

**MINISTRY OF EDUCATION OF THE AZERBAIJAN REPUBLIC**

**KHAZAR UNIVERSITY**

**Major: HSM-40014**

**MASTER THESIS**

**Title: Similes In Novel “The Picture Of Dorian Gray” By Oscar Wilde  
And The Adequacy Of Their Translation Into Azerbaijani**

**Master Student: Leyla Hacıyeva**

**Supervisor: PhD Irina Orujova**

**BAKU – 2022**

## **ABSTRACT**

### **Similes in Novel “The Picture of Dorian Gray” by Oscar Wilde and the Adequacy of their Translation into Azerbaijani**

Translation is seen as a globally significant, dynamic multifaceted phenomenon, many aspects of which have become the subjects of various sciences being studied. The issue of conveyance of stylistic devices from the source language into the target language is one of the most challenging and attracting aspects of the translation theory. Still, this issue has not been well developed. The theoretical and practical significance of this thesis is to demonstrate the importance and the need for appropriate transference of works of fiction into TL and to evaluate the way the writer performed the stylistic impact on the reader and how the translator recreated in the translation the same pragmatic elements of the original.

The use of stylistic devices makes any novel or short story colorful, expressive and imaginary. Translation of pragmatic elements, stylistic devices being one of them, often causes difficulties for translators owing to national peculiarities of the linguistic and stylistic systems of different languages. However, it is of vital importance to preserve the image of the original in translation. The aim of this thesis is to find out the particular SD, i.e. the simile and to demonstrate the way they are translated into Azerbaijani.

The object of this thesis is the novel “The Picture of Dorian Gray” by great British writer Oscar Wilde. The subject of the research is the stylistic device “simile” and its translation into Azerbaijani. The lexical stylistic device of simile represents the complex comparison of two objects, phenomena or actions which belong to different lexico-semantic groups. The simile includes three components: the theme, the ground and the vehicle. Our analysis of simile translations is based on these three elements, as well as on the analysis of the adequacy of translation using the main types of transformation: transposition, replacement, addition, omission, etc.

## CONTENTS

<b>INTRODUCTION</b> -----	<b>4</b>
<b>Chapter I. The Lexical Stylistic Device of Simile in Modern English</b>	
<b>Language</b> -----	<b>11</b>
<b>1.1. The Notion and the Nature of the Simile</b> -----	<b>11</b>
<b>1.2. Recognition and Interpretation of Similes</b> -----	<b>14</b>
<b>1.3. Differences and Similarities between Similes and Metaphors.</b> -----	<b>16</b>
<b>1.4. The Peculiar Use of Stylistic Devices in Oscar Wilde’s Prose</b> ---	<b>21</b>
<b>Chapter II. The Comparative Analysis of Similes in Oscar Wilde’s Novel</b>	
<b>“The Picture of Dorian Gray” and the Adequacy of their Translation into</b>	
<b>Azerbaijani</b> -----	<b>34</b>
<b>2.1. Adequacy and Equivalency in Translation</b> -----	<b>34</b>
<b>2.2. Analysis of Similes from the Novel “The Picture of Dorian Gray”</b>	
<b>and their Translation into Azerbaijani</b> -----	<b>45</b>
<b>2.3. Translation of Similes without Additional Information in</b>	
<b>Oscar Wilde’s Novel “The Picture of Dorian Gray”</b> -----	<b>57</b>
<b>2.4. Similes Related to Flowers in Oscar Wilde’s Novel “The Picture</b>	
<b>of Dorian Gray”.</b> -----	<b>64</b>
<b>Conclusion</b> -----	<b>72</b>
<b>Literature</b> -----	<b>74</b>

## *INTRODUCTION*

The investigation of the nature and function of similes in the English language draws attention not only of the linguists of Great Britain, USA and other foreign countries but also the investigators of Azerbaijan Republic. There is an increasing necessity of learning the problems of the nature and functions of similes in the English language. The analyses of similes in the novel “The Picture of Dorian Gray” by Oscar Wilde and the adequacy of their translation into Azerbaijani and the actuality of the theme of our work lie in this fact. All attempts in this work were directed to the investigation of the problems of the analyses of similes in the novel “The Picture of Dorian Gray” and the adequacy of their translation into Azerbaijani.

As it is generally known any language is the major tool via which the people express themselves and fulfill their need for social communication and interaction with other people. People who know a language well use a great variety of grammatical, lexico-semantic, and phonetic rules while speaking. Language skills contribute to choosing among phrases and words and combine them in speech. By mastering a language people can get to know a lot of traditions of other peoples, their culture, religions and mentality and world outlook.

That is why a great deal of research has been done to understand the way people learn languages. A great number of methods have been set forth improving the methods of teaching foreign languages. Many of these techniques and methods have proved to be successful.

That is why mastering foreign languages is of major importance nowadays. It is of common knowledge that scientists of Azerbaijan are carrying out basic fundamental and applied researches in many fields of modern science, including Linguistics. Our country has a great deal of world-known research institutions and higher educational institutions, and researches in many areas are proved to be very successful.

The development and up-dating of our one's psychological, intellectual, scientific, and technical potential, is the major factor for the progress of Azerbaijan, therefore, it is expedient to link this progress to the expansion of cultural, linguistic, scientific, and technological development. The outcomes of the present dissertation are targeted at teaching students of universities and other educational establishments, as it is dedicated to investigate such figure of speech as similes. This research can develop not only language skills of our high school pupils and students, but also improve the skill of speech activity connected with the usage of stylistically colored words.

*The actuality of the research.* There is a great number of similes in the novel "The Picture of Dorian Gray". Along with the other stylistic devices they come from the surrounding world, people's folklore, fiction literature, myths, fables, fairy tales, songs, and other sources. Some similes are familiar to people of different cultures; therefore it is not an easy task and the problem to explain the traditions, culture or personality of the nationality. That is why a student of English should try to learn how to use those stylistic devices in English. The similes originate from history of the nation or they are of modern version. By learning stylistically colored words and phrases our youth can boost their general intellectual level. We should stress, though, that those stylistic devices are used in literary and colloquial speech or writing very often. In everyday language people prefer more neutral phrases.

All the above said makes the theme of this research actual and significant for the majority of problems within the domain of modern linguistics. It is also important that learning grammar rules, vocabulary, phraseological units and pronunciation is of the main task for students. By knowing stylistic devices, similes including, we can differentiate between various connotations, both positive and negative ones. Moreover, our research work is devoted to traditions and cultures of people and it can explain the sources and the origins of a number of similes in the novel "The Picture of Dorian Gray".

Given the proper examination of them, investigating the subtypes of similes, we observe that they contain the elements relevant to various aspects: human body parts, animals and flowers, both encountered in nature (and in some cultures); there are some references to the Bible, mythology, folklore too, as it originates from the Anglo-Saxon times. Thus, we tried to elicit similes from the novel, as they are important for human communication.

The analysis of similes can commonly suggest a deeper insight into the interrelation between language and culture. The origin of stylistic devices attracts the attention of many scholars and linguists who examine the nuances of the stylistic devices so as to understand their nature and explain their meaning and peculiarities of their usage.

Besides our research is connected with translation of similes from the novel into Azerbaijani, and such kind of research, both lingo- stylistic and comparative can lead to the generalization in the field of theory of translation concerning types of transformation and methods of conveying of stylistically marked elements. All these prove actuality of this research. Learning stylistic devices is very challenging, because you can get a closer understanding of cultures of other nations. Normally, the writers use stylistic devices in their fiction works: novels, short stories, fairy tales and other writings in order to create the unique imagery.

*The aim of the research* is to investigate the similes in the English language and analyze the similes in the novel “The Picture of Dorian Gray” and to establish the adequacy of their translation into Azerbaijani, explain their peculiarities, semantics and reasons of using them paying special attention to the national and cultural aspects of the language. So, this work aims at exploration of linguistic-cultural, structural and semantic aspects and usage of similes in the English language and the analyses of similes in the novel “The Picture of Dorian Gray” and the adequacy of their translation into Azerbaijani.

*The tasks of this research* are the following:

- to observe the history of development of similes and to research into the diachronic and synchronic perspectives of the usage of similes in the English language;
- to present the notion and the theory of the stylistic device of simile in the English language;
- to conduct the analyses of similes in the novel “The Picture of Dorian Gray”;
- to establish the adequacy of translation of similes into Azerbaijani according to some semantic structures;
- to study all the possible structures the similes are found in;
- to describe the functions of the similes in the English language.

***The objectives of the research:***

- to conduct lingo-stylistic research of similes;
- to analyze their semantic and structural components;
- to contrast the images of the similes;
- to reveal the level of the adequacy of translation of similes from Oscar Wild’s novel into Azerbaijani.

***The subject of the research.***

The subject of our research is the theory of translation, as levels of adequacy of translation can be found out in compliance with the statements of this subject.

***The methodological ground of the research work*** consists of theoretical and practical sides of scholars and linguists in the sphere of similes, stylistics, comparative linguistics, culture study, history, psycholinguistic features of nations, etc. We have used their books, articles and theses dealing with the theme of our investigation. We have introduced some hypotheses which deal with the English similes in the English language and the analyses of similes in the novel “The Picture of Dorian Gray” and the adequacy of their translation into Azerbaijani.

***The methods of research*** used in the work:

- descriptive method (to describe main theoretical points of the research work);
- comparative translation analysis, and lingo-stylistic analyses of similes in the novel;
- comparative translation analysis;
- cognitive –conceptual analysis (to investigate associations, background knowledge in similes);
- lingual-cultural analysis (to find out interesting cultural events which deal with similes);
- critical analysis of the literature on the problem of investigation (to analyze scientific issues dedicated to the theme of investigation).

***The material of the research work*** was based on theories and concepts of linguists in the sphere of stylistic devices and stylistically colored words, a number of dictionaries, the English similes in the English language and their analyses.

***The scientific novelty of the research work*** is entailed from the in the researches of the semantic, grammatical, lexical, cultural, stylistic features of English similes in the English language and the analyses of similes in the novel “The Picture of Dorian Gray” and the adequacy of their translation into Azerbaijani.

The research of the similes and their adequacy into Azerbaijan has never been done in our country and abroad.

***The theoretical significance of the research*** is evident in the presenting important and interesting information about culture, historical background, semantic-stylistic and grammatical-lexical structures of English similes. Explanation of reasons of including the English similes in the English language and the analyses of similes in the novel “The Picture of Dorian Gray” and classification of them according to some features has been important at all



times for the learners of the English language, researchers and teachers of foreign languages.

Theoretical significance of research in the field of translation can lead to revealing generalizations, concerning methods of transformation of stylistically marked elements and criteria of discovering of adequacy in translation.

*The practical significance of the research* is the possibility to use the outcomes of this research in the further investigation in the relevant fields of theory of translation and stylistic application, as well as in ordinary communication with English speaking people, at the lessons of Stylistics, practical English, and Stylistics, lectures on Literature of English speaking countries, for writing scientific articles and graduation and course papers.

*The structure of the research work.* The work consists of the following parts: Introduction, 2 Chapters, Conclusion and the List of Literature. Introduction presents the theoretical problems investigated and discussed in the dissertation, sets forth the aim and the tasks of the research, scientific novelty, theoretical and practical value and other aspects connected with the study of stylistic device of simile and the peculiarities of its translation. In Chapter II the instances of simile usage by the writer and their correspondences in Azerbaijani translation are investigated and analyzed in details.

**Chapter I** deals with the notion of a simile, their nature and functions, classification of similes, recognition and interpretation of similes, ways to use similes.

**Chapter II** presents comparative and contrastive analysis of the similes in the novel “The Picture of Dorian Gray” by Oscar Wilde and their translation into Azerbaijani; the methods and the adequacy of their translation.

**In Conclusion** the author of the work pointed out the most significant facts of our research and presented the major outcomes of this research work.

The List of Literature presents the authors in alphabetical order and the theoretical issues contained in the books used for writing this dissertation. The research work consists of 75 pages. The aims and tasks in the work are achieved and solved in the process of investigation of the work dealing with the problems of the analysis of similes in the novel “The Picture of Dorian Gray” and the adequacy of their translation into Azerbaijani.

## Chapter I

### The Lexical Stylistic Device of Simile in Modern English Language

#### 1.1. The Notion and the Nature of the Simile

Translation of literary texts is rightly considered the most difficult type of translation, as the major function of fiction texts is the so-called cognitive-aesthetic. Proceeding from this, it should be taken into consideration that in literary translation both the contents and the pragmatic aspect are to be conveyed into the target language. Nevertheless, the emotional color of a fiction work, be it a novel, a short story, or a poem, has to be necessarily reproduced in the translated text. The pragmatics of the original, its emotional charge is created by special stylistically colored words and other stylistically charged elements, such as emphatic syntactical structures and stylistic devices, or figures of speech which can be related to lexical, phonetic and syntactic levels. The simile refers to the lexical figure of speech.

The frequently used stylistic device simile was first described and explained in 1393 and it was referred to as “comparison of the objects, things, phenomena, qualities and actions from different lexical semantic groups”. The origin of the term comes from Latin - *simile means* “comparison, likeness“, “parallel“, originally from *simile* the neuter form of *similes* ("like, alike, similar, resembling"). Simile is an ancient rhetorical device: it was used even in the Bible; ever since simile is encountered in any discourse. Since the times of Quintilian, it has been employed among a number of the figures of speech: some of them, like alliteration, are referred to phonetic ones; others can be considered syntactic or lexico-syntactic; the rest are lexical, or semantic, such as metaphor, metonymy, synecdoche, and irony. Bredin considers simile as a semantic figure of speech based on comparison, a mental process playing a central role in the way we think and talk about the world, which often associates different spheres [1; 105]. The things compared can include a

judgment, which can be in an affirmative or a negative form, besides, the affirmative form states likeness and the negative one rejects likeness between the compared objects or qualities and behavior. Galperin writes about the simile as „the intensification of some one feature of the concept in question which is realized in a device. He remarks that „to use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things” [9; 79]. He describes it as a trope hard not to be confused with ordinary comparison, because comparisons compare two things which are somehow similar, still, similes compare objects which belong to different classes of things. Thus, the simile can be described as the statement of a similarity relation between two entities, essentially different but thought to be alike in one or more respects, or similarity relation [7, 95]. Some scientists claim that simile has a tripartite structure, consisting of: topic, or compared, (the entity described by the simile); vehicle, or comparator, (the entity to which the topic is compared), accompanied by a comparison marker – the theme; similarity feature(s) (the properties shared by topic and vehicle) – the ground, which can be expressed explicitly or left unsaid. The entities compared can be persons, objects or processes. [7.96]

Similes can have a number of functions. They are to contribute to effective communication. Further, they can serve for the tools of cognition of thoughts. i.e., they enable people to think of the surrounding world in a fiction work, in other words, they can lead to establish the relations of similarity. In other types of discourse, they have different specific. For example, in scientific texts, analogy or comparison play a very important role. Gotti states that similes (and analogies) are used in two different ways: first - as exegetic tools in order to clarify and explain points; second - as a device in order to develop and construct new theoretical concepts [11; 271]. Conversely, in popular discourse similes establish direct link with the reader’s background knowledge, which makes the text easier to understand and identify. In textbooks they are used as teaching aids to of unfamiliar notions by employing

concepts known by pupils or students. In the texts belonging to magazines or mass media texts, similes are used for an ornament; nevertheless, in majority of cases similes serve a number of certain functions: to illustrate behavior or experiences and describe objects in an unusual way to evolve interest. In advertisements similes obtain a hyperbolic statement denying a likeness between the objects. In literary texts - be it a fiction, poetry or drama - similes fulfill a cognitive-aesthetic function, and they are usually very creative, they may be traditional ones, fixed in dictionaries, or idiolectal – created by the writer.

Thus, similes play a great role in all texts of various genres and particularly in literary texts imparting specific color to narration making them figurative and more interesting to read. Writers use similes, metaphors and other tropes because the aesthetic function of fiction literature prevails over the cognitive one. Writers of fiction use similes to specify things, to express emotion, and to make their works of fiction more vivid and appealing.

The classification of similes elaborated by Fromilhague points out „A basic distinction is that between objective, originating from concrete physical experience, and subjective similes, stemming from individual association mechanisms, namely, ‘actually seeing as’ vs. thinking’s” [7;98]. Ortony remarks that similes classification is grounded in the semantic distinction between literal and non-literal comparisons. Considering Bredin’s remark about the transitory nature of similes, it can be concluded that similes show various degrees of life and death, and range along a scale going from the most stereotyped simile to the most creative one.

One of the classifications of similes is those of conventionalized similes, fixed expressions referred to as lexical units. Opposite to them there are creative, original similes where an unexpected vehicle is linked to the topic. Between the two types, there are standard (ordinary) and original (fresh, but not wholly unexpected) similes. Another subtype suggested by Fromilhague is the class of similes situated between the ones emphasizing the similarity

feature and the ones that do not [7; 98-99]. In sum, we can distinguish between the so-called ‘explicit’ similes, that can bear an explanation, and ‘implicit’ similes, that leave the interpretation to the reader.

## **1.2. Recognition and Interpretation of Similes**

The similes as a lexical figure of speech can be easily recognized by the availability of one of a numerous comparison markers. In English the markers of the like figures of speech can include the following:

- a) Verbs, such as: look like, seem, remind, act like, sound like, resemble;
- b) Adjectives, such as: similar to, the same as;
- c) Nouns, such as: a kind of, a sort of, some kind of, similar with;
- d) Prepositions (in phrases representing comparisons): like, as,
- e) Conjunctions (in clauses comprising comparisons): as if, as though, as when.

Such linguistic markers are not to be interchanged: they appear as a result of different syntactic and other grammatical structures of the compared language elements, and can often have opposite meanings. For example, *be like sounds* can have a remarkable similarity, while *be a sort of* has a relative similarity; the verb “seem” can indicate both a subjective and objective similarity (compare: *‘thinking of someone as...’*). They have very different markers and registers and their composition is different: the phrases “*similar to*” and “*resemble to*” appear mostly in a written discourse, which is more formal. Usually a simile is very easy to recognize, but it is not always easy to understand: in some instances the reader discovers the similarity. Thus, Chiappe & Kennedy think that this is the central problem in the interpretation of similes [5 ;16].

### 1. Similes used in conversations about personal feelings.

Conventional similes play a significant role for presenting the inner feelings of a person. This device is widely used by fiction writers, who have an access to the characters’ feelings they write about.

## 2. Similes used to describe appearance of people and surrounding

It is easy to define the way an object looks if one has some feature to compare with. The SD of simile is used to characterize physical appearance or environment. People tend to use similes their daily life when talking with their household; writers and poets use similes to emphasize some features or criteria of the objects they describe; it could be size, color or smell of person's face, of flower or tree, etc.

## 3. Similes used to describe people's senses, such as hearing, taste, smell, touch.

Similes very often help to express one's feelings or to describe things, as well as to characterize such senses as smells, sounds, etc. For example, it is difficult to describe the new taste without using a simile. Besides, some writers prefer to use similes to describe touches and other some other senses, i.e. *she smells like a rose*.

## 4. Similes used to describe the way of thinking and behavior.

To describe the minds, actions, the way of thinking and manners of people, animals and inanimate objects is much more easier when you use similes. When somebody is talks about people's behavior with the use of similes, it is easier for the interlocutor to understand what the other person means, e.g.: *Harry likes to eat fast like a pig* – Harry donuz kimi pinti qidalanmağı xoşlayır. It is generally known that pigs eat very dirtily and without good manners, so everybody understands that Harry has a habit of eating in this way.

## 5. Similes used to describe something for fun.

Majority of writers and poets tend to employ similes to invigorate their texts, making them more attractive. A person who is not a writer or a poet often uses similes in his daily speech not realizing that they use similes for cracking a joke. Thus, a simile is helpful in variety cases; they help to express a number of feelings, emotions, etc. Actually, there are no such spheres where similes cannot be used for description of something. The linguists often stress that simile is an obvious, remarkable figure of speech which overtly, precisely

and explicitly describes and explains the phenomenon and object and is the simplest way to convey the beautiful message used in prose, poetry, prose or ordinary conversation. Talking about their wishes children can also use similes to compare something.

Thus, simile is a figure of speech used to compare two different objects, things or phenomena in a unique and interesting way. The aim of a simile is to elicit an unusual association in a reader's or listener's mind. A stylistic device of simile is one of the most widely-spread forms and common types of usage of figurative language. Similes is very widely used and can be found in any discourse, in poems or prose, song lyrics, publicistic speech and oratoric language, as well as in everyday conversations.

### **1.3. Differences and Similarities between Similes and Metaphors.**

There are some common things and differences between a simile and a metaphor. The main point of similarity is that both represent some sort of hidden comparison. The major difference between them is that a simile is composed using the connectives "like" or "as" to attain a comparison but a metaphor only states the comparison not using the words "like" or "as". A simple example of a simile is: *She is as pretty as an angel*. An example of a metaphor is: *She is an angel*.

Usually the similes are used in fiction literature to turn the plot into a more interesting text to read, more vivid and influential. In everyday speech similes are used to convey figurative meaning more precisely and effectively; and many commonly used expressions are in fact similes. For example, saying "*He is as busy as a bee,*" the speaker means that the person is working hard, because bees are very busy insects. If someone says "*I am as hungry as a wolf*" he/she means that he/she is extremely hungry, etc.

Some other well-known similes which are widely-spread are:

as cute as a kitten – pişik balası kimi ağıllı, as happy as a clam – sıxac kimi xoşbəxt, as light as a feather- lələk kimi yüngül, as blind as a bat – yaras



kimi kor, as bold as brass – mis kimi möhkəm, as bright as a button – düymə kimi parlaq, as shiny as a new pin – təzə sancaq kimi parlaq, as cold as ice – buz kimi soyuq, as common as dirt – kəsafət kimi adi, as cool as a cucumber – yelpənək kimi sərin, as hard as nails- mismar kimi bərk, as hot as hell – cəhənnəm kimi isti, as innocent as a lamb – quzu kimi günahsız, as tall as a giraffe- zürafə kimi uzun, as tough as nails – mismark kimi möhkəm, as white as a ghost – ruh kimi ağ, as sweet as sugar – şəkər kimi sirin, as black as coal- komür kimi qara

Common to any unit of figurative language, talking to someone who reside in another location or who does not speak the language they might get the meaning of many similes with difficulty.

Similes make languages more enjoyable, precise and descriptive. Poets, writers, and songwriters turn to similes frequently to add deep implication and emphasis in their attempt to convey their intention to the reader or listener. Following are some more examples of similes frequently used in written texts:

You were as brave as a lion.- Siz şir kimi cəsarətlisiniz.

They fought like cats and dogs. – Onlar it- pişik kimi dalaşırlar.

He is as funny as a barrel of monkeys. – O meymunlan kimi şəndir.

He is as strong as an ox. – O oküz kimi güclüdür.

Your explanation is as clear as mud. – Sizin izahatınız palçıq kimi qarışıqdır. (çox anlaşılmazdır)

Watching the show was like watching grass grow. – Tamaşaya baxmaq otun böyüməsinə baxmaq qədər bezdiricidir.

That is as easy as shooting fish in a barrel. – Bu çəlləkdən balıq tutmaq qədər asandır.

This contract is as solid as the ground we stand on.- Bu müqavilə bizim mövqeyimiz kimi möhkəmdir.

That guy is as nutty as a fruitcake. O oğlan çox dəlidoludur.

Don't just sit there like a bump on a log. – Yalnız şalban kimi orada oturmayın.

Well, that went over like a lead balloon. – Belə, o gurğuşun kürə kimi hərəkət etdi.

They are as different as night and day. – Onlar gecə-gündüz kimi fərqlidirlər.

She is as thin as a rake. – O dırmıq kimi arıqdır.

Last night, I slept like a log. – Keçən gecə mən daş kimi yatmışam.  
(yorğun)

This dress is perfect because it fits like a glove. - Bu libas mükəmməldir, çünki o qutu kimi oturur.

My love for you is as deep as the ocean. - Mənim sizə sevgim ocean qədər dərinidir.

I am so thirsty that my throat is as dry as a bone. – Mən elə susuzam ki, boğazım quruyub.

A good example of a simile is found in Shakespeare's *Romeo and Juliet*. When Romeo is talking to Mercutio before the Capulets' party, he compares love with rose with pricks:

"Is love a tender thing? It is too rough, too rude, too boisterous, and it pricks like thorn."

Song lyrics are also full of similes; they make us understand the deeper meaning of lyrics with quite a few words. For example:

"My heart is like an open highway." - "It's My Life," Bon Jovi

"It's been a hard day's night, and I've been working like a dog." - "A Hard Day's Night," The Beatles

"And it seems to me you lived your life, like a candle in the wind." - "Candle in the Wind," Elton John

"You're as cold as ice." - "Cold As Ice," Foreigner

"Steady as a preacher, Free as a weed" - "American Honey," Lady Antebellum.

You can even find similes in popular ads and company slogans such as:

Chevrolet: "Built Like A Rock"

Doritos: "Tastes Like Awesome Feels"

State Farm: "Like a Good Neighbor"

Almond Joy / Mounds: "Sometimes you feel like a nut, sometimes you don't."

Honda: "The Honda's ride is as smooth as a gazelle in the Sahara. Its comfort is like a hug from Nana."

Similes are a great mechanism used in creative texts with figurative language can be funny. They make us write or say in a more attractive language, besides they can often impart some intrigues on the reader. Creating similes one should be careful to look for clichés and try not to go beyond the apparent comparisons.

As it was stated before, the emotive charge is attained via usage of emotive words, stylistic devices or figures of speech. In this light the linguistic terms "specialization" and "generalization" are proper for identification of logical concepts and comparing them with the metaphoric or figurative meanings of lexical units, i.e., phrases and words. The logical transfer in similes is referred to in rhetorical science as "figures of speech" and is called metaphor or metonymy. Conversely, the kind of transfer met in similes is the transference of notions based on the affinity or similarity, so, as we mentioned above, it is a hidden comparison. This comparison means the description of objects that likens them. Thus, a sly person can be compared to a fox. A woman may be called a peach, a lemon, a cat, a goose, a lioness, etc.

In comparison to it, in the SD called *metonymy*, the transfer from one object to another object or thing is grounded on contiguity or closeness (e.g., the queen is the crown). Metaphor and metonymy have some differences from similes, precisely, in terms of generalization and concretization, as they do not result in hyponymy and are not based on semantics.

When comparing such stylistic devices as metaphors, metonymy and simile it must be taken into account that similes differ from metaphor and, naturally, from metonymy; but in all these figures of speech the association

between phenomena and objects is transferred, figurative, and the object or thing or quality has quite a different name. The logical denotative relationship of the word and its meaning in literary context is grounded on similarity or affinity of some features and the compared objects. The metaphor in poetic texts is the writer's creation; for example, Shakespeare in "King Richard II" calls England "*this precious stone set in the silver sea*".

It should be borne in mind that the term 'poetic text' should not be understood as 'the elevated speech' due to the fact that a metaphor is mostly used for satirical, humoristic aims; in this case metaphors could be 'poetic'. Here are three examples:

The world is a bundle of hay,

Mankind are the asses who pull.

Though women are angels, yet wedlock's the devil.

The metaphor in the examples is one lexical unit that resembles the other one in qualities of the others. Therefore, one can associate women with the angels, and the wedlock is seen by the author being as bad as the devil. The nouns *world, mankind, women, wedlock*, in the metaphors are considered to be its tenors, and phrases *a bundle of hay, asses, angels, the devil* are the vehicle of the metaphors, as they represent the bearers of a description and present the metaphor tenor. The last, third element of a simile is referred to as the ground of the metaphor/simile. In the second sentence the ground is the adjective 'good', used ironically, meaning "bad". The ground of the metaphor, the closeness, the similarity between the tenor and vehicle is hidden and implied.

There exist various types of classifications of the types of transference of nouns. Here we will only mention the traditional classification: metaphor, metonymy, euphemism hyperbole, litotes, and simile. This classification has been used for a very long time in Western and Soviet linguistics.

As it is commonly known, metaphors are mainly coined on various kinds of likeness or similarity, for instance, the similarity, resemblance of shapes: the teeth of a saw, head of a cabbage. The transferred, figurative meaning can

be recognized from the wider context: e.g. The Head of the Department; the arm of the clock; the key to solution. The likeness of one object to another may be based on the grounds of position or location: foot of a mountain; foot of a page; the similarity can be formed on similarity of function or behavior: workaholic, bookworm.

In the idiomatic phrase “the leg of the table” the motivated metaphor is formed based on the resemblance of the part of the table and the human’s leg in shape and function. Such metaphors are the most frequently encountered. The conveyance of figurative meaning may be grounded on the similarity between space and time. For instance, the duration, distance, etc.: *a long way, a short period of time.*

The conveyance of meanings of space on human psychological and mental faculties can be met in words and phrases related to mental capabilities and cognitive features: e.g., to seize (catch, grasp) and idea; to get the hang of, to take a hint; to throw light on (upon) smth.

The shift from the concrete to the abstract noun in most metaphors is represented in lexical units with the meaning of thrill, score, and span. The score is referred to shear, so it is very likely that the meaning developed from the notch that was made of the notch of a larger size.

Another group of metaphors which is rather large is grounded on transfer of proper nouns into common nouns, e.g. an Aristotle, a Cicero, a Don Juan. For example, Shakespeare in his tragedies and comedies used the proper name of Falstaff implying the hero with the special feature of character and qualities.

#### **1.4. The Peculiar Use of Stylistic Devices in Oscar Wilde’s Prose**

It is expedient to begin with the idea that among the most widely spread and widely used stylistic figures of speech, or stylistic devices the simile is one of the most emotive and colorful. Simile is the lexical stylistic device very frequently used by Oscar Wilde in his novels and plays. Simile is defined as

likeness of one thing to another. According to Professor Sosnovskaya V.B., simile is the most rudimentary form of trope. It can be defined as a device based upon an analogy between two things, which are discovered to possess some features in common otherwise being entirely dissimilar [28; 28-29].

According to Professor Galperin I.R. the intensification of someone feature of the concept in question is realized in a device called “simile”. Ordinary comparison and simile must not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile includes all the properties of the two objects except one which is made common to them [9; 299].

Let’s analyze the example: “All women become like their mothers” [9; 300]; the utterance contains the ordinary comparison. The nouns “women” and “mothers” belong to the same linguistic class of objects, the thematic group – human beings – so this cannot be considered a simile, rather, it is an ordinary comparison.

Opposite to it in the sentence: “But she is really like a Tanagra statuette, and would be rather annoyed if she were told so” [9; 175,], we have a stylistic simile. “She” and “statuette” belong to the same, heterogeneous classes of things or objects, and Oscar Wilde admits that the beauty of his character Mabel Chiltern can be compared to the picturesque view and the beauty of the ancient Tanagra statuette. Between the two concepts which have been combined in one simile – one to describe and characterize the hero of the novel - Mabel Chiltern, and the other to characterize the inanimate object - the statuette, there is the feature which is intensified and it is more typical to the latter, rather than to the former. Besides, the word characterized appears from

a completely new and unexpected side, for the author provides it with this feature.

Summarizing, we should state that simile is a fictitious, imaginative comparison of several, mostly, two different objects belonging to quite different thematic groups or classes. Stylistic similes make objects opposite to each other despite the fact that they can be alien to each other. The qualities of an object may be examined from different points of view, for example, its state, manners, actions, etc. Thus, similes very often are based on verb-predicate, adjective-attribute, adverb-modifier relations. e.g. “Dear Agatha and I are so much interested in Australia. Agatha has found it on the map. What a curious shape it is! Just like a large packing case” [9; 42]. “She looks rather like an orchid and makes great demands on one’s curiosity” [9; 176,]. “Twenty years of romance make a woman look like a ruin; but twenty years of marriage make her something like a public building” [9;108,]. Similes are composed of formal elements in their structure: A pair of objects (for example: woman + ruin; woman + orchid; Australia + a large packing case).

The simile can usually be connected by the connective words, or conjunctions, such as: like, as, such as, as if, as though, seem, etc. Compare some examples of similes from Oscar Wilde’s literary works.

e.g. “She looks like an “edition de lux” of a wicked French novel, meant specially for the English market [28; 48].

The semantic structure of this simile is not ordinary, for it is a sustained simile. The simile goes through the whole sentence. The author presents a certain resemblance of Mrs. Erlynne and an “edition de lux” of a wicked French novel. He describes that this woman is as bright and attractive as a colorful journal.

e.g. “It is as if a hand of ice were laid upon one’s heart. It is as if one’s heart were beating itself to death in some empty hollow” [28; 211].

This simile presents the perfect work of author’s imagination. The simile here has a metaphor in its composition. Let’s analyze it. But for the connective

structural word “as if”, we could have called it a metaphor. Obviously, if we omit the word “as if” and write: “a hand of ice is laid upon one’s heart”, this utterance becomes a metaphor. Still, the word “as if” separates the notions of metaphor and turns this sentence into a real simile. Concerning the second sentence, the explanation is similar: if we omit the word “as if”, the sentence turns into a metaphor. Thus, this example represents a kind of action described by means of stylistic simile.

The semantic character of the elements forming similes the words “seems” and “as if” can be explained from the point of view that they only distantly resemble each other. Completely different is the situation with the connectives “like” and “as”. They belong to the so-called categorical classes and establish rather clear-cut analogy or similarity between the two objects.

e.g. “Ignorance is like a delicate exotic fruit; touch it and the bloom is gone” [34; 296,] – Cəhalət zərif eqzotik meyvə kimidir, ona toxunursan və onun çiçəkləri uçub gedir.

In this example the object characterized by simile is viewed from a completely new and unexpected side imparting a new meaning to it. The simile is also based on a metaphor and can be considered a half metaphor. The writer gifted ignorance with a new qualities and sense of the exotic fruit. Therefore, this simile obtains a metaphoric nature. And all the formal elements make this simile a recognizable class of poetic speech.

e.g. You are like a pink rose, cousin Cecily. – Sən çəhrayı qızılgülə bənzəyirsən, Sesi.

This example represents the genuine simile. The simile is used to create expressive evaluation of the objects, to impart emotiveness and emotional explanation, and personal, individual description. Normally, in a simile two objects are compared on the basis of affinity or similarity of some qualities. Thus, “a pink rose” in this instance instantly foregrounds such qualities as “fresh, beautiful, fragrant, attractive”, etc., making them stylistic devices.



That is why we can see that simile is one of the most creative and very frequently used stylistic device used by Oscar Wilde in his literary works. It indicates to the individual point of view of the author on a variety of objects, things, actions, and phenomena. We can surely say that similes are used in everyday speech of all the people. Nevertheless, the literary similes, i.e., similes used in fiction works, achieve a particularly powerful force. They turn people's speech into more expressive and emotional. Considering the examples above it can be concluded that Oscar Wilde's language is extremely vivid and expressive, and at the same time the style of his writing is clear-cut, plain and comprehensible to readers.

Analyzing the idiosyncratic style of Oscar Wilde it is necessary to mention the syntactical expressive means and stylistic devices. The figures of speech and expressive means represent a system of linguistic, namely, stylistic devices used to create a unique literary image of a fiction work. Such systems of expressive means can be different from the expressive means of another language.

It is important to note that the syntactical level of utterances plays an extremely important role in the linguistic system of any language for creating expressive means. The investigation of syntactical structures enables to undertake a deeper research into the linguostylistic nature of the utterance. The subject of Stylistics examines the expressive means and stylistic devices of languages as the object of investigation which is actually based on certain influential structural issues of phrases, irrespective of the fact that they can consist of a single sentence or a chain of sentences, or even a word-combination.

The problematic matter of syntactical level of the language system, including the syntactical figure of speech, or stylistic devices, proves that they are closely linked not only with the emphatic imposition of sentence, rather, such utterances become a strong creative device of the original imagery, that, in its turn, is connected with the whole issue of prediction in the plot of a

story. As it is generally known, the English affirmative sentence in most cases is considered to be neutral if it keeps up to the regular, fixed word order, i.e., subject – predicate – object (the so-called “S-O-P language type”), besides the secondary members of the sentence, or additional sentence members. Any change in the order of the parts of the sentence, the inversion or reorganization, realignment of such fixed order may bear the desired stylistic information, and it will alter the impact on the reader, making it more emphatic in some way. Even a slightest alteration in the fixed word order of a sentence or in the order of the phrases or word-combinations rearranging them into a more complicated syntactical structure will obviously lead to some modification of the previous meaning or changes in the whole system of imagery. A very imperceptible change in the rhythmical alignment introduced into a prosaic utterance or an abrupt break in the order of the fixed parts of the utterance, as well as any other alteration will inevitably make some additions to the sense or volume of contained information in the original utterance.

Contrary to the function of syntactical expressive means of the language applied in any text type in a matter-of-fact, natural way of communication, syntactical stylistic devices are regarded as elaborate elements targeted at imposing a concrete impact on the listener or reader. It should be borne in mind that any figure of speech, any stylistic device is used for the purpose of being perceived as an author’s intention, the emotive device aimed at producing a desired emotional, emphatic effect on the reader.

In his works Oscar Wilde often resorts to parallel constructions, which are conceived as an ideal means of creating the stringent, clean-cut syntactical pattern of his novels and plays. According to Professor Galperin I.R.: “Parallel construction is a device which may be encountered not so much in the sentence as in the macro-structures dealt with earlier, viz. the syntactical whole and the paragraph. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence” [9; 217].

As it follows from the short explanation, repetition is a strong means of emphatic influence. Moreover, repetition imparts rhythmical stress and balance to any utterance. The analysis of the examples proves that Oscar Wilde's novels are abundant in repetitions, both the anaphora and epiphora, as well as the chain repetition. In some instances the repetition is used in combination with similes and other figures of speech. One more significant syntactical stylistic device used by Oscar Wilde is the parallel constructions that are connected with rhythmic, logical, emotive and expressive aspects of the utterance. They impart rhythmical tone to the utterance making it more expressive and emotional.

e.g. "Nobody is incapable of doing a foolish a foolish thing. Nobody is incapable of doing a wrong thing" [9; 216]. "How hard good women are! How weak bad men are" [9; 77]! "Oh! Wicked women bother one. Good women bore one" [9; 8].

The examples above prove once again that Oscar Wilde used these figures of speech willing to impose a musical tone to every phrase. The examples also have the parallel constructions which produce a melodic rhythm, beautiful musical sound and expressiveness.

Enumeration is another syntactical stylistic device Oscar Wilde resorts to in his novels and plays. According to Professor Galperin I.R., enumeration is a stylistic device by which separate things, objects, properties or actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may seem. [9; 66]

e.g. "Bad women as they are turned, may have in them sorrow, repentance, pity, sacrifice" [9; 67]. "She has got a capital appetite, goes long walks, and pays no attention at all to her lessons" [9; 301]. "I have also in my possession, you will be pleased to hear certificates of Ms. Cardew's birth, baptism, whooping cough, registration, vaccination, confirmation, and the

measles”[9; 340]. Having analyzed these examples we can come to the conclusion that the emotive chain of enumeration. It imparts an objective value of the character’s speech. The example above represents the variety of thoughts and feelings of the character.

Ellipsis is the peculiarity, most typical to Oscar Wilde’s style of writing, especially in plays. However, this typical characteristic feature of the colloquial language obtains a new feature and quality when it is used in the other language type, the written language. According to Professor Sosnovskaya V.B., ellipsis is an intentional omission of one or more words from an utterance [28; 28-29].

Ellipsis makes the utterance syntactically and grammatically incomplete. The general meaning of the words omitted from the context can be easily restored and understood. Guessing from the wider context makes the reader recover the meaning of such words and understand the whole meaning of the a play or novel.

e.g. “Been dining with my people” [9;45]. “Quite sure of” [27.149]. “Jack: Dead! Chasuble: Your brother Ernest dead? Jack: Quite dead” [8;312]. Ellipsis reflects the life of real people, their character, actions, emotions and feelings, the way they speak. The stylistic device of ellipsis adds a special beauty and charm to any conversation. It is natural to presuppose that omission of some words is typical and is used due to the requirements of melodic rhythm, sometimes used even in the works of prose.

There is another group of stylistic expressive means and devices which is represented by syntactical stylistic devices. The syntactical stylistic devices usually add some logical, emotional, emphatic or expressive information to the utterance. Besides these syntactical stylistic figures of speech several more structures contribute stress and emphasis to the word order, as well as to their syntactical constructions, because of some requirements of lexical-semantic nature. They are referred to as lexical-syntactical stylistic devices. Chiasmus

can serve as a remarkable example of such devices. According to Professor Galperin I.R., chiasmus is grounded on the repetition of some syntactical patterns and it has a cross order of words and phrases [9; 209].

e.g. “All the married men live like bachelors, and all the bachelors like married men” [9; 114]. The effect of a parallel construction resulted from the cross order of words in this sentence, leads to create an ironic effect. The same concerns chiasmus, the device similar to parallel construction. Chiasmus contributes to the rhythmical order or arrangement of the utterance. It follows that the chiasmus from “The Picture of Dorian Gray” represents the combination with the lexical stylistic device of simile.

e.g. “The body is born young and grows old. That is life’s tragedy. The soul is born old but grows young. That is the comedy of life” [9; 111].

In the sentence above the effect the writer intended is achieved due to the composition where the members of chiasmus obtain the opposite meaning “young, old, comedy, tragedy”. Normally, the chiasmus is a syntactical stylistic device or trope, not a lexical stylistic device, but in the example shown above, the words that are exquisite and witty impart an epigrammatic character to the phrase making it a lexical stylistic device of chiasmus. All these facts from the examples prove that Wilde’s style is extremely idiosyncratic. The chiasmus of the sentence contains another stylistic device - an antithesis (of two antonyms: young – old; born – grow).

According to Professor Galperin I.R the stylistic device of antithesis is grounded on the relative opposition which is entailed from the context by means of the expansion of objectively contrasting pairs [9; 222]. From syntactic point of view antithesis is also a kind of parallel constructions. Nevertheless, unlike parallelism which does not depend on the semantic meaning of its constituents and component parts, the elements, usually two, of an antithesis have semantic oppositions to each other; compare the examples from Oscar Wilde:

e.g. “Don’t use big words. They mean so little” [3;252]. “Curious thing, plain women are always jealous of their husbands, beautiful women never are!” [3; 108]

The semantic contrast in this sentence is apparent; the opposition is formed by means of such contrasting pairs as “big – little”, “plain – beautiful”, “always – never”. e.g. “She certainly had a wonderful faculty of remembering people’s names, and forgetting their faces” [3; 98].

The above mentioned sentence contains the antonyms: “remembering” and “forgetting”; they resulted in creation of the pair of oppositions and lead to making the utterance more emotional and expressive by means of antithesis. The antitheses Oscar Wilde resorts to are usually contextual antonyms.

e.g. “Men become old, but they never become good” [3; 33]. “Men can be analyzed, women merely adored” [21; 180]. “...if one plays good music, people don’t listen, if one plays bad music, people don’t talk” [21; 199].

It is significant to point out that Oscar Wilde’s antitheses frequently are accompanied by parallel constructions, reverse parallel constructions, chiasmus, etc., thus indicating the difference between compared objects and phenomena they stand for. e.g. “Cecil Graham: What is a cynic? Lord Darlington: A man who knows the price of everything and the value of nothing” [10; 72].

Summarizing, we can conclude that majority of syntactical stylistic devices and expressive means are naturally very important factors in creating Oscar Wilde’s unique style of writing. Oscar Wilde is undoubtedly an extremely gifted writer whose ability was to express in his creative works the whole range of feelings of the characters in his works in all nuances and in an extremely subtle way and make his readers feel similar emotions. It should be noted that this effect is achieved by special arrangement of language means in such a way that the readers don’t notice any intricacies and challenges of the difficult writing process. The originality and uniqueness of Wilde’s style is felt better when the aesthetic function of his works manifests itself naturally and

vividly through a gradual increase in intensity, as well as the application of stylistic foregrounding elements, chains of repetitions, emphatic syntactical structures and in the specific rhythm of the narration.

We should emphasize that it is easy to find various syntactical expressive means and stylistic devices in Oscar Wilde's literary works, such as parallel constructions, repetition, chiasmus, antithesis and many others. The expressive means O. Wilde uses help to create the peculiar elegant style, to give rhythm to his idiolect. They impart a musical tune to Wilde's writing.

Summarizing the above said, it should be emphasized that in the English language not only lexical stylistic devices and expressive means, but also syntactical expressive means and stylistic devices are widely used to create unique imagery. Considering this, we should mention that the features of some stylistic devices are clear in the styles, but of others – oblique, therefore, some SD are to be considered primary, others-secondary. The significance of all of them is not equal, some of them stylistic devices and expressive means refer to the main importance, but others have wide usage in everyday speech.

Having analyzed the style of Oscar Wilde basing on his four plays - "Lady Windermere's Fan", "A Woman of No Importance", "An Ideal Husband", "The Importance of Being Earnest", we draw the conclusion on regards to his idiolect that it is not an easy task to state the exact figures of speech the writer prefers, as a great number of them are original, fresh and idiosyncratic. Some of the stylistic devices the writer uses make the speech of the characters vivid, interesting, humorous, ironical, emotional, and understandable; they reflect their thoughts and feelings. The others decorate the narrator – author's remarks, imparting the tragic shades on them.

Summarizing the style of Oscar Wilde, it should be emphasized that the writer resorts to the use of syntactical stylistic devices, and the most favorite of them is antithesis. As it is seen from the examples, the number of all stylistic devices is not equal. But all of them are based on the effect of defeated expectancy. All these stylistic devices are accompanied by one and

the same stylistic phenomenon, which creates a single – whole – Oscar Wilde’s brilliant style. Normally, stylistic devices can mirror all kinds of phenomena: various events in people’s life, social surrounding and the world around us, realistic events and fantasy. They are all vital in creating a social atmosphere of those times. For example, the sentence “In England a man who cannot talk morality twice a week to a large, popular, immoral audience is quite over as a serious politician.” depicts clearly the English Society of that time.

Some stylistic devices are rarely used in O.Wilde’s plays: chiasmus, inversion, metonymy and others. We do not think it testifies to their rare occurrence in English in general. It serves as the evidence of O.Wilde’s personal preferences as an artist.

Oscar Wilde has no rivals in the brilliancy of his dialogues. There seems to be no plot in his plays – only brilliant performance of witty remarks. “The plots are slight, and mainly serve as thin thread holding together the large collection of gay, brightly colored decorations that are his epigrams” [25; 976-981]. The plays produce an unforgettable impression not only due to the context but also to a great extent, due to the author’s language, his individual style in which the use of stylistic expressive means and stylistic devices is the very important part. The fact that none of his comedies has lost its aesthetic value now proves that the secret of their long life lies in Wilde’s brilliant style and in his individuality.

One of the most frequently used, well-known and elaborated among the stylistic devices is metaphor. The metaphoric use of the word begins to affect the dictionary meaning, adding to it fresh connotations of meaning or shades of meaning. According to Prof. Sosnovskaya V.B., metaphor, a most widely used trope, is based upon analogy, upon a traceable similarity. But in the metaphor, contrary to the simile, there is no formal element to indicate comparison. The difference, though, is not merely structural. The absence of a



formal indication of comparison in the metaphor makes the analogy it is based on more subtle to perceive [28; 56].

According to Prof. Kukhareno V.A., metaphor is based on the transference of names. This transference is based on the associated likeness between two objects. [17; 38]

According to Prof. Galperin I.R., metaphor means transference of some quality from one object to another. A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties [9; 139-140].

Such kind of imposition is usually the result of idiosyncratic finding of an author who creates the metaphor in opposition of the relative objects with certain opposite features, which to his mind have some common things between them.

We completely agree with these definitions. We also think that metaphors reveal the attitude of the writer to the object, action or concept and express his views. They may also reflect the literary school which he belongs to and the epoch in which he lives.

As an illustration of Wilde's skill in using every nuance of the language to serve some special stylistic purpose, we must mention his use of metaphors.

e.g. "We live in an age of ideals" [10; 293]. "She has all the fragrance and freedom of a flower" [10; 175]. "The God of this century is wealth" [3;206]. "But to suffer for one's own faults,-ah!-there is the sting of life" [10;36].

Oscar Wilde was a very artistic and talented writer; and these creative metaphors justify this fact. As we can see, the metaphors the writer uses impart a certain expressiveness and musical perception through the plain words and phrases. A word without the context has its generalized meaning and difficult to interpret. Metaphor plays an important role in the creation of a unique imagery.

To impart intricate and picturesque character to speech, the brilliant writer Oscar Wilde used a lot of similes. The similes mostly encountered in Lord Henry's speech. In the second chapter we will figure out what is simile and why it is used. We will present the different kinds of simile and its functions of different writers and researchers. Similes also will be classified by their functions, and ways why one or other simile is used to. And there will be presented different ways of classifying similes which were invented by popular linguists and the researches of language. The analysis of the similes will be based on the three elements of similes: tenor - the subject of the simile and its intended meaning, vehicle - the language used to describe the tenor, and ground - the relationship between the tenor and the vehicle and to which object of the tenor is compared.

The second chapter of the thesis will be divided into three main parts. In first part we will speak about the translation methods, namely, the notions of translation adequacy and equivalency. In second practical part we will analyze similes from the Oscar Wilde's novel. Therefore, this practical part will be further divided into four smaller units. In these units different types of similes will be analyzed. Firstly, randomly chosen complex similes, secondly - simple one-word similes without any other information, thirdly - similes in which flower or types are mentioned, and the last, a little strange type of similes - similes in which the adjective "monstrous" is mentioned.

## Chapter II

### **The Comparative Analysis of Similes in Oscar Wilde’s Novel “The Picture of Dorian Gray” and the Adequacy of their Translation into Azerbaijani**

#### **2.1. Adequacy and Equivalency in Translation**

The investigation of the adequacy and equivalency in translation draws attention not only of the linguists of Great Britain, USA and other foreign countries but also the investigators of Azerbaijan Republic. There is an increasing necessity of learning the problems of translation with the aim of their practical application, and the actuality of the theme of our work lies in this fact.

The terms “equivalence” and “adequacy” of translation have both been used in translation studies for a long time, yet the borderline between the two is not always clear-cut. Not infrequently the notion of translation equivalence is treated as the adequacy of translation. In view of such a discrepancy, it is necessary to consider each term separately first.

The term *equivalence* is understood by linguists as one of the most significant features of translation, and still, its exact definition is debatable. The reasons for it vary. First, it is connected with its character of different functions used in the translation theory; that is why it is of primary importance to specify the equivalence in each particular case. In general meaning equivalence is used as a proximity of any two elements which are equal to each other. In a narrow sense it is spoken of the equivalence of a source text and a target text; the equivalence of lexical correspondence between ST and TT units and correspondences; and the equivalence of translation with the identity of all levels of a ST and a TT content; and the last level is the equivalent translation. The difference is also between adequate translation and equivalent translation.

The outstanding linguist W.Koller treated equivalence as referring to various levels of the content and differentiate five types of equivalence:

1) *denotational* (provides for “content invariance” which takes into account the subject content of the text);

2) *connotational* (or stylistic equivalence that presupposes purposeful choice of language means in TL);

3) *textual-normative* (points to the genre attributes of a text, as well as to the language and speech norms);

4) *Pragmatic* equivalence (or communicative equivalence in translation studies),

5) *Formal* equivalence (established on the level of transferring artistic, aesthetic, individualizing and other formal attributes of the original).

The Soviet and Russian linguist, Professor V.N. Komissarov developed a very sophisticated theory of the levels of equivalence based on the realization of equivalence as a measure of semantic and syntactic, as well as pragmatic closeness of a ST and TT on various levels. According to this principle the scholar sets forth five levels of equivalence:

- the level of the aim of communication
- the level of the situation described
- the level of the way of describing the situation
- the level of the meaning of syntactic structures
- the level of the meanings of lexical units [16; 20-25].

Let's analyze translations of the following sentences into Azerbaijani made on different levels of equivalence:

*Watch the head! – Diqqət edin. Tavan alçaqdır. Bura, zəhmət olmasa – This way, please* (the equivalence on the levels of the aim of communication and the situation described);

*This summer saw a number of terrible air-crashes. – Bu yay bir neçə dəhşətli təyyarə qazası baş verdi.* (The equivalence on the levels of the aim of

communication, the situation described and the way of describing the situation).

*She was driven away, never to re-visit this neighborhood. – O çıxıb getmək və bir daha o yerlərə dönməmək məcburiyyətində qaldı.* (the equivalence on the levels of the aim of communication, the situation described, the way of describing the situation, the meaning of syntactic structures).

*The fog stopped the traffic – Nəqliyyatın hərəkəti duman üzündən dayandı.* (the equivalence on the levels of the aim of communication, the situation described, the way of describing the situation, the meaning of syntactic structures and the meaning of lexical units).

The approaches used by the two linguists differ; W. Koller points out types of equivalence co-existing on the same language level highlighting various sides of lexical units; while V.N. Komissarov's classification focuses on different levels of equivalence within the language hierarchy.

Therefore, it is of particular important to emphasize that translation is a kind of similarity to the original text due to formal differences between the ST and the TT, but the scholars in theory of translation view translation as the linguistically equal to the original text, functionally, structurally and semantically.

The notion of adequacy can also be used in several other meanings referring to: adequacy of translation, adequate translation and adequate substitutions. Besides, *adequacy of translation* is considered in a couple of senses: (1) it is the recreation of the unity of form and content of a ST by means of the other language; (2) it is the same content conveyed by analogous or identical ways of a target language.

There is a controversial opinion as for the differentiation of the concepts of equivalent and adequate translation. Certain scholars regard these terms as synonymous, but many authors view them as linked to different peculiarities of translation.

Such difference between equivalence and adequacy of translation is usually described in relation to the nature, object and the content of the two categories:

Concerning the character of adequacy translation can be considered being of an evaluative category; an adequate translation in this type is equaled to a quality translation; conversely, an equivalent translation is a kind of technical category establishing the standard of identity or similarity of all levels of a ST and a TT.

Concerning the terms of the object the adequacy of translation means the process or procedure of translation and refers to the situation of an interlingual and intercultural communication act and defines the usage of speech markers, the translator's strategies used in each communicative situation. Rather, the equivalent translation is targeted at an achieving the desired effect and revealing the extent the TT correspondency to the ST.

Concerning the plane of the content the adequacy of translation focuses on the practice of translation and statement of translation decisions of a controversial nature, and they correspond to the communicative situation; while the equivalent translation presents the best solution for transference of the communicative variant of the ST.

Such difference between adequate and equivalent translation enables to draw a conclusion that a target text when it is fully equivalent to the original does not necessarily meet the requirements of an adequate translation. Quite the opposite, an adequate translation should not always support the relations of perfect equivalence between the ST and the TT and their contextual units. Let us compare the two translations of the Azerbaijan sentence into English: *O insanların düşdüyü çətinliklərdən öyrənirdi.*

1) *He learned of the hardships that had been fallen the people.*

2) *He saw the hardships the people were suffering.*

In the first example the dictionary equivalents were used, but the editor has polished it by changing some of them to the contextual correspondences -

substitutions which ultimately occurred to be more adequate in the situation described there and in compliance with the stylistic registers, the adequate correlation of the theme and the rhyme, and the combinability of words in the target text.

Concerning the adequacy and equivalency of translation of similes as a stylistic device, the problems arise solely in case the words of English and Azerbaijan languages vary in their semantic structures. We have already analyzed the adequacy of translation with the application of lexical transformations and the issue of translation of the terms connected with stylistic devices, and now let us consider the example of stylistic comparison.

“Instant history, like instant coffee, can sometimes be remarkably palatable. At least it is in this memoir by a former White House aide who sees L.B.J. as an extraordinarily gifted President who was the wrong man from the wrong place at the wrong time under the wrong circumstances”.

To preserve this figurative comparison of the simile, the interpreters were obliged to use the method of transformation called ‘addition’ inserting additional words. The significance of articles in translation is natural and therefore it is expedient to mention again that they function to create emotiveness and for other stylistic purposes.

The emotiveness and expressiveness can be achieved by the use of the definite article, in the pre position of before the pronoun ‘one’ - an indefinite article. The presented synonyms play a role of compensation rendering the emphasis of the original text.

The other type of stylistic transformation, the so-called ‘actualization’ involves transfer of some simple elements into extraordinary, unusual, or strange phenomenon. It exposes the potential emotiveness or expressiveness vested in the lexical, syntactic, phonetic and morphological means of a language. The actualization of the passive voice forms is often encountered in the process of translation of political texts; nevertheless, it is not as emotive and colored as in the literary translations.

The emotiveness and expressiveness, as well as the actualization achieved by the passive voice of the verb formed in the result of linguistic conversion can be compensated by purely lexical means. The sentence that was compressed was changed, and the loss of the verb 'to gavel' gained two semantic elements, one of action and a tool that were conveyed in translation.

The points discussed above can lead to the conclusion that the use of certain expressive means and stylistic devices in any language, but in English peculiarly, contains certain specific ethno-cultural specifics, national character; consequently, their adequate translation in many cases is almost impossible. Besides, the special imagery and the impression created by some of stylistic device may differ in both SL and TL, compare the phrases 'soft panic' and 'yüngül narahatlıq'.

This phenomenon can be explained by the fact that not only by cultural and national features of certain expressive means and stylistic devices typical to some languages, but rather, by their character which is multi-functioning by nature; their meaning and functions do not necessarily coincide – just as in the presented instance concerning alliteration of the utterance. This criterion is extremely significant and is the predominant in defining the need for stylistic transformations, both with the help of expressive means and stylistic devices, which will inevitably involve some changes and substitution. Consequently, it is advisable for the prospective translators and interpreters that it they should not bother classifying the devices themselves; but the problem is to be able to understand their ultimate effect and to try to identify their functions so as to state the purpose of their employment in the translation they are targeted at.

The problems of the philosophy of language, of the explanation and understanding, of the translation and interpretation of texts, stand at the fore front of the philosophical works of the great theoretician from the field of phenomenological hermeneutics Paul Ricœur. The philosopher takes the opportunity to present his viewpoint on these issues in the book —, which is precisely concerned with the problems recounted above. The volume consists



of three essays written in the 1990s: «Translation as Challenge and Source of Happiness», «The Paradigm of Translation», «A Passage: Translating the Untranslatable» [23;45]. The author himself is experienced in translation, having produced a French version of the principal work of E. Husserl, Volume 1 while imprisoned in Germany during World War II. Unlike a simple reproduction of a text in a different language, for Ricoeur translation is a mission of cultural dialogue, a mission that demands from the translator readiness to «immerse into the foreign language and an aptitude for linguistic sensitivity». [23;46] In his interview, following the publication of the book — in Russian, the philosopher stresses that translation has a deep spiritual meaning, because it promotes the transformation of diverse ethnicities into a cohesive civilization, which is comprised of the languages and cultures of different people. Translation serves the purpose of uniting mankind. The practice of translation has been around since the ancient times, going back to the period when newly formed ethnic groups, speaking distinctive languages, begin to interact with one another. A well-known theoretician of translation Bredin Hugh rightly points out that «the study of the translation theory is equivalent to the study of the world history, of the history of civilization». [1;67-78.]

A number of researchers, among whom—R. Jakobson, C.Hagege, W.Benjamin — uphold the idea of the potential feasibility of the adequate translation because theoretically «the totality of learning experience can be expressed in any existing language». [14; 21] According to their view the potential scope of any language is broad enough. Semantic insufficiency of translation could be explained by the occurrence of mostly solvable problems of finding an equivalent means of expression of the original content in the target language.

Other scholars such as G. Mounin, D. Steiner, B. Lee Whorf, E.Sapir, V.Komissarov are more skeptical on the issue of equivalence and adequacy and they are of an idea of «presumption of untranslatability» and the inevitable

translation loss of content in translation due to an irrevocable linguistic asymmetry. G. Mounin, one of the first to note that if lexical, morphological and syntactic structures of distinct languages coincide only in minor aspects then the equivalent translation is impossible in theory, and in this respect, «it can be argued that the very existence of translation is a scandal for the modern linguistics» [21;34]. Paul Ricœur takes a critical look at the claim that textual meaning is completely accessible and thus an absolutely equivalent translation is possible. He calls for «the abandonment of the dream of the perfect translation» [21; 42]. The philosopher comes to the conclusion that there exists an unavoidable «resistance to translation» [21;56] in the process of the interaction between languages and cultures. Turning to the work of A. Berman Ricœur describes two modes of such resistance: 1) resistance to translation from the source text and 2) resistance from the target language.

Consequently, «the meaning each time is thus defined through usage. It is the context each time, which, as we say, determines the meaning that the word has acquired in such-and-such a circumstance of discourse» [23; 21]. Ricœur uses a French word 'le bois' to illustrate his point. In French language the word has several meanings: a small forest or a grove, and at the same time it can refer to a wood as a building material or to the wood as in fire wood. In other languages these meanings can be conveyed not by one but by a number of different words, which belong to distinct semantic lines. According to Ricœur during the process of translation, besides the expected linguistic difficulties, complications also arise in regards to the aim to preserve the conceptual content of the text. The author of the source has a particular meaning in mind that demands an adequate understanding from those on the receiving end of the written communication.

It follows that the linguists and the philosophers arrive to the following conclusion concerning the equivalency and adequacy. The absolutely equivalent translation that would reproduce the source text fully and without distortions is practically impossible. Perfect translation implies a maximally

accurate, but non-identical transduction of a source message into the target language. However, in order to validate the hermeneutical concept of translation it is necessary to postulate the principle of the feasibility of the equivalent translation. The mission of the spiritual exchange between different cultures requires theoretical assumption of the possibility of the absolute translation. Moreover, «absolute translation necessarily presupposes total equivalence» [23;37]. The concept of equivalence in this case does not imply the existence of the correspondence in form between the original and the translation. On the contrary, a literal reconstruction of an author's text in a foreign language actually distorts the content of the message and therefore is inadequate. The absolute translation - is «equivalence without adequacy» [24;66,]. Consequently, the philosopher comes to conclusion that we should abandon these theoretical alternatives, translatable versus untranslatable, and to replace them with new practical alternatives, stemming from the very exercise of translation, the faithfulness versus betrayal alternatives. He proposes that we follow D. Davidson's conceptualization of the problem of the possibility of translation: «hard – easy» [24;37]. According to the American philosopher-analytic, if in theory translation appears to be an unfeasibly difficult task, then in practice that work is carried out successfully while doubts concerning the accuracy of the translation inevitably persist. Ricœur's ideas on that issue are in agreement with the basic principles of modern linguistics.

Most researchers highlight the complexity and ambiguity of the concept of linguistic equivalence. Theoreticians of translation propose multidimensional models of equivalence that allow emphasizing the structural, semantic, functional, pragmatic, aesthetic and other facets of concordance between the original and the translation. Some authors introduce particular terms to define the potential criteria of equivalence. Among the notion of formal equivalence as preserving the form and content of the source text, and the notion of the dynamic equivalence in terms of the recreation of the

dynamic link between the author and the recipient of the equivalence as preserving the content, and the idea of the functional-pragmatic equivalence as appropriate for achieving a particular goal (G.Eger). Many scientists insist it is necessary to distinguish between the equivalence, meant as a similarity between the original and the translated texts, and the adequacy, meant there as a comprehensive translation (R. Jakobson, G.Mounin, D. Steiner). Overall, there is a consensus among the researchers that the main criterion for a comprehensive translation is its adequacy, that is the exhaustive transmission of the semantic content of the original via the reproduction of its characteristic features in the target language, or, through the means of the foreign language, are creation of an equivalent text that performs an analogous communicative task. Ricœur recognizes the inevitable «gap between equivalence and total adequacy» [24; 16, 53] and warns of the dangers of «equivalence without adequacy» [24;53]. Due to the fact that «there is no absolute criterion for a good translation» [24;89], we had to «aim only at a supposed equivalence to the source» [24;76], search and experiment, striving towards the goal through persistent work. The philosopher introduces the concepts of the internal and the external translation.

The external translation involves transformation of a foreign source into the text in translated language. By the internal translation he means a reflection on the text within the framework of its native language. In this aspect translation should be regarded as «the language's work on itself» [9;203] as the language striving towards self-understanding [9; 213]. Accordingly, Ricœur often turns to Hölderlin's words that call for the learning of all that is one's own as well as that which is foreign. It is because of translation that we are able to not only master the world of a foreign language, but we are also able to discover additional resources within our native language, translation allows us to «broaden the horizons of our own language» [28;208]. The originality of the French philosopher's approach stems from the fact that he proposes his own theory of translation within the framework of the

theory of interpretation. If the question of possibility of the adequate translation is essential for the researchers-linguists, then for Ricœur such question is the starting point for the construction, within the context of hermeneutics, of the fundamental philosophical framework within which translation is considered one of the stages in a general process of communication.

Translation represents movement in two directions. On the one hand, it is a linguistic effort of transforming a verbal message expressed in one language into an expression in another language. On the other hand, it is a realization of the processes of understanding and interpretation of texts. Mastering the art of understanding of discourse is the mission of philosophy. Ricœur believes that it is essential to «explain further in order to understand better» [33;68]. He thinks that perspective translation does not just performance maintenance function, but it plays a significant role in the process of communication. Translation and immersion into another culture contribute to the formation of the image of the «other» culture of the SLT. Therefore, translation is a «creative appropriation by the reception language» [9; 203] of the source material, which is conducive to the constructive reconsideration of the intellectual assets and enrichment of the human spiritual potential.

Thus, the research papers of the kind we present here are considering translations of literary texts with the view of the adequacy and equivalency of translation of stylistic devices. Our thesis is devoted to the instances of usage of similes in one of the most popular novel “The Picture of Dorian Gray“ written by the outstanding nineteenth century Anglo-Irish playwright Oscar Wilde. The novel was first published in 1890 and it was the only novel by Oscar Wilde ever written and released by the writer. The novel was translated into the Azerbaijani language by Irada Tuncay. The idiosyncratic language of Oscar Wilde is very emotive and it abounds in various expressive means, such as stylistically colored words and stylistic devices. One of such stylistic

devices frequently used by the writer to decorate the novel is the simile, and now we will analyze some of them.

## **2.2. Analysis of Similes from the Novel “The Picture of Dorian Gray” and their Translation into Azerbaijani**

1. *A grasshopper began to chirrup by the wall, and like a blue thread a long thin dragon-fly floated past on its brown gauze wings.* - Divarın dibindən cırcıramanın səsi eşidildi; qəhvəyi qanadlı iynəcə havada dövrə vurdu. This simile is constructed with connective word *like*. There grasshopper is comparable with dragon-fly. The grasshopper is the tenor of the simile, which is the writer's original simile. The feature of their likeness is the way they float, so it is the vehicle of this simile. The ground in this figure of speech is the phrase *brown gauze wings*. The author meant to say that the grasshopper's floating on its wings looked very similar to the way the dragon-fly does. Or, another version - that author wanted to emphasize the grasshoppers floating by adding picturesque comparison. As it is seen, in English language the author used the simile with the help of the word *like*. But in the Azerbaijani language the translator didn't translate the simile by the simile. She neutralized the expression, using the epithets and the complex sentence. We witness the transformation of some lexical elements by means of lexical and grammatical replacements.

2. *It was such love as Michelangelo had known, and Montaigne, and Winckelmann, and Shakespeare himself.* - Bu sevgi Mikelancelo sevgisidir; bu sevgi Monten, Vinkelmann və Şekspir sevgisidir. In this simile Oscar Wilde compared someone's love to the love in the popular classical literature writers' works. In this simile *as* is used in the capacity of the connective word. From the translation into Azerbaijan we see the simile doesn't exist in this sentence. Again, the Azerbaijani version is more neutralized, the tenor – love exists in the target text, and the classical writers – the vehicle is also present. The ground – the hidden quality – strong feeling of affection is hinted at. In

Azerbaijani version the relationships of the three components of the simile are manifested in the possessive case of the adjectives and the personified adjectives of the writers' names. Such change of proper names to the common names is called "antonomasia", the stylistic device used by the translator here.

3. *The room looked as if it had not been lived in for years.*-*Otaq sanki illərlə yaşanılmamış kimi görünürdü.* This sentence have a simile with constructive word *as* an assistant for it- *if*. There are comparable between room looking and feature, that there had not been lived in for years. There is no such concrete thing or object to compare with. There reader can understand that if in room is not lived long time, so it looks shabby and abandoned. In this sentence writer leave the possibility to reader to himself understand whole context. Simile in this sentence performs half-word function.

4. *She plays Juliet like a wooden doll.*- *O Cüliettanı yaxşı oynamırdı. (O Cüliettanı taxta kukla kimi oynayırdı)* .“Like a wooden doll”- means that the actress plays Juliet not very artistically. In this sentence simile is used to describe the way the girl performs Juliet's part. *Juliet* in the sentence is the tenor, *wooden doll* – the vehicle and bad performance – ground. The reader reader imagines the wooden doll and compares it with the quality of rigidity and unemotionality – the way the actress plays Juliet, so the reader imagines how bad the performance is. For example, we can try to imagine that instead of wooden doll there is written “perfect actress”- *She plays Juliet like a perfect actress.* - This sentence is completely different and has an absolutely opposite meaning, so these two sentences would stand in opposition and the device would be that of antithesis. Thus, the meaning of simile depends on the implication of object or things, actions with which it is compared. The connective word in the phrase is - *like*. Simile in the example helps us to establish the real connotation of the utterance – the negative connotation. In this case similes and other stylistically colored words help us to express the emotive meaning of the context. Here *wooden doll* expresses the imperfect ability of the actress. In the Azerbaijani translation the stylistic device is

omitted, the meaning is expressed in a very neutral way – *played badly*. It could have been translated with the use of the same figure of speech - *taxta kukla kimi*. In such a case the pragmatism of the utterance would be kept.

5. “*I dare say, my dear,*” said Lord Henry, *shutting the door behind her as, looking like a bird of paradise that had been out all night in the rain, she flitted out of the room, leaving a faint odor of frangipani.* – Yəqin ki, əzizim, – lord Henri cavab verdi və qapını arvadının arxasınca bağladı. Bütün gecəni yağış altında qalan cənnət quşunu xatırladan qadın otaqda özündən sonar yüngül yasəmən ətri qoyaraq uçub getdi; Henri dərhal papiros yandırır divana yayxandı. This sentence is slightly complex. There is also the conjunctive word **as**, but the connective word of the simile is **like**. The word **as** – the conjunction - is used in the other function - to indicate a course of actions. In this sentence simile is used to describe person’s physical appearance. It is said, that woman looked like a bird of paradise that had been out all night in the rain. The object with who women is compared - bird of paradise, so it is the ground of the simile. The bird is outlined with complement sentence- “that had been out all night in the rain”. This complement sentence bears the main idea, the way the women look. The reader understands that the bird that spends all night in the rain should look stiff, wet and washed-out. So, from this point of view the appearance of the woman is obvious. As it is seen from the translation into Azerbaijan language the sentence was translated without any lexical changes, the lexical transformations were not used here. In spite of the grammatical transformations – breaking of the original sentence and transposition - the idea of the source text was conveyed adequately. Bütün gecəni yağış altında qalan cənnət quşunu xatırladan qadın. The object of our investigation – the simile, has been translated into Azerbaijani language by means of the simile.

6. *The tulip-beds across the road flamed like throbbing rings of fire.* -Yol boyunca gül ləklərində zanbaqlar alovun dili kimi alışıb-yanırdı. The sentence represents description of the environment and concrete objects of it by means



of the simile. The tulip-beds in the roadside are not on fire, but the reader can imagine that they were because this simile exerts great impression of flaming tulip rings across the road. The tulip beds act in the capacity of the tenor, while *throbbing rings* is the vehicle and *the fire* is the ground of the simile. The used connective word is here the adverb *like*. As we see from the translation of the sentence in Azerbaijani language the translator resorts to the translation of the word *throbbing rings of fire alovun dili*. This is also in Azerbaijani language a stylistically colored word with the transferred meaning, it could be considered an unassociated phrase epithet. Nevertheless, the translator used the adequate translation and used the phrase *küçə boyu* as the translation of the word-combination is “across the road”. In sum, we can state that the translation is adequate, but the translator used lexical and grammatical transformations, mainly in the form of lexical and grammatical replacements.

7. *He buried his face in the cushions, as though he was praying.*- *o ibadət edirmiş kimi üzünü divana sıxdı*. In this sentence the simile is used to describe the performing of an action. The simile is composed of the main connective word *as* and its assistant- *though*. *They passed words to each other as players at a game pass counter.* – *Onlar oyunda tərəfdaş kimi sözləri birbirinə ötürürdü*. There we see the similarity of actions. If we know how players at a game pass counter, we can understand how characters of the novel passed words to each other. This simile generally prefers the function of conveyance. And the connective word of simile is *as*. Most of the words of the original have no direct correspondences in the translation. At the same time it is obvious that there is a greater proximity of contents than in the preceding group. Besides the purport of communication there is some additional information contained in the original that is retained. Both texts provide different information about the same thing. They express the same idea. Thus, in this group of translations the equivalence implies retention of two types of information contained in the original – the purport of communication and the indication of the situation.

As in the two sentences the situation is described differently, the common notion is not the method of description but the situation, the ability to identify the situation. The information characterizing the second type of equivalence is referred to as “identification of the situation”.

We can now say that equivalence shown by the translations of the implies the retention in the original sentence that conventionally used as the purport of communication, the identification, the identification of the situation and the method of its description.

Coming back to the translation of the abovementioned similes, we can state that in both sentences the translation was adequate, as it used the same stylistic device for translation of the three components of the similes. The main thing is that the translation preserves the same image and the level of expressiveness of the original. Despite it, the translator couldn't avoid resorting to some lexical and grammatical replacements and the transposition.

9. *She answered, lingering over his name with long-drawn music in her voice, **as though** it were sweeter than honey to the red petals of her mouth.* - The simile in this example a bit ambiguous – the reader can understand it in two ways. First - the voice of the character was sweeter than honey, and second - music in her voice was sweeter than honey. But it does no matter much as the main idea is that she talks very sweetly and gently, and the emotionality, as well as the imagery is retained. This simile is a prolonged simile representing the phrase-simile with the unassociated epithets in its composition; besides it has some additional information: it is also said that honey is sweet to the petals, and this point refers to the aesthetic function of the language. It mainly conveys the emotive meaning, not the cognitive as it doesn't bear any important information to the reader about the plot or its characters. As we can see, the connective word of the simile - *as*, have the assistant - *though*. This connective phrase links the tenor and the vehicle to its ground – the sweet honey, which is the quality of sweet taste. In the translation process the choice of the necessary equivalent is determined by the genre of

the translated text, by the combinability of words in the Azerbaijan language and other factors. While translating such kind of phrases with transferred meaning the translators shouldn't get in the trap of using the "easy" words of the literary lexis. First of all, these are the so-called "false friends of the translator", that is the words similar by the phonetic or/and graphic forms but having quite other meanings in the Azerbaijan language.

The more difficulty than the "false friends of the translator" represent polysemantic English words, one of the meanings of which is used in the Azerbaijan language and in many cases not the first, logical or primary meaning of that word. Basically, the replacement of ST by TT of the same communicative value is possible because both texts are produced in human speech governed by the same rules and implying the same relationship between languages, reality and the human mind.

As we know, all languages constitute the means of communication, each language is used to externalize and shape human thinking, all language units are meaningful entities related to non – linguistic realities, and all speech units convey information to the communicants. Therefore, it is of primary importance to render the pragmatic meaning of the SL text correctly. As the Azerbaijani language also has the same image in the language – comparison of the voice and speech with the honey, it is not a challenge to translate the simile to the Azerbaijani with the condition of using some lexical and grammatical replacements.

*10. There was a rustle of chirruping sparrows in the green lacquer leaves of the ivy, and the blue cloud-shadows chased themselves across the grass like swallows.*-İşıldayan yaşıl sarmaşığı yarpaqları üstündə sərçələr dolaşır, civildəşir, buludların mavi kölgələri sürətlə uçuşan qaranquş dəstələrinin kölgəsi kimi otların üstündə qaçırdı. Simile "like swallows" is used to figuratively describe the environment, nature. The whole sentence is of particular emotive character containing the colorful elements: metonymy - *rustle of chirruping sparrows*, the epithets - *green lacquer leaves of the ivy*;

*blue cloud-shadows*, personification - *the blue cloud-shadows chased themselves*, and at last, simile - *the grass like swallows*. These stylistic devices are designed to communicate colours of the speech apart from the cognitive details of the plot. And on the end of sentence writer adds, that the shadows of clouds are like swallows. We already know from other contexts that swallows are the birds that chase each other flying very low, near the ground, so we understand that shadows of clouds are big and are located low in the sky, almost near the ground. The cloud-shadows are linked with the swallows with the connecting word *like*. In any language communication of the addresser and the addressee is made possible through a complicated logical interpretation by the users of the speech units. These figures of speech may have other meanings and depending on the context can be translated completely differently. One of the mistakes in the translation may be non-coincidence of the English and Azerbaijani words. The translator has to assess the possible communicative effect of TT and take pains to ensure an adequate understanding of its message by the target readership.

All the above said may necessitate expanding or modifying the original message to make it more meaningful to the members of different language community. That is why the translator, using some lexical replacements, took up the translation transformation of the other kind – transposition. She shifted the accents of the figures of speech and used the stylistic device of simile at the other place of the sentence - *dəstələrinin kölgəsi kimi*. Such method of transformation - compensation is often used to preserve the stylistic colouring of the original.

*11. We women, as someone says, love with our ears, just as you men love with your eyes, if you ever love at all.* - *biz qadınlar “qulağımızla sevirik.”* – bunu kimsə deyib. Amma siz kişilər gözünüzlə sevirsiniz. Əlbəttə, əgər, ümumiyyətlə, sevirsinizsə... This sentence is Oscar Wilde’s aphorism. There he contrasts the love of woman and man and that is how he does a parallel. We all heard some phrases stating that women love with ears and man with stomach

or with eyes. But Oscar Wild presents these maxims in his own way. Moreover, he adds irony to the simile by introducing an object with which he compares women's love. He believes that men love with eyes, if they ever love at all. Accordingly, the simile can be used to construct the parallel and also it can help to express irony. All branches of the theory of translation are concerned with important aspects of the translator's work and constitute a body of theoretical though of indisputable practical value. That is why there is an increasing necessity of learning foreign languages with the orientation of their practical and theoretical use in the political sphere and the actuality of the theme of our work lies in this fact. Similes may have several translation equivalents in one dictionary entry within a single part of speech. The task of the translator is to choose the best suitable word or phrase with the appropriate imagery and logical impact on the reader. Thus, to achieve better understanding of the original emphatic sentence the translator into Azerbaijani employs such a grammatical transformation called breaking up of a sentence. She divided the original sentence into three parts with the independent semantic center in each one. Still the simile of the original is lost in translation. In the Azerbaijani variant the love of a woman is opposed to that of men in two sentences, whereas in the original these two kinds of love are compared. The second sentence of the target text starts with the conjunction "amma" – "but". On the whole, the translation can be considered adequate; still, the stylistic charge is much lower than that of the original.

12. *It was a tawdry affair, all Cupids and cornucopias, like a third-rate wedding-cake.*

In this sentence a love affair is compared to the wedding-cake. The information that the wedding - cake is third-rate, that is of a bad quality, is the main and most important in the simile. – Saxta bir təmtəraq gördüm, hər yanda kupidonlar oturmuşdu, eləbil, ucuz toy tortun unüstünə bəzəkli oymalar həkk etmişdilər. The simile consists of a tenor "*a love affair*"; vehicle – "*Cupids and cornucopias*", and the ground – "*a third-rate wedding-cake*" (*a bad*

*cake.*”) – In case the reader does not know what “third-rate” is, he/she could think that the affair is very significant, great and romantic like a tasty wedding cake; but the general aim of this simile is to underline that affair is old and not good anymore. To find a regular equivalent for this phrase will mean to find an equivalent not representing the idea of the simile. Still, the regular equivalents are by no means mechanical substitutes and their use or replacement by occasional equivalents calls for a high level of the translator’s skill and level of professionalism. The same holds true for phraseological equivalents. Phraseological units or idioms may also have permanent or variable equivalents. The choice of grammatical units in TT largely depends on the semantics and combinability of its lexical elements. Therefore, there are practically no permanent grammatical equivalents. The variable equivalents in the field of grammar may be analogous forms in TL with a similar meaning. As often as not such equivalents are interchangeable and the translator has a free choice between them. Semantic dissimilarity of analogous structures in SL and TL also results in SL structures having several equivalents in TL. A word within an attributive group may sometimes alter its meaning.

In this light, we can see that in translation, which is an adequate conveyance of the original idea, the stylistic device of simile is omitted. Nevertheless, the translator uses the transformational method of translation called concretization when she uses the phrase “*ucuz toy tortun*” – “*a cheap wedding-cake*” to make the meaning of the ironical comparison more understandable for the target readers. The translator used the methods of lexical and grammatical replacement, as well as transposition.

*13. There were times when it appeared to Dorian Gray that the whole of history was merely the record of his own life, not as he had lived it in act and circumstance, but as his imagination had created it for him, as it had been in his brain and in his passions.* -Təbii ki, qaynar həyatı bütün əzab və sarsıntıları, həzz və iztirabları ilə birgə müşahidə edən tədqiqatçı şübhə maska geyinmiş

üzləri müdafiə edə bilməzdi və boğucu tüstülərdən, dumanlı beyinlərdən və eybəcər obrazların təxəyyülündən, müdhiş yuxulardan qurtula bilməzdi.

The sentence is very elaborately written - there are three words conjunctions *as* and two of them are the connective words in the similes. In the first part the difference, opposition is underlined, the second part represents the object of comparison of the times (the times he had lived is compared to the act and circumstance), and the third conjunction “*as*” is not a connective in the simile, it just shows that in that time “it had been in his brain and in his passions”, thus there the conjunction “*as*” presents the function of complement of information. Taking into consideration the basis of the theory of literal translation which presupposes that usually changes of the meaning of the original lead to translation shifts in stylistic, but not in semantic meaning, we observe the following shift in the translation into Azerbaijani: in the target text there occurred the use of the wider meaning of the word or grammatical construction without taking into consideration the whole context, the method known as concretization. Structural divergences in the syntactic plane in the process of translation from one SL into TL result in the change of the syntactical structure of the sentence because of the lexical replacement of the English word without an equivalent in the Azerbaijan language. Very often such shifts, lexical and grammatical replacements and transpositions occur in one sentence. Due to this fact, we see that in translation of the original sentence the translator didn't resort to the stylistic device of simile at all, in line with the neutralised unemotional but figurative words, she changed the syntactic structure to the complex sentence with a few independent clauses and used the grammatic transformation – transposition.

14. *Chattering to themselves like monstrous apes.* - Yanından səndirləyə - səndirləyə yekə meymunlara bənzəyən sərxoşlar söyüş söyə - söyə, ya da donquldana – donquldana ötüb keçmişdilər. The sentence represents a remarkable example of simile, which is used to describe behaviour of people. Chattering is described using the simile – “like monstrous apes”, thus reader

can understand that chattering to them was furious and diabolical. The connective word used in this simile is the adverb *like*. The translation of the English sentence demands the transformation of the whole syntactical structure of the sentence for achieving closer equivalence. In some cases the change of the word – order in translation is conditioned by the degree of free semantic combinability in both languages, as well as by the characteristic brevity of the English language. In many instances the adequate translation requires the use of the approximate translation of certain lexical units and grammatical replacements of the parts of speech, which is obvious in the translation of the abovementioned sentence. As the result we observe the neutralisation of certain stylistic devices, apart from the simile which is omitted here. The neglect to the usage of some figures of speech led to the loss of emotionality of the original, which ultimately resulted in the loss of the general emotive expression of the whole utterance.

*15. The brain had its own food on which it fattened, and the imagination, made grotesque by terror, twisted and distorted as a living thing by pain, danced like some foul puppet on a stand and grinned through moving masks.* – Beyin ehtiyatları ilə qidalanır və var gücü ilə işləyirdi; onunt əxəyyül və xəyalat aləmi qorxu hissi ilə şiddətlənmişdi, ağrıdan qıvrılan, burulan canlı varlıq kimi idi, oyuncaq kimi səhnədə atılıb-düşür, tez-tez dəyişən maskalar altından dişlərini qıcırırdı. In this complex sentence we can find the combination of two stylistic devices in one. Besides two similes with different connecting words - *as* and *like*, we see unassociated epithets, metaphors and metonymy. The writer shows the similarity and difference between terror and living thing and also between pain and foul puppet. There is some additional information, which is also important. The fact that the SL unit has a number of regular equivalents does not necessarily mean that one of them will be used in each particular translation. It is obvious that in many cases the translator's professional ability is demonstrated in his skill of making a good choice among such equivalents. Still, there can be cases when the context does not



allow the translator to turn to any regular equivalents to the given source language units.

In such situations the translator has to look for any non-standard ways of translation which will adequately render the meaning of the SL unit in this particular case. Such kind of translation employing exceptional methods of a SL unit transformation which is appropriate in a particular context is known as an occasional equivalent or a contextual substitute. In the case above such method of translation was used. Nevertheless, it is clear from the translated target text that the translator used the Azerbaijani simile, and the translation resulted in a level of adequacy which is quite high for such an uneasy sentence from the point of view of correspondence of its imagery and linguistic structures of the SL and TL.

Thus, summarizing the analysis made above, we can state that most of the similes have the semantic meaning which can be easily conveyed into Azerbaijani, as the notions and imagery, as well as the lexical stock of the TL allows such translation. But, due to the fact of the differences in the structures of the English and Azerbaijani languages, there can be lots of cases when the imagery and the lexical units, phraseological units including, can cause difficulty in translation. The similes lacking additional information can belong to this group of stylistic devices; therefore we will analyse them in the following subchapter.

### **2.3. Translation of Similes without Additional Information in Oscar Wilde's Novel "The Picture of Dorian Gray"**

Before we start analyzing random examples of similes in Oscar Wilde's novel "The picture of Dorian Grey" we have to specify what kind of stylistic device the simile is. The simile is the comparison of the objects, things, qualities and actions which belong to different linguistic groups. In this subchapter we will analyze concrete similes which do not have any additional

information and are the simplest. We will group them by their connective words. While analyzing the stylistic figures of speech we came to the conclusion that a large group of comparisons in Oscar Wild's novel can be referred to very simple similes or comparisons, therefore, it was expedient to classify them according to the connecting words. Such similes normally have no additional information; some of them are easy for translation, the others present some difficulty due to the fact that they lack much information and the imagery in two languages does not coincide. From 22 not complex similes we found only about twenty nine lacked supplementary information. Conversely, it should be mentioned that in the novel "The Picture of Dorian Gray" similes are mostly complex and also very colorful and emotional, because additional information mainly pertain to the aesthetic function. The similes that follow are of different kind and type. Some of them are used to describe personal feelings, such as similes with connective word "as" and similes with word "like". Some present the function of describing nature or environment. Also there are some similes which describe people's physical or visible appearance and behavior and also describe the process of an action.

From the structural point of view the similes revealed during the investigation also vary: a group of them are word similes or, more often, phrase similes; similes with the attribute in postposition or preposition. A stratification of extreme importance is the subdivision of them into associated similes and non-associated ones. In associated similes the qualities that define the nouns are logically related to it; in unassociated simile the quality of an attribute is used in the transferred meaning and in usual, unemotional speech it cannot define the noun. Besides these parameters specified during the analysis of the novel, we tried to establish the similes according to their component parts, i.e. the tenor that represents the subject of the simile and its intended meaning, the vehicle that is the quality of an object to describe the tenor of the

simile and the ground that establishes the relationship between the tenor and the vehicle and to which object the tenor is compared.

- *Lips that were **like** the petals of a rose; They moved, as he spoke, **like** music; I will find out who he is and kill him **like** a dog; Nowadays all the married men live **like** bachelors; They were both **as** grotesque **as** the scenery; She makes them **as are** sponsive **as** a violin.*

Judging by this sentence and in the result of our research it can be concluded that in most Oscar Wilde's fiction there are more similes with the connective word "as", and similes which are simple, without additional complicated information with connective word "as" mostly constructs the description of personal feelings, and there are just few simple similes with word "as" which describe other images or characters. Accordingly, similes with connective word "like", irrespective of their complex or simple structure, as well as their belonging to the other groups outlined earlier, they do perform a lot of different functions in the novel "The Picture of Dorian Gray".

Let's analyse the examples of simple similes with connective words "as" and "like".

1. *I remember the whole thing **as** if it happened yesterday.- Mən hər şeyi sanki dünən baş veribmiş kimi xatırlayıram.*

In this sentence we see that the writer compares the real thing with the thing that is only felt by the character, but it is not real. The event – "the whole thing" is embodied here in the tenor of the simile, "yesterday" is the vehicle, and the vividness of the memory serves the ground of the simile. The sentence is adequately translated into Azerbaijani with the analogous words, and the simile is preserved in translation – the Azerbaijani simile has the connective correspondence "kimi" to the original adverb "as". The similar adequate translation can be observed in sentence 2 where the linking word "like" is conveyed by the same correspondence in Azerbaijani, the lexical elements being analogous to those of the original.

2. *They moved, as he spoke, **like** music.- O musiqi kimi danışaraq çıxıb getdi.*
3. *The fellow spitted his man **as** if he had been a pigeon. The sense of his own beauty came on him **like** a revelation. – Oğlan sanki göyərçinmiş kimi adama söylədi. Öz gözəlliyinin duyğusu vəyh kimi gəldi.*

Sample 3 contains two similes with different connectives. The target text also contains two connectives, and the structures, as well as the imagery are conveyed properly. In the original text we see that the ground of both similes is used in the transferred meaning that is properly perceived by the source language readers. Nevertheless, the Azerbaijani readers will not have the same impression of these figures of speech with transferred meaning, and the imagery will not be felt adequately, in spite of the fact that linguistically the translation is conveyed adequately, with slight lexical replacements. Thus, we can state that the pragmatic element is not rendered into the TT to the high level.

4. *He has preached me **as** a dogma. Romeo was a stout elderly gentleman, with a fire **like** a beer barrel. – O əhkam kimi mənə dua etdi. Romeo pivə çəlləyi kimi alovlu, doli yaşlı bir cənab idi.*

The similar analysis can be applied to sample 4: two original similes conveyed by means of two similes with the lexical replacements and grammatical transposition due to the specific syntactical structure of the Azerbaijani language typical to all agglutinative languages – S-O-Pr, whereas the grammatical structure characteristic of the English language is – S-Pr-O.

5. *Lips that were **like** the petals of a rose. – Qızıl gül ləçəkləri kimi dodaqlar.*

Sentence 5 represents the simile the imagery of which is very easily perceived in all the languages. Except for the transposition, the translated version contains the same lexical units – words and the same figure of speech

– simile with the connective word “*kimi*”; the imagery is preserved in translation, so we can conclude that the pragmatic element is also preserved.

6. *The woodwork creaked and seemed to cry out as if in pain. Then it became a little louder, and sounded like a flute or a distant hautboy.- Taxtadan olan əl işi sanki ağrı içində ağlayırmış kimi sındı. Sonra osəs bir qədər yüksəldi və fleyta kimi səsləndi.*

In this sentence the translator used the type of grammatical transformation called “breaking up the sentence”, the compound sentence of the original was divided into two independent simple sentences. The second sentence starts with the adverb “*sonra*” - “*then*”. To achieve adequacy the translator resorts to some lexical replacements and grammatical transposition. As for the similes, the two of them with different connective words are translated adequately.

7. *Motionless, and as one in a dream, gazing at her. We stood looking at each other like children.- Hərəkətsiz, yuxudaymış kimi onu seyr edirdim. Biz dayanıb uşaqlar kimi bir-birimizə baxırdıq.*

In sample 7 we can see two sentences, in the first sentence the conjunction “*as*” introduces a simile without an object of comparison. The simile is not a complete one. Thus, the numeral “*one*” used in the function of a subject is a tenor of the simile, “*in a dream*” is the vehicle, but the simile lacks the ground. Comparing to the first sentence in the sample, the second sentence contains the ordinary, traditional comparison of the grown-ups with the children. The imagery of this simile is universal, understandable by the people of all cultures and countries. The translation into Azerbaijani is performed on a good level, adequately, conveying the imagery duly. The same holds true about samples 8 and 9 where the writer used the connective word “*as if*”. The second sentence in sample 8 also has a connective “*like*” in its composition. The simile of the first sentence also lacks a ground, still, others consists of all three elements. The translation into the target language is done almost word-

by-word, beside grammatical transposition, unavoidable in any translation from English into Azerbaijani.

8. *He started back **as** if in surprise. I will find out who he is and kill him **like** a dog.*- *O təəccüb edirmiş kimi geri döndü. Mən onun kimi olduğunu öyrənəcəm və onu it kimi gəbərdəcəm.*

9. *He rushed out **as** if in pursuit.*-*O təqib olunurmuş kimi qaçdı.*

In sentence 10 the imagery is simple and it is very easy to imagine, thus it does not cause any difficulty to translate into any other language. In the second sentence the abstract word “*vulgarity*” affecting people is not easy to perceive for all the people. The imagery of the original conveyed into Azerbaijani is a little vague for the target readers, in spite of the fact that it is translated rather adequately.

10. *The roofs of the houses glistened **like** silver.*- *Evlərin damları gümüş kimi parlayırdı.*

11. *They affect us just **as** vulgarity affects us.* – *Onlar yalnız bayağılığın bizə etdiyi təsir kimik təsir edirlər.*

12. *Nowadays all the married men live **like** bachelors.* – *Bu günlərdə bütün evli kişilər subaylar kimidir.*

The sentence above contains the simile that presented an ironical idea with the exaggerated notion about all married men. The imagery is also universal, though the concept is not realistic but imaginary. The translation into Azerbaijani was not difficult to do in respect of achieving adequacy, all the aspects and elements have been conveyed adequately.

13. *As a rule, people who act lead the most commonplace live She left the dusky air **like** anarrow.*

14. *He had so often hidden himself **as** a boy.*- *O çox vaxt özünü oğlan kimi gizlədir.*

In the examples shown above the comparison does not comprise a simile, as the objects, human beings including, belong to the same lexical groups. Therefore, some linguists refer such phrases to stylistic figures of speech, i.e. similes. The conjunction “**as**” has the meaning of “meanwhile”, “at the time of”, “during”. Into Azerbaijani this figure of speech was conveyed by the simile with the meaning “in the capacity of a boy”, “like a boy”. The translation involved such transformational methods as lexical replacement and transposition. Given the fact of additional inclusion of compensation, the translation can be regarded adequate, both semantically and stylistically.

*15. Art, **like** Nature, has her monsters.- İncəsənətin təbiət kimi öz əjdahaları var.*

The sample represents a good example of an equivalent translation. The original simile, apart from the stylistic device of simile, contains the figure of speech, known as “personification” where “Art” is presented as a living thing by the personal pronoun “*she*”. The Azerbaijani language lacks the category of gender of personal pronouns, therefore, it is conveyed by the possessive pronoun “öz”. Such simplification resulted in the loss of stylistic information, still, the semantic information is conveyed adequately, with the use of transposition, where the words order of the target sentence is changed.

*16. She makes them **as** responsive **as** a violin. - O onları Kaman kimi hissas etdi.*

In the sample above, as in the majority of cases, the translator resorted to translational transformations, such as lexical replacement and transposition. Nevertheless, the original simile has been conveyed to the proper degree. The same can be said about sentence 17.

*17. The yotl-bells of the Aztecs that are hung in clusters **like** grapes. Azteklərin zəngləri üzüm salxımları kimi asılmışdı.*

18. *They were both as grotesque as the scenery.- Onların hər ikisi mənzərə kimi əcaib idilər.*

The simile of sentence 18 represents a classical example of relations in the figure of speech referred to as “simile”. It has all the necessary components: tenor, vehicle, and ground. The tenor in this simile is the personal pronoun “they”, the vehicle is the noun “*scenery*” and the ground – the adjective “grotesque”. All three elements were adequately conveyed into Azerbaijani. The following example, number 19, also contains a classical simile which is a traditional simile, used almost in all the languages, as in all languages the extremely pale complexion is compared to death. Therefore, the imagery of the simile is understandable by the carriers of any language. It is quite natural that the sentence was translated adequately, without any losses.

19. *Francis was as pale as death.- Françes ölü kimi solğun idi.*

20. *More than enough is as good as a feast.- Lazım olduğundan bir qədər artıq ziyafət kimi yaxşıdır.*

The simile in sentence 20 is very unusual from structural point of view. It attracts the attention of the researcher, as the tenor of the simile consists not of a noun, as it is usually the case, but from the compound adverb in the comparative structure “*more than enough*” that has two adverbs in its composition. The Azerbaijani translation also contains a simile. Still, due to the complexity of the imagery and structural composition of the original, it was impossible to convey this simile equivalently. In the process of translation several types of transformation were used: first of all, transposition, lexical replacements and addition – the phrase “*bir qədər*”. Nevertheless, the imagery has been conveyed adequately.

21. *I cannot feel this tragedy as much as I want to.- Mən bu faciəni istədiyim kimi hiss etmirəm.*



The sentence presented above contains the simile structurally is also not a usual one as the tenor of the simile is the feeling – the verb, but not an object or a thing. The unrealistic feeling is compared to the feeling the character actually felt. And once more, the vehicle consists of an adverb “much”. The whole structure was possible to convey into Azerbaijani, so it was translated by means of the simile that is adequate. In spite of it, the translator resorted to some lexical replacements and the transposition.

Thus, having analyzed the similes presented in this section, we should conclude that the writer’s preferable stylistic device is simile, by means of which he creates a very colorful imagery of the feeling, emotions of the characters, as well as the description of the people and nature. The similes in this subchapter prove to be of various structural and semantic types. The translation into Azerbaijani is mostly adequate, though the translator had to turn to use of the main types of transformation: lexical and grammatical replacement, transposition, addition and omission. In the following section we will present the similes which are related to various flowers and serve to create a romantic atmosphere of beauty.

#### **2.4. Similes Related to Flowers in Oscar Wilde Novel “The Picture of Dorian Gray”.**

In the process of translation we have found a number of similes related to various flowers. They all are used to create an atmosphere of romantic mood, some of them elicit a sense of gloom, others – of romantic love, the third ones impart sadness or desperateness. In majority cases the writer mentions such flowers as roses, but there are other flowers too - tulips, narcissus, dahlias, jasmines, lilies. In some similes flowers are unnamed; they simply state the fact that there is a “flower”. There are some examples of these similes:

1. *Lips that were like the petals of a rose. - Qızılgül ləçəklərinə bənzər dodaqlar.*

2. *The sky above was like a faded rose – Göy uzundə səmə solğun qızılgülə bənzəyirdi*

3. *He was like a common gardener walking with a rose. – O sanki qızılgüllə dolaşan sadə bir bağban idi.*

4. *The tulip-beds across the road flamed like throbbing rings of fire.- - Yol boyunca gül ləklərində zanbaqlar alovun dili kimi alışıb-yanırdı.*

5. *She trembled all over and shook like a white narcissus.- O aq nərgiz gülü kimi əsirdi və bu titrəyiş onun bütün bədənində yayılmışdı.*

6. *A faint blush, like the shadow of a rose in a mirror of silver, came to her cheeks. – Gümüşü güzgüdə qızılgülün kölgəsi kimi onun-Yol boyunca gül ləklərində zanbaqlar alovun dili kimi alışıb-yanırdı. Yanaqlarına solğun bir parıltı gəldi.*

7. *Lay there like a trampled flower. – Tapdalanmış gül kimi orada uzanmışdı.*

8. *The fuming censers that the grave boys, in their lace and scarlet, tossed into the air like great gilt flowers had their subtle fascination for him.- Ciddi oğlanların bəzəkli güllər kimi havaya buraxdıqları tüstü dalğaları onu məftun edirdi.*

9. *I saw her white face at the window, like a spray of jasmine. – Mən pəncərədən onun yasəmən budağı kimi solğun üzünü gördüm.*

10. *Adonis, who looks as if he was made out of ivory and rose-leaves? - Adonis ona sanki fil sümüyü və qızılgül ləçəklərindən düzəlibmiş kimi baxırdı.*

11. *Her body swayed, while she danced, as a lilies sways in the water. O rəqs etdikcə, onun bədəni sanki zanbaqların suya hökmranlıq etdiyi kimi hökmranlıq edirdi.*

The conducted research has shown that Oscar Wilde is prone to use various names of flowers to construct similes. As was mentioned before, in the whole novel, from 202 similes 20 are related to flowers, which comprises over 9 per cent. The writer liked to use different names of different types of

flowers. Therefore, he illustrates the amount of different types of similes in "The Picture of Dorian Gray". As we can see, the name of roses is used maximum number of times - we found 7 colorful similes related to roses and their needles, petals, leaves. Also there are 6 similes which are also linked with flowers but the name of flower is not mentioned, so in the 6 variants he generalizes similes connected with flowers. Other types of flowers - tulips and jasmine are used by the author several times. And only once he used such names as narcissus, dahlia and lilies. The usage of lilies is a very expressive and the created simile seems charming. The imagery of women's dancing is comparable with lilies swaying in the water. Similes of such kind awake readers' imagination and let them feel the story easier.

The similes containing names of flowers in "The Picture of Dorian Gray", such as roses, tulips, narcissus, dahlia, jasmine, lilies usually represent the vehicles of the similes. Among the compared objects – the themes of the similes one can find the people, their faces or other parts of the body, sometimes the movements or actions of the people. In many cases the color of the flowers is mentioned in the similes, that is, the ground of the similes. The other grounds include such qualities as frailness, silence, the forms of the petals, etc. The translation into Azerbaijani proves to be rather adequate, in spite of the fact that in certain samples the translator didn't use the simile. Due to the peculiarity of Azerbaijani and the difference of imageries in the two languages it was possible to find correspondences to some similes in the form of adjectives.

Another large group of author's similes is presented in the novel by the adjective "monstrous". The similes containing the word "monstrous" in the novel "The Picture of Dorian Gray" bears various connotations; some of them have positive connotations, the others – negative. Here are some of such similes analyzed in this research:

1. *The brightly colored parasols danced and dipped like monstrous butterflies.*- İri bəzəkli kəpənəklər uçuşur, açan çiçəklərin çətirlərinin başına dolanırdılar.

The sentence above represents the way of moving for the vehicle, and the butterflies are the ground of the simile, while the parasols – the theme. The adjective “*monstrous*” here does not bear a negative connotation; it has the meaning of “extremely colorful”. The Azerbaijani version does not have a simile, the meaning was conveyed by other grammatical means. Among the other translation transformations we can witness grammatical transposition, lexical replacement, substitution and approximate translation.

2. *The heat was terribly oppressive, and the huge sunlight flamed like a monstrous dahlia with petals of yellow fire.* -Bu, bizi əhatə edən aləmin ən nəhəng hadisəsi sayılan günəş işığı kimi bir şeydir; yaxud bahar fəslidir, tutqun suların üstünə düşən ayın gümüşü qalxanıdır.

In this sentence the adjective in question is used in the unassociated epithet “*monstrous dahlia*”, and the petals of the flowers are compared to the fire with yellow flames. As in the previous example, the adjective “*monstrous*” has a positive connotation, and again it creates the image of bright light and colors. The translation into Azerbaijani is adequate, with the application of the simile; still the use of certain transformations of lexical and grammatical character was not unavoidable.

3. *They were chattering to themselves like monstrous apes.* -yekə meymunlara bənzəyən sərxoşlar söyüş söyə-söyə, ya da donquldana-donquldana ötüb-keçmişdilər.

The simile manifests the ideas of the way the monkeys were speaking – in a frantic manner, the connotation is of a negative character. The Azerbaijani variant does not contain a simile; rather, the translator used the other way of expressing the comparison, by means of translation transformations. Apart

from lexical and grammatical replacement, the translation contains additions and omissions. Nevertheless, the translation is rather adequate.

4. Art, *like* Nature, has her monsters, things of bestial shape and with hideous voices. - sənət də təbiət kimi bəzən bədheybətlər yaradır; bu bədheybətlər öz forma və səsləri ilə insanın gözünü və səs duyumunu korlayıb məhv edir.

The sentence is composed of a simile where we see the derivative of the analyzed adjective – the noun “*monsters*”. The translation was done on a good level – the adequately translated sentence also contains a simile; along with some other transformational techniques and the method of compensation, it was possible to achieve the desired adequacy.

5. The sky was *like* a monstrous peacock's tail, starred with myriads of goldeneyes. -səma nəhəng bir tovuzquşunun quyruğuna bənzəyirdi, orada saysız-hesabsız qızıl gözcüklər yanırıdı.

The sample again was translated with the use of some other means instead of a simile – the adjective and the adverbs with the meaning of comparison. Some stylistic losses have been compensated by lexical and grammatical replacements and transposition of the parts of sentences and their word order in the sentence.

6. They moved *like* monstrous marionettes and made gestures like live things..

7. Seemed to have crept *like* a monstrous disease over the wrinkled fingers - Bu ləkələr qırıqlı barmaqların üstüylə sürüşüb gedir, elə bil, dəhşətli yoluxucu xəstəlik kimi yayılır....

In the sentences the adjective “*monstrous*” has a negative connotation. The sentence is obviously translated with the use of additions. Still, both sentences are translated by means of similes. In spite of usage of certain translation transformations, such as grammatical and lexical replacements and transposition, the translation can be considered rather adequate.

8. *There were in it metaphors as monstrous as orchids and as subtle in colour.* – Kitabda çoxlu metafora, səhləb çiçəyinə bənzər ifadələr və incə təsvirlər vardı.

In the last sample where the metaphors are described as “monstrous” and compared to the orchid flowers the simile is in the transferred meaning that employs the quality not typical to the figure of speech – metaphors. Still, the sentence is an extremely figurative, and the simile has a positive connotation. The Azerbaijani version is done omitting the simile; it uses the descriptive translation by the evaluating adjective, which led to an adequate translation.

The writer uses the word “monstrous” in the function of an adjective, mainly to describe the object of comparison, i.e, the ground of the similes. The analysis proves that not any other word with such high level of emotive charge has been used in the novel so often. From the symbolic perspective one can conclude that the use of the adjectives with the negative connotation in logical sense can have a symbolic implication of people’s monstrous willingness not grow old. The detailed analysis of the samples with the similes containing this adjective and their relation to the plot really proves this hypothesis.

Thus, having analyzed the similes from the novel “The Picture of Dorian Gray” by Oscar Wilde the following observations could be drawn up. First of all, it is necessary to remark that due to the differences in the linguistic systems of the source and target languages the absolute adequacy and perfect equivalency in translation is unattainable. Besides using various syntactic structures which have no analogues in the TL, there is a number of words which are called “equivalent-lacking”, or “non-equivalent” lexical units. The translator, when coming across an equivalent – lacking word, tends to resort to so-called “occasional equivalents” which can be created by the translator himself/herself. The omission in translation often takes place in such cases when a separate word (or group of words) is superfluous from the point of view of the Azerbaijan language. The comparative research into the means of translation of equivalent-lacking words from “The Picture of Dorian Gray”

proves that the translator used the following methods of conveyance of such lexical units:

- Using the loan – words which imitate the SL word or word combination in TL.
- Using approximate correspondences that are TL words with similar meaning for conveying additional information.
- Using all kinds of lexical or grammatical translation transformations which can modify the meaning of the SL word.
- Using an explanatory translation to convey the meaning of SL unit, e.g. landside.

Summarizing the translation techniques the translator used for translation of the novel, we can state that she has used all the above mentioned methods and the ones pertaining to the main types of transformations, such as transposition, replacement, both lexical and grammatical, addition, omission, substitution, elimination, approximate translation, etc. Due to the transformational methods of translation the translator has managed to achieve adequacy to the desired degree.

## Conclusion

The outstanding English writer Oscar Wilde was highly spoken of as an aspiring dramatist long before any other writers began to write plays and sign their works by his name. In the nineteenth century having the talent of writing situation comedies meant provision the writer with the most stunning successes. Such success befell on the famous novel of the writer “The Picture of Dorian Gray”. It was, first of all, connected with the great skillfulness in usage of expressive means, such as stylistic devices, figures of speech and the emotively colored words. The contents and the plot also play a significant role in gaining the popularity among the readers. The effect the original imparts on the target readers should be the same as it does on the readers of the original. That is why the role of the translation of the novel cannot be overestimated.

The research of this Master’s Degree thesis was targeted at the stating the level of adequacy and equivalency of the translation of the instances of writer’s similes in the novel “The Picture of Dorian Gray”. The paper also contains the linguo-stylistic analysis of these similes, as well as the author’s peculiar style of writing. The main outcomes of the investigation can be as follows.

The similes Oscar Wilde used in his novel are of three main types. The first group which we analyzed – similes related to the complex syntactical or lexico-semantic structures or simple, one-word similes, with any additional information. Second group of them – the similes related to flowers. The third group - similes with the adjective “monstrous” in their composition. In many cases it would be almost impossible to group all the similes according to these criteria, as a number of them are of the mixed type similes. That is the reason we analyzed the similes according to their connective word. And the last principle we were eliciting in the process of similes investigation – according to the component parts of the similes – their tenor, theme and vehicle.



The research of this thesis also touched upon the idiosyncratic style of Oscar Wilde's on the whole; it revealed the other peculiarities of the writer's usage of linguistic means: a lot of expressive, stylistically charged words, the abundance of stylistic devices, such as metaphor, metonymy, and repetitions. The emotional and colorful style proves the great literary talent of Oscar Wilde.

Analyzing the translation of the novel "The Picture of Dorian Gray" undertaken by Azerbaijani translator Irada Tunjay we came to the conclusion that the translation was done adequately, despite some losses of semantic and stylistic nature. These translation losses are of objective character, as they are caused by the differences in the structures of the source language – English and the target language – Azerbaijani. To make up for these losses the translator used such methods of transformation as transposition, grammatical replacement, addition, omission, concretization and generalization. There are cases when the method of compensation was used to fill in the lacunas. Some cases involving similes contain the ethno cultural elements which were conveyed by the method of domestication.

On the whole, it should be stated that the majority of similes have been conveyed by means of Azerbaijani similes with the linking word "kimi". The adequacy in many instances was achieved due to the fact that the concepts representing the similes are universal and do not belong to any particular culture or nation.

Thus, we summarize that similes are a powerful tool of creating a unique imagery of any work of fiction literature; they are also used in oratoric speeches, publicistic articles, newspapers, and in colloquial language of our daily life. Similes are frequently a part of proverbs and saying, aphorisms, maxims, etc. Adequate translation of such a significant linguistic element depends on the professional level and creativity of the translator; therefore the great role of the translator in the cultural exchange, multicultural communication cannot be overestimated.

## LITERATURE IN ENGLISH

1. Bredin Hugh. Comparisons and Similes. *Lingua*, 105, 67-78.8. 1998.
2. Beckson, K., Paul Kegan and Rotledge London "Oscar Wilde. The Critical Heritage", 1970.
3. Chiappe D. and Kennedy, J., "Are Metaphors Elliptical Similes?" in "Journal of Psycholinguistic Research" Vol. 29, No. 4; 2000.
4. Chiappe D. & Kennedy, J., Literal Bases for Metaphor and Simile. *Metaphor and Symbol*, 16, 249-276. 2001.
5. Chiappe D. & Kennedy, J. What makes a metaphor stronger than a simile? *Metaphor and Symbol*, 14, 63-69, (1999).
6. Enkvist N.E, Mouton, "Linguistic Stylistics" The Hague, 1973.
7. Fromilhague, Catherine, "Les figures de style". Paris: Nathan, 1995.
8. Galperin I.R, "An Essay in Stylistic Analysis" Moscow, 1968.
9. Galperin I.R, "Stylistics" "Higher School", Moscow 1977.
10. George A. Miller, Images and Models, Similes and Metaphors. In Andrew Ortony (ed.). *Metaphor and Thought*. Cambridge: Cambridge University Press, 2nd edn., 357-400. 1993.
11. Gotti, Maurizio. *Specialized Discourse. Linguistic Features and Changing Conventions*. Bern: Peter Lang. 2003.
12. Hanks P. "Similes and Sets: the English Preposition like" Blatná R. and V. Petkevič (eds.): *Jazyky a jazykověda (Languages and Linguistics: Festschrift for Professor Fr. Čermák)*. Prague: Philosophy Faculty of the Charles University; 2005.
13. Hornby, "Learner's of Current English Dictionary", Oxford, London, 1994.
14. Jakobson, R. *On linguistic aspects of translation. - Selected Works*, 1P.
15. *Journal of English and Literature* Vol. 2(2), pp. 19-27, February 2011 Available online <http://www.academicjournals.org/ijel>
16. Komissarov V.N., Koralova A.L. *A Manual of Translation from English into Russian*. M.: "Vishaya Shkola", 1990.

17. Kukharenko V.A, "A Book of Practice in Stylistics" Moscow, "Higher School" publishing house, 1986.
18. Kukharenko V.A., "Seminars in Style", Moscow, 1971.
19. Machulskaya Olga, "*The problem of the adequacy of translation*".
20. Miller R.Keith "Oscar Wilde", New York 1984.
21. Montgomery.H, Meuthen Eyre, "Oscar Wilde" ,London, 1976.
22. Mounin.G., "*Les problèmesthéoriques de la traduction*", 1963, p. 8.
23. Ortony, Andrew. "The Role of Similarity in Similes and Metaphors".  
In Ortony Andrew (ed.). *Metaphor and Thought*. Cambridge:  
Cambridge University Press, 2nd edn. [1st edn. 1979], 342-356. 1993
24. Ricœur P., "*On Translation*", (trad.di Eileen Brennan), Routledge, , p. 35.  
(ed. or. *Sur la traduction*, cit., p. 16.2006
25. Ricoeur, "Sur la traduction, Bayard, Paris 2004. 2ID, History and truth.
26. Schunn D. (Eds.), "Proceedings of the Twenty Fourth Annual Conference  
of the Cognitive Science Society" (pp.976-981). Fairfax, VA: George  
Mason University.
27. Sebeok.T.A, "Style in Language", Cambridge, Massachusetts, 1960.
28. Sosnovskaya V.B., "Analitical Reading" Moscow, 1974.
29. Soshalskaya E.G., "Stylistic Analysis". Moscow, 1976
30. Ungar Frederick, Miller R.K, "Oscar Wilde", publishing Co., New York,  
1984.
31. Warner.A, "A Short Guide to English Style" London, 1976
32. Wilde O, "Plays", Foreign Languages publishing house, Moscow, 1968.
33. Wilde Oscar "The Picture of Dorian Gray"
34. Wilde Oscar, "Plays" Moscow, 1961,
35. Zharikov S. & Gentner D., "Why do metaphors seem deeper than similes?"  
In W. D. Gray & C. 2002.

## **LITERATURE IN AZERBAIJANI.**

36. Irada Tunjay, “Dorian Qreyin Portreti”.