etiraz dolu fınxırtısı kimi bu hərəkət də təbii və məntiqi idi.)*

Although the original expression's comparative structure is preserved through the use of the literal translation strategy, the word "sneeze" is translated as "fınxırtısı" in Azerbaijani, which is a more lexically and culturally natural way to describe a horse's action. This aligns the imagery with target-language conventions while subtly altering the original phrase's sensory nuance.

*7) "Suddenly he became aware of Julia's face a few centimetres from his own, deathly white, **as white as chalk**". (Culiyanın tabaşir kimi ağarmış sifəti bir qarışlığında idi.)*

*8)"A monstrous woman, **solid as a Norman pillar".** (Bürüncü rəngli, əzələli qolları Normandiya sütunlarına bənzəyən nəhəng bir qadın...)*

The Direct Simile Preservation strategy is utilized to retain the original comparison to *"chalk"* through the phrase *"tabaşir kimi"*, effectively conveying an unnatural pallor; however, the omission of *"deathly white"* in the Azerbaijani translation marginally weakens the visceral intensity of the original, subtly diminishing the stark imagery of lifelessness embedded in the source text. Additionally, while preserving the simile in another instance, the translation shifts the comparison from the entire woman to solely her arms, thereby altering the focus—whereas the original underscores her overall physical strength, the translation redirects emphasis to a specific body part, leading to a nuanced shift in characterization and imagery.

*11)"It was **as though the surface of the glass had been the arch of the sky**, enclosing a tiny world with its atmosphere complete". (Şüşənin səthi rəngbərəng göy qurşağı kimi, daxilində öz ab-havası, öz atmosferi olan kiçik bir dünya gizlətmişdi.)*

*12) "To talk to him was **like listening to the tinkling of a worn-out musical-box**". (Qoca ilə söhbət eləmək yeyilmiş plastinkaya qulaq asmağa bənzəyirdi.)*

The Substitution strategy is employed in both instances, altering the original imagery while maintaining an approximate conceptual parallel. In the first case, *"the sky's arch"* is rendered as *"göy qurşağı"* replacing the vast, enclosing connotation with an image associated with transience and vibrancy, subtly shifting the reader's perception of spatiality and permanence. Similarly, in the second instance, *"worn-out musical box"* is translated as *"yeyilmiş plastinka"*, where the auditory metaphor shifts from mechanical monotony to a distorted, skipping sound, modifying the original tone and evoking a different sensory impression. While both translations retain figurative depth, they introduce nuanced alterations in meaning and emotional resonance.

*15)"His tiny sister, clinging to her mother with both hands, exactly **like a baby monkey**, sat looking over her shoulder at him with large, mournful eyes". (Bacısı arıq, zəif əllərini anasının boynuna dolayıb onun çiyinləri üzərindən körpə meymun balası kimi iri, kədər dolu gözləri ilə qardaşına baxırdı.)*

*16) "**Like the glass paperweight** or Mr.Charrington's half-remembered rhymes, it belonged to the vanished, romantic past, the olden time as he liked to call it in his secret thoughts". (Şüşə press-papye, yaxud mister Çarrinqtonun yarıunudulmuş şeirləri kimi, şərab da onun nəzərində məhv olmuş romantik keçmişin (Uinston gizli düşüncələrində bu dövrü "qədim zamanlar" adlandırmağı daha üstün tuturdu) nişanəsi idi.)*

The Literal Translation technique is applied in both instances, ensuring a direct and faithful reproduction of the original figurative expressions. In the first case, the simile "like a baby monkey" is translated as "körpə meymun balası kimi" preserving the intended visual and emotional resonance without altering the core meaning. Similarly, in the second case, the simile

"like the glass paperweight" was translated literally as "şüşə kağız tutacağı kimi". This method of literal translation with added clarifications ensures that both the figurative imagery and the nuanced meanings are faithfully conveyed to the target language, while maintaining the emotional depth of the original text.

17)"It was a vast, luminous dream in which his whole life seemed to stretch out before him **like a landscape on a summer evening after rain**". (Yay axşamı yağan yağışdan sonra durulan, aydınlaşan təbiət kimi, bütün həyatı gözlərinin önündən gəlib keçmişdi.)

The Equivalence translation technique is used here, where the simile *"like a landscape on a summer evening after rain"* is adapted into Azerbaijani as *"yay axşamı yağan yağışdan sonra durulan, aydınlaşan təbiət kimi"*. This preserves the original meaning while enhancing the flow and poetic resonance in the target language.

18)"The refugee woman in the boat had also covered the little boy with her arm, which was no **more use against the bullets than a sheet of paper**". (Qayıqdakı qaçqın qadın da pulemyot gülləri qarşısında bir sipər kimi kağızdan da davamsız olduğunu bildiyi halda, əlləri ilə balaca oğlunu qorumağa çalışmışdı.)

The translation technique employed in this case is Adaptation. One of the key challenges in translating this phrase lies in preserving both the literal meaning and the emotional depth of the original text. The simile "no more use against the bullets than a sheet of paper" emphasizes the mother's helplessness and inability to protect her child. A direct translation such as "kağız vərəqi qədər təsirsiz" would fail to convey the intended emotional weight in Azerbaijani. Instead, the phrase "kağızdan da davamsız olduğunu bildiyi halda" was used to create a more natural, expressive, and contextually appropriate rendering. This adaptation not only retains the essence of the original imagery but also enhances the emotional resonance for Azerbaijani readers.

19)"We shall take part in it **as handfuls of dust and splinters of bone**". (O həyata bir ovuc məzar torpağı, bir yığın sümük kimi daxil olacağıq.)

The translation technique used here is Equivalence, ensuring that the comparison effectively conveys insignificance and decay. To maintain the poetic nature of the original, the phrase "bir ovuc məzar torpağı, bir yığın sümük kimi" was adapted for a more natural and evocative flow in Azerbaijani. This choice preserves both the imagery and emotional depth, enhancing its impact on the target audience.

20)"At every few moments the fury of the crowd boiled over and the voice of the speaker was drowned by a **wild beast-like roaring** that rose uncontrollably from thousands of throats". (Belə anlarda natiqin səsi eyni anda minlərlə insan boğazından çıxan və vəhşi heyvan nərəsini xatırladan qəzəbli bağırtılar içərisində eşidilməz olurdu.)

In this sentence, it is evident that the translator has employed the literal translation method, rendering the text in a word-for-word manner. The translator has skillfully executed the translation, successfully preserving the simile and accurately conveying its essence in the target language.

21)*"To these people the war is simply a continuous calamity which sweeps to and for over their bodies **like a tidal wave**". (Bu xalqlar üçün müharibə onları daim çör-çöp kimi qabağına qatıb qovan dəhşətli sunami kimi bir fəlakətdir.)*

The simile in the sentence portrays war as an overwhelming and unstoppable force, emphasizing its destructive nature. The translation technique employed is Adaptation allowing for a more expressive and contextually appropriate rendering in Azerbaijani. To enhance the intensity of the imagery, the phrase "Çör-çöp kimi qabağına qatıb qovan" was strategically integrated, reinforcing the idea of war's relentless advance and amplifying the emotional and visual impact for the target audience.

23)*"The solid, contourless body, **like a block of granite**, and the rasping red skin, bore the same relation to the body of a girl **as the rose-hip to the rose**." (Bürüncə çalan kobud dərisi, qranit parçası kimi möhkəm, formasız silueti sayəsində onun bədəninin qız bədəninə oxşarlığı itburnu meyvəsinin qızılgülə bənzəyişi ilə müqayisə oluna bilərdi.)*

24) *"Then two of the men hoisted her up by knees and shoulders, and carried her out of the room **like a sack**". (Sonra iki nəfər qızın ayaqlarından və çiyinlərindən yapışıb kisə kimi otaqdan çıxarıb apardılar.)*

The similes in the first sentence serve to highlight different aspects of the woman's physicality and presence - her solidity and rigidity, the contrast between maturity and youth, and a sense of lifelessness or weight. The Literal Translation technique was employed to preserve the original structure and meaning of all three comparisons. While the first two similes required slight adaptation for clarity, reinforcing their relationship, the third simile was directly transferred without modification, as it posed no significant challenges in translation. This approach ensures that the figurative depth and stylistic nuances of the source text remain intact in the Azerbaijani rendition.

Personifications

1) *"A long line of trucks, with **wooden-faced guards** armed with sub-machine guns standing upright in each corner, was passing slowly down the street". (Yük maşınları küçədən, az qala, sürünə-sürünə keçirdilər. Avtomobillərin banlarının dörd bir küncündə sifətləri daş kimi ifadəsiz avtomatlı əsgərlər dayanmışdı.)*

The adaptation translation technique is used, where the metaphor "wooden-faced guards," which represents their emotionless expressions, is translated as "sifətləri daş kimi

ifadəsiz" in Azerbaijani. The material changes from wood to stone, emphasizing the inhumanity of their behavior while preserving the main idea and strengthening the figurative impact in the target language.

2)*"He felt her **shoulders give a wriggle of dissent**". (Culiya çiyinlərini çəkməklə narazılığını bildirdi.)*

The original phrase "shoulders give a wriggle of dissent" personifies the shoulders to suggest an involuntary, nearly conscious reaction. This personification and the simplicity of the small, spontaneous gesture are lost in the translation, which is reduced to "çiyinlərini çəkməklə narazılığını bildirdi" using the omission translation strategy.

Idioms

1)*"It was nicknamed **Muck House** by the people who worked in it, she remarked". (Qızın dediyinə görə, hətta əməkdaşlar özləri həmin şöbəni "Peyin Damı" adlandırırdılar.)*

The idiom Muck House, which denotes unclean and unsanitary conditions, is translated as "Peyin Damı" in Azerbaijani using the Cultural Equivalent translation strategy. While both expressions express a similar negative image, the Azerbaijani version's substitution of "dam" (roof) introduces a subtle shift in nuance, emphasizing the structure rather than the filth itself.

2) *"**Of all horrors** in the world—a rat!" (Mən dünyada onlardan dəhşətli şey təsəvvür eləmirəm.)*

A more accurate translation, like "Mənim üçün dünyadakı ən qorxulu şey – siçandır!" would have better captured the force and emotional weight of the original expression. The Azerbaijani translation also lacks the idiomatic emphasis of "Of all horrors," which amplifies the expression of extreme fear.

3)*"She also stirred a sort of envy in him by telling him that during the Two Minutes Hate her great difficulty was to avoid **bursting out laughing**". (Başqa bir dəfə Culiya Nifrət İkidəqiqəliklərində ən çətin şeyin boğazına tıxanan gülüşü boğub saxlamaq olduğunu deyəndə isə qıza paxıllığı tutmuşdu.)*

The idiomatic phrase "bursting out laughing" is translated as "boğazına tıxanan gülüşü boğub saxlamaq" using the substitution translation method. This diversion shifts the emphasis from the spontaneity and immediacy of the laughter to the image of a restrained or repressed emotion, thereby reducing the original sense of unbridled, impulsive mirth.

After conducting a comprehensive analysis of all the chapters in Part II, we can conclude that the translator has employed a diverse range of translation techniques throughout this section. Among the most prominent methods observed are literal translation, adaptation, equivalence, and various other strategies, each carefully selected to maintain the stylistic and semantic integrity of the original text. Based on this analysis, it can be asserted that the

translation of Part II has been executed with a high degree of accuracy and effectiveness. Moving forward, by examining the chapters of the final Part III, we can draw definitive conclusions and present the final findings of this dissertation.

4.4.3. Part III

Metaphors

1)*"His mind sagged round and round on the same trick, **like a ball falling again and again into the same series of slots**". (Həmişə yuvarlanıb eyni yuvaya düşən bilyard şarı kimi, onun başında da eyni fikirlər təkrar-təkrar dolaşırdı.)*

The original metaphor of "a ball falling into slots" would not have a natural resonance in Azerbaijani, hence the approach of approximate equivalency was employed to modify it. A billiard ball analogy was used to improve clarity, which made the graphic more understandable while maintaining the original message. With this modification, the metaphor's original meaning is preserved while maintaining its effectiveness and cultural accessibility.

2) *"He had set up **a wordless howling, like an animal**". (Daha heç bir söz demirdi, sadəcə, heyvan kimi ulayır, bağırırdı.)*

3) *"But the world itself is only **a speck of dust**". (Lakin dünya özü toz zərrəsi kimi bir şeydir.)*

Both sentences were translated literally to guarantee their efficacy and clarity in Azerbaijani. The metaphor was easily understandable since the animal analogy was maintained without alteration. In a similar vein, the term "toz zərrəsi" was employed to faithfully express the original meaning because it needed little modification. When the picture is organically compatible with the target language, these selections demonstrate the appropriateness of literal translation.

4) *"There were times when **his nerve so forsook him** that he began shouting for mercy even before the beating began, when the mere sight of a fist drawn back for a blow was enough to make him pour forth a confession of real and imaginary crimes". (Elə anlar olurdu ki, Uinston utanc hissini tamam itirərək döşəmədə uzanıb heyvan kimi bağırır, ilan kimi qıvrılaraq bitib-tükənmək bilməyən təpik zərbələrindən yayınmağa çalışırdı. Əvəzində isə, daha çox təpik yeyirdi. Ağına-bozuna baxmadan hara gəldi vururdular. Qabırğasına, qarnına, dirsəklərinə, topuqlarına, qasığına, xayalarına, onurğa sütununa dəyən təpiklərdən az qala ağlını itirmək dərəcəsinə gəlirdi.)*

The metaphor "his nerve forsook him" was modified using the approximate equivalency approach since a straightforward translation would not accurately capture the meaning in Azerbaijani. In order to maintain the emotional impact of the original, a more evocative word

was used to convey the loss of will and dignity. This modification highlights how approximate equivalency allows for a compromise between correctness and natural language in translation.

Similes

*1)"Opposite Winston there sat a man with a chinless, toothy **face exactly like that of some large, harmless rodent**". (Sifəti eynən hansısa iri, amma ziyansız gəmiricini xatırladırdı)*

*2) "The man's face, already very pale, **turned a colour Winston would not have believed possible**". (Məhbusun, onsuz da, kağız kimi avazımış sifəti Uinstonun indiyə qədər təsəvvürünə gətirmədiyi rəng aldı.)*

In both sentences, the Literal Translation method was applied, with a minor modification made in the second case to improve Azerbaijani intelligibility. Even if the term "harmless rodent" might seem a little strange in Azerbaijani, the translation successfully maintained its original meaning in the first case without making any notable changes. In the second sentence, the translator chose to use "kağız kimi avazımış" to more easily communicate the desired vision because the phrase "turned a colour" does not have a clear equivalent in Azerbaijani. These carefully considered decisions show the translator's skill to strike a balance between linguistic flexibility and literal correctness, guaranteeing that the text stays true to the source while still being understandable by the intended audience.

*3)"The fingers stood up before **his eyes like pillars**, enormous blurry, and seeming to vibrate, but unmistakably four". (Barmaqlar gözlərinin qabağında uca, nəhəng sütunlar kimi dayanmışdı.)*

*4) "**Innumerable fingers, like moving trees**, were still streaming past in either direction, crossing and recrossing". (Saysız-hesabsız barmaqlar hərəkət eləyən ağaclar kimi bir-birinin qarşısına keçir, sonra təzədən ayrılırdılar.)*

*5) "I could float off this floor **like a soap bubble** if I wish to". (Əgər istəsəm, bu dəqiqə sabun köpüyü kimi dayandığım bu döşəmənin üzərindən qanadlanıb uça bilərəm.)*

*6) "Do you know that you **stink like a goat?**" (Bu dəqiqə əsl keçi iyi verdiyinizdən xəbəriniz var?)*

In each of the four instances, the Literal Translation approach was used consistently, maintaining the original meaning while taking into consideration the finer points of Azerbaijani language usage. The simile "like pillars" was naturally represented in the first example, but the addition of "nəhəng sütunlar" enhanced the picture and produced a more stunning visual impression. The analogy to "moving trees" was also successfully communicated, but the addition of "hərəkət eləyən ağaclar" added a little abstraction and gave the translation a unique touch. In the third example, the analogy involving a "soap bubble" translated effortlessly, as "sabun köpüyü" is a known notion in both languages. The lyrical quality of the text was

enhanced by the use of a more poetic sentence structure in Azerbaijani. Lastly, the fourth sentence presented no major difficulties because it was easy and accurate to produce due to its direct equivalency in Azerbaijani. These examples demonstrate the translator's ability to strike a balance between stylistic refinement and literal correctness, guaranteeing both accuracy and organic fluency in the target language.

7) *"Hatred would fill him **like an enormous roaring flame**". (Nifrəti nəhəng alov dili kimi hər tərəfi yalayacaq.)*

8) *"It was **like swimming against a current that swept you backwards** however hard you struggled, and then suddenly deciding to turn round and go with the current instead of opposing it". (Mübarizə aparmaq – nə qədər çalışıb-çapalasan da hər dəfə növbəti dalğa ilə səni əvvəlki yerinə qaytaran axına qarşı üzmək idi.)*

In all situations, the Approximate Equivalence approach was used to ensure fluency in Azerbaijani while preserving the potency of the original metaphors. The translation "Nifrəti nəhəng alov dili kimi" conveys the intensity of the "roaring flame" which in the first case represents unbridled wrath. "A current that swept you backwards" describes a fight against an unstoppable force in the second example. The metaphor is somewhat changed but kept essential in the translation "növbəti dalğa ilə səni əvvəlki yerinə qaytaran" which changes the imagery from current to waves. These modifications show the translator's attempt to strike a balance between language flexibility and precision, guaranteeing both emotional depth and clarity.

9) *"He knew now that for seven years the Thought Police had watched him **like a beetle under a magnifying glass**". (Yalnız indi başa düşürdü ki, son yeddi il ərzində Fikir Polisi onu böyüdücü şüşə arxasındakı böcək kimi daim nəzarətdə saxlayıb.)*

There are few issues in translating the simile that compares surveillance to "a beetle under a magnifying glass" literally. The idea of vulnerability and close inspection is effectively conveyed in the Azerbaijani portrayal. Because the picture is transparent and generally understood, the translation stays true to the original, guaranteeing that the idea is accurately and clearly presented in both languages without causing any issues.

10) *"Suddenly, **like a lump of submerged wreckage breaking the surface of water**, the thought burst into his mind". (Lakin qəzaya uğramış gəminin qalıqları gözlənilmədən suyun səthinə qalxdığı kimi, onun da beynində qəfil fikir peyda oldu.)*

11) *"For an instant **he was insane, a screaming animal**". (Artıq Uinston özü də dəliyə dönmüşdü, heyvan kimi bağırırdı.)*

12) *"He was back in the Ministry of Love, with everything forgiven, **his soul white as snow**". (Yenidən Sevgi Nazirliyində idi, əfv edilmişdi, ürəyi qar kimi ağappaq, tərtəmiz idi.)*

In all three examples approximate equivalency method were applied. Because there isn't a precise equivalent in Azerbaijani, the first softens "burst into his mind" to "qəfil fikir peyda oldu" while maintaining the imagery of a "submerged wreckage" with "qəzaya uğramış gəminin qalıqları" for clarity. In the second example, "heyvan kimi bağırırdı" balances metaphor and natural phrasing by turning the metaphor "a screaming animal" into a simile. The translation of the metaphor "white as snow" which represents purity and a purified spirit, is "ürəyi qar kimi ağappaq, tərtəmiz idi" maintaining the metaphor but somewhat enlarging it for emphasis. While adjusting to the language and cultural context, every translation successfully communicates the original meaning.

Hyperbole

1) *"There were moments when he foresaw the things that would happen to him with such actuality that **his heart galloped and his breath stopped**". (Bəzən qarşıda özünü nələrin gözlədiyini elə aydın təsəvvürünə gətirirdi ki, ürəyi az qala sinəsini deşib çıxır, nəfəsi kəsilirdi.)*

2) *"A pang of pain had **shot through his body". (**Ağrı bədənindən güllə kimi keçdi.)*

3) *"**The faint, mad gleam of enthusiasm** had come back into O'Brien's face". (O`Brayenin üzündə təzədən dəlicəsinə coşqunluğun işartıları görünürdü.)*

To maintain the intensity of the original language, approximate equivalency was often applied in the translation of these lines. For example, "his heart galloped" was reworded to "ürəyi az qala sinəsini deşib çıxır" in Azerbaijani, which increased the emotional effect and dramatization. Similarly, "güllə kimi" was described as "like a bullet" to accentuate the agony, so highlighting the intensity and urgency of the event. In another case, the translation of "mad gleam" to "dəlicəsinə coşqunluq" maintained the exaggeration while also giving the character's mental condition more emotional depth. These translation decisions demonstrate how approximate equivalency is used to preserve the original's intensity and vividness while modifying it to fit the Azerbaijani language and culture.

Personification

1) *"The Party prisoners were always silent and terrified, but the ordinary criminals **seemed to care nothing for anybody**". (Adi cinayətkarlar isə, sanki, meydan sulayır, heç kimdən, heç nədən qorxmurdular.)*

To preserve the original content and make it more accessible to the Azerbaijani audience, the free translation approach was employed with "meydan sulayır" to culturally adapt the criminals' haughty attitude.

2) *"One, a woman, was consigned to 'Room 101', and, Winston noticed, **seemed to shrivel and turn a different colour** when she heard the words". (101-ci otağa" çağırılan bir*

qadının bu sözləri eşidərkən necə büzüşüb yumağa döndüyü və rənginin ağappaq ağardığı Uinstonun diqqətindən yayınmadı.)

This phrase, "shrivel and turn a different colour" was translated literally in the sentence, thereby becoming "büzüşüb yumağa dönmək" in Azerbaijani. While preserving the vividness of the original description and adjusting it to the grammatical features of Azerbaijani, this translation faithfully captures the bodily reaction and dread. The intensity of the text's portrayal of the emotional and physical metamorphosis is maintained by the word choice.

3) *"**The air tore into his lungs** and issued again in deep groans which even by clenching his teeth he could not stop". (Hava seli, sanki, ciyərini parçalayır, hər dəfə nəfəs alıb-verməsi dəhşətli fəryadlarla müşayiət olunurdu.)*

The term "the air tore" was translated using the approximate equivalency approach by using "hava seli". This decision enhances the effect of the original by maintaining the personification while also adding a layer of intensity that makes the air appear more aggressive and stronger. The translation strengthens the description's emotional impact while preserving the original meaning.

Finally, by thoroughly analyzing all three parts of the novel *1984*, we have reached the end of our research. Throughout the analysis, we encountered many interesting and unique figurative expressions used in both languages. We examined their methods of translation, expressiveness, and suitability in the target language.

As a result, I can state that translating figurative language is a severely complex process that requires a high level of translation skill and literary talent. Our translator, Vilayat Quliyev, has handled this task masterfully and skillfully with adapting the metaphors to the target language and providing appropriate translation equivalents.

CONCLUSION

During the course of this research, it has become evident that George Orwell's *1984* first published in 1949, was translated into 65 different languages by 1989. This extensive reach serves as a testament to the significance and global influence of the work. As is well-known, Azerbaijan remained under Soviet rule for 70 years, during which the translation of many books was prohibited. It is not uncommon for readers to understand the novel's anti-Soviet stance by encountering phrases such as "Big Brother is watching you" without ever reading the work itself. Undoubtedly, the translation and distribution of such a work within the Soviet Union would have caused considerable uproar. A large number of world literary works that did not pass Soviet censorship or were deemed unsuitable by the Soviet government -works by authors such as John Steinbeck, Voltaire, Diderot, and others-were never translated into Azerbaijani.

Today, the majority of world literature available in the Azerbaijani language was translated during the Soviet period, with many of these translations coming from Russian rather than from the original languages. Given the ideologically-driven translation requirements of the era, it is evident that the principle of fidelity to the original text was often compromised, and the artistic integrity of the works was altered.

Although several Russian translations of *1984* exist, the first Azerbaijani translation of the novel was completed in 2011. This translation, done directly from English to Azerbaijani by Professor Vilayat Quliyev, successfully preserves the novel's original essence. Upon reading the translation, it is clear that the author's intended message is effectively conveyed. According to the analysis, Professor Vilayat Quliyev's 2011 Azerbaijani translation well captures Orwell's use of metaphors, similes and other figurative terms while preserving the novel's original spirit. This translation is notable for maintaining the creative integrity of the original language while using a straightforward method from English to Azerbaijani.

The purpose of this study was to evaluate the accuracy and cultural adaptation of literary devices by analyzing the translation of figurative language from George Orwell's *1984* into Azerbaijani. In examining the figurative expressions in *1984* several important conclusions can be drawn. The metaphors, similes and other figurative expressions used in the text bear national artistic characteristics. Each language and culture retains its own figurative expressions and these should not be compromised in translation. Translators, therefore, must be mindful of this, respecting the history and cultural heritage of each people, ensuring that the figurative language they hold dear is faithfully represented. This is the fundamental responsibility of the translator. To fulfill this duty effectively, various translation methods such as adaptation, literal

translation, finding equivalents, and other techniques employed in target language when translating figurative expressions.

Although this study offers insightful information, it is not limited to a particular translation. A wider view of the translation techniques and their effects on the preservation of the novel's metaphorical language is provided by the analysis, which takes into account a number of Azerbaijani translations of *1984*.

The translation of other politically relevant works into Azerbaijani, the effect of translation decisions on reader interpretation, or the influence of censorship on literary translations throughout time periods could all be subjects of future investigation.

In conclusion, the translation of George Orwell's *1984* adheres to the principles and rules outlined in translation theory, particularly regarding the translation of figurative expressions. This adherence to the original text and its artistic integrity undoubtedly contributes to the success of the translation. This work advances the subject of translation studies by emphasizing the difficulties in translating politically sensitive materials that contain metaphorical language. By highlighting the translator's responsibility to preserve the author's intention and the cultural subtleties of the original text, it enhances the target language's literary fabric. When reading the translation, it is difficult to discern that it is a translated work, as it flows seamlessly as if originally written in Azerbaijani. This exceptional translation stands as a significant achievement in Azerbaijani translation studies.

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APPENDIX I

Abstract

The conducted research is based on a comparative analysis of the figurative expressions used in George Orwell's *1984* in both English and Azerbaijani, aiming to investigate the similarities and differences of these expressions from both theoretical and intercultural perspectives. Figurative language is a linguistic phenomenon that reflects the richness, uniqueness, and complexity of a language, belonging to each nation in its own right. Since all figurative expressions carry metaphorical and national meanings, their translation often presents certain challenges. As the primary objective of this study is to explore the translation methods of the figurative expressions used in George Orwell's *1984* the comparative method has been employed throughout the research. In addition, the theoretical framework is supported by the translation theories of various prominent scholars known for their professional expertise. The novel was translated into Azerbaijani by Professor Vilayat Quliyev, a distinguished figure in Azerbaijani translation studies. The comparative analysis revealed that the figurative expressions in the original work were translated with great skill and mastery. The research was carried out in several stages. In the initial stage, figurative expressions were identified in the original text; subsequently, their equivalents were found in the Azerbaijani translation. In the following stages, these expressions were compared in both languages to determine the translation strategies used, to assess which qualities were preserved or lost in the translation process, and to identify any challenges encountered by the translator. Furthermore, the study also examined the intercultural similarities and differences observed during the translation of figurative expressions. In total, more than 100 figurative expressions—including metaphors, similes, idioms, and hyperboles were analyzed. At the end of the research, conclusions were drawn, and the factors contributing to a more successful and high-quality translation were outlined.

Keywords: Comparative analysis, figurative expressions, *1984*, translation strategies.

Xülasə

Aparılan tədqiqat işi Corc Oruellin *1984* əsərində işlənmiş bədii təsvir vasitələrinin ingilis və Azərbaycam dillərində olan müqayisəli təhlilinə əsaslanaraq, həmin bədii təsvir vasitələrinin həm nəzəri, həm də mədəniyyətlərarası fərqlər baxımından oxşar və fərqli cəhətlərinin tədqiqinə yönəlmişdir. Bədii təsvir vasitələri hər bir xalqa məxsus olan, dilin zənginliyini, fərqliliyini, eyni zamanda da necə mürəkkəb olduğunun göstəricisidir. Bütün bəddi təsvir vasitələri məcazi və milli məna daşıdıqları üçün onların tərcümələri müəyyən çətinliklərə səbəb olur. Belə ki, bu tədqiqat işinin əsas məqsədi Corc Oruellin *1984* əsərində işlənmiş bədii təsvir vasitələrinin tərcümə yolları olduğu üçün tədqiqat zamanı müqayisə metodundan istifadə edilmiş, həmçinin bir çox alimlərin yüksək peşəkarlıq aşılayan tərcümə nəzəriyyələrindən istifadə olunmuşdur. Əsəri Azərbaycan tərcümə sənətində dərin iz buraxan professor Vilayət Quliyev tərcümə etmişdir. Müqayisəli tədqiqat zamanı əsərdə işləmmiş bədii təsvir vasitələrinin böyük məharət və ustalıqla tərcümə edildiyi müşahidə olunmuşdur. Tədqiqat bir neçə mərhələni əhatə edərək həyata keçirilmişdir. İlkin mərhələdə orijinal əsərdən bədii təsvir vasitələri araşdırılmış daha sonra isə onların tərcümə olunmuş əsərdə ekvivaletləri tapılmışdır. Növbəti mərhələlərdə həmin ifadələr hər iki dildə müqayisə olunaraq hansı tərcümə yollarının köməyi ilə tərcümə olunduqları, tərcümə zamanı hansı keyfiyyətləri saxladıqları və ya itirdikləri, tərcüməçinin hər hansı bir çətinliklə rastlaşdığı təhlil olunmuşdur. Bundan əlavə bədii təsvir vasitələrinin tərcüməsi zamanı rast gəlinən mədəniyyətlərarası oxşarlıqlar və fərqliliklər də qeyd olunmuşdur. Təhlil zamanı 100 dən çox bədii təsvir vasitələri- metaforlar, təşbehlər, idiomlar, hiperbolalar müqayisə olunmuşdur. Tədqiqatın sonunda isə əldə olunan nəticələr və tərcümənin daha keyfiyyətli və uğurlu olmasına kömək edən hallar qeyd olunmuşdur.

Açar sözlər: Müqayisəli təhlil, bədii təsvir vasitələri, *1984*, tərcümə yolları.

APPENDIX II

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