

UOT 82

THE PROBLEM OF CONVEYANCE OF SIMILES FROM THE NOVEL “WHITE FANG” FROM ENGLISH INTO AZERBAIJANI

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<http://www.doi.org/10.62706/bqiz.2026.v27.i2.49>**Keywords:** translation, simile, nature, fiction, *White Fang*, Jack London, Azerbaijani, English.**Açar sözlər:** tərcümə, bənzətmə, təbiət, bədii ədəbiyyat, Ağ Diş, Cek London, Azərbaycan, ingilis dili.**Ключевые слова:** перевод, сравнение, природа, художественная литература, Белый Клык, Джек Лондон, азербайджанский язык, английский язык

Jack London's *White Fang* is considered one of the most important examples of a deep and effective reflection of the relationship between nature and man in world literature. In this work, the author Jack London presents the harsh laws of wildlife, the struggle for survival of living beings and their instinctive behavior at a high level with artistic means of description. In particular, similes related to nature act as one of the main elements of the poetic language of the work and create vivid, emotional and visual images in the reader's imagination. Additionally, these similes used by author both form general atmosphere of the work and attract reader to the centre of events and strengthen emotional effect of the novel.

From the point of view of modern translation studies, the translation of literary texts is not only the transfer of words from one language to another, but also a complex process that requires the preservation of meaning, style and emotional load. In this context, the translation of similes related to nature in the work "White Fang" from English to Azerbaijani is of particular scientific interest. Because similes not only increase the level of imagery of the language, but also reflect cultural and geographical features. This raises not only linguistic, but also cultural adaptation problems in their translation. At the same time, according to this process, figurative skills of translators and also their interpretation ability are the centre of attention.

The similes used in the work are mainly based on images related to natural elements - ice, snow, wind, animal behavior and the wild environment. Through these similes, the author both creates an atmosphere and indirectly expresses the internal state of the characters. However, a number of difficulties arise when translating such similes into Azerbaijani. Thus, some similes may lose their impact when translated directly or may seem incomprehensible to the reader of the target language. Therefore, the translator must choose adequate equivalents and, if necessary, use translation strategies such as adaptation or modulation. In this time the main goal is not only to convey concept, but also to express emotional effected created by notion.

The relevance of the study is also related to these issues. As the mutual influence of literature increases in the conditions of globalization, the quality and adequacy of literary translation becomes even more important. The correct translation of similes related to nature serves to

preserve the value of the work not only from an aesthetic but also from a semantic point of view. In this regard, the presented topic is of great scientific importance for both translation theory and practical translation activities. Furthermore, these types of researches contribute to be enriched opportunities of national language.

Thus, the main purpose of this study is to analyze the similes of nature used in the work “White Fang” and determine their translation characteristics into Azerbaijani. Research conducted in this direction can contribute to a deeper understanding of the existing problems in the field of literary translation and the identification of effective translation strategies. Meanwhile, results can play a role of methodological base for future researches.

The analysis of similes related to nature in Jack London's *White Fang* shows that these artistic means do not only have a descriptive function, but also act as one of the main elements that form the semantic depth and emotional impact of the text. The author Jack London creates dynamic and vivid images through similes, presenting natural phenomena and the characteristics of the wild environment in parallel with human and animal behavior [7, p.327]. Moreover, similes play a role like a cognitive bridge between reader perception and complex features of wild nature, and service to present unclear notions more understandable and emotionally acceptable [6, p.3-15].

The similes found in the work mainly reflect the harsh and changeable characteristics of nature. For example, the metaphor “as cold as ice”, used when describing cold weather, symbolizes not only the temperature, but also the cruelty and danger of the environment. Translated into Azerbaijani as “as cold as ice”, this expression is considered an adequate equivalent both semantically and stylistically. In such cases, the principle of equivalence is successfully preserved and the emotional impact of the text does not change [10, p.81-92]. These types of universal similes often cause less obstacles, since they are based on general human experiences and sense perception existing in different languages [5, p.55-63].

However, not all similes are so easily translated. In some cases, similes in English are tied to a specific geographical and cultural context. For example, similes describing animal behavior in the wild may be based on images that are unfamiliar to the Azerbaijani reader. In such cases, word-for-word translation may make the text difficult to understand or weaken the imagery. Therefore, the translator should either adapt the simile based on the principle of functional compatibility or choose an alternative expression that is appropriate for the cultural context of the target language [16, p.31-45]. For this reason, translation is interpretative process, and translator must to try not only to preserve form, but also to preserve context and function [14, p.240].

The analysis shows that the most commonly used methods in the translation of similes related to nature are word-for-word translation, modulation, and adaptation. Word-for-word translation is mainly successful in similes that are universal and have a similar semantic field in both languages. The modulation method is applied to create a more natural and acceptable expression by changing the meaning. Adaptation is used more often to eliminate cultural differences, and in this case the original simile is reconstructed in a more understandable form for the reader of the target language [1, p.72-85]. Additionally, in some cases, explicitation strategy is used, this means that, implicate meaning in source text is expressed more explicit (more understandable) in target language, and this services reader to understand the text better

[2, p.17-35].

In addition, stylistic adequacy also plays an important role in the translation of similes. The language of the work “White Fang” is simple, but effective and figurative. Preserving this style should be one of the main goals during translation. If the translator focuses only on lexical consistency, the artistic value of the text may weaken. Therefore, both semantic accuracy and aesthetic consistency should be balanced in the translation of similes [11, p.159-167]. This balance is explained by functional equivalent terms, i.e. the translated text must cause an effect similar to that created by original text in target audience [12, p.10-14].

As a result, the analysis shows that the translation of similes related to nature into Azerbaijani is a multifaceted and complex process. In this process, it is important to take into account, along with language knowledge, the cultural context, stylistic features, and the readership. Through properly selected translation strategies, both the meaning and emotional impact of the original text can be preserved, which is one of the main goals of literary translation [3, p.103]. Furthermore, approaches and decisions chosen by translator play a significance role to form final text, and this process determines “visibility” of the translator within the text [4, p.256].

Table 1: *Translation of Nature-Related Similes from English into Azerbaijani in White Fang*

No	Original Simile (English)	Literal Translation (Azerbaijani)	Translation Strategy	Analysis
1	eyes gleaming like live coals	Köz kimi parıldayan iki göz	Equivalence	Fully equivalent; preserves both meaning and stylistic effect
2	like greased lightning'	Şimşək kimi götürülürdü	Modulation	Slight shift in meaning to sound more natural in Azerbaijani
3	as merciless as the frost	şaxta kimi amansız	Equivalence	Direct and natural equivalent; maintains imagery
4	...froze as a marble statue does.	sanki mərmər heykələ dönmüşdü	Adaptation	Adjusted for fluency and cultural clarity
5	it was like the trap,	...elə bil o, tələyə düşmüşdü.	Modulation	Intensifies emotional impact in target language
6	like a big husky sled-dog,	Əsl qoşqu itidir	Adaptation	Better reflects natural Azerbaijani expression
7	The blows fell like rain	Zərbələr yağış kimi yağırdı	Equivalence	Common simile in both languages
8	... this wall was to him like the sun of his world.	... ona divar kimi—ışıq divarı kimi görünürdü	Modulation	Conceptual shift; image simplified
9	and their little pup-pet-bodies crawled	canavar balaları da instinktsiz-filansız lap	Adaptation	Adapted to culturally familiar imagery

	blindly and chemically, like the tendrils of a vine.	üzüm tənəkləri kimi işığa doğru sürünürdülər.		
10	Suddenly he snapped, striking with his fangs like a snake.	Birdən onun da dişləri ağardı və kəskin metal səsi çıxararaq havada şaqıldadı	Omission	Simile (“like a snake”) completely omitted; replaced with a different descriptive expression, original imagery lost

Source: Jack London. (1906). *White Fang*. New York: Macmillan. Retrieved April 2, 2026, from <https://www.gutenberg.org/ebooks/910>

The table 1 titled “*Translation of Nature-Related Similes from English into Azerbaijani in White Fang*” presents a comparative analysis of how similes related to nature are translated from English into Azerbaijani. It systematically demonstrates the relationship between the original expressions and their translated equivalents, highlighting both linguistic and stylistic transformations [9, p.394].

Firstly, the table shows that equivalence is the most effective strategy when the simile exists in both languages with similar semantic and cultural meanings. Examples such as “eyes gleaming like live coals” → “köz kimi parıldayan iki göz” and “the blows fell like rain” → “zərbələr yağış kimi yağdı” illustrate that direct translation can preserve both meaning and imagery without loss of expressive power.

Secondly, the use of modulation is evident in cases where a literal translation would sound unnatural or less impactful in Azerbaijani. For instance, “like greased lightning” is translated as “şimşək kimi götürülürdü” where the meaning is slightly adjusted to enhance emotional intensity. This demonstrates how translators reshape expressions to better fit the stylistic norms of the target language [15, p.1-12].

Thirdly, the table highlights the importance of adaptation, especially when dealing with culturally specific or less familiar imagery. Expressions like “froze as a marble statue does” are rendered as “sanki mərmər heykələ dönmüşdü” ensuring that the translation reflects natural usage in Azerbaijani rather than a rigid literal form [13, p.88-95].

Finally one of the major strategies is omission. This strategy is often applied in situations where a full translation of the simile is not essential or it is not natural in the target language. In these cases, text is made more laconic and legible by omitting common elements. However, this method must be used carefully, because excessive omission can cause to a reduction of figurative and emotional value of work [1, p.72-85].

Overall, the table illustrates that the translation of similes is not merely a lexical process but a complex interpretative act. It requires balancing semantic accuracy, cultural relevance, and stylistic fluency. The examples confirm that successful translation depends on the translator’s ability to select appropriate strategies based on context, ensuring that the original aesthetic and emotional impact created by Jack London is effectively preserved in the target language [17, p.101-110]. As a result, the table shows that translation is multi-level and dynamic process, and emphasizes importance of making of every translation decisions based on concret context.

In conclusion, the translation of the similes related to nature in the work *White Fang* from English into Azerbaijani shows that this process is a complex activity that requires not only linguistic compatibility, but also stylistic and cultural adaptation. The analysis conducted proves that similes play an important role in the formation of the artistic and aesthetic value of the work, and their correct translation is of particular importance in terms of preserving the emotional impact of the text.

The results of the study show that some similes can be successfully translated by direct equivalence, since they are based on common images existing in both languages. However, for more complex and culturally context-dependent similes, the application of translation strategies such as adaptation and modulation becomes necessary. This reveals the importance of the translator's not only linguistic knowledge, but also intercultural understanding and artistic thinking skills.

At the same time, it was determined that during translation, not only semantic accuracy, but also stylistic compatibility should be maintained. Otherwise, the poetic effect of the text may weaken and the emotional effect it creates on the reader may be lost. In this regard, a balanced approach - that is, adequacy in terms of both meaning and artistic form - acts as the main principle when translating similes.

Additionally, it should be mentioned that when the novel was translated into Azerbaijani, omission strategy was used in minimal level. This means that, in the translation process, all semantic and stylistic elements were preserved as much as possible to not destroy concept and figurative effect of text, only some parts that had repetitive feature or weak functional effect were omitted. And this served to preserve original, emotional, anaesthetic value of the novel.

Thus, for the successful transfer of artistic images created by Jack London into Azerbaijani, it is important to use flexible and contextual translation strategies. This approach allows both to preserve the aesthetic features of the original text and to form a text that is understandable and effective for the target language reader.

Actuality of the theme. While translation of similes used in artistic works creates special difficulties for translators. Because similes are not merely linguistics units, but also reflect common cultural and national features. Similes used in the different languages manifest itself culture, worldview, and historical development of one language. Therefore translating similes from one language to other, protection of their semantic contents, stylistic nuances, and emotional impact is the important issue.

When translating from English to Azerbaijani, some similes have no direct equivalents. In this case, translators have to use different transformation methods. However, it causes common issues in translation process. Thus, the study of translation characteristics of similes used in artistic works in one of the actual issues both for linguistics and translation theory.

The scientific novelty. The scientific novelty of the thesis is consist of it that in this thesis nature-related similes in Jack London's novel *White Fang* systematically investigated, and their translation characteristics from English into Azerbaijani were analyzed. The semantic and structure features of these similes, and main strategies and transformation ways used during their translation process were determined during the research.

The practical significance of the thesis. The practical significance of the research is that

its results may be utilized in the translation practice and in the teaching process. It is possible the usage of the findings of this research at higher education institutions during teaching of translation theory, stylistics, and English classes.

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M.H. Mammadova

**The problem of conveyance of similes from the novel “White Fang”
from english into Azerbaijani**

Summary

The topic of translating similes related to nature in Jack London's White Fang into Azerbaijani is of great importance both from an artistic-aesthetic and linguistic point of view. In this work, nature not only plays the role of a background, but also acts as one of the main tools in shaping the character of the characters, developing events and conveying the author's ideas. London effectively presents the harshness, beauty and dynamism of the wild environment to the reader by using rich similes in his descriptions of nature.

The main problem when translating similes related to nature is the existence of semantic, stylistic and cultural differences between the source language (English) and the target language (Azerbaijani). Some similes used in English may not create the same emotional and figurative effect in Azerbaijani when directly translated. Therefore, the translator must either use equivalent expressions or transform the metaphor appropriately based on the principle of functional compatibility.

The analysis conducted within the framework of the topic shows that the main strategies used in the translation of nature-related similes are word-for-word translation, adaptation, modulation and equivalence. For example, a metaphor such as “as cold as ice” successfully finds its equivalent in the Azerbaijani language in the form of “буз kimi сайд” and semantic compatibility is preserved. However, in some cases, since the cultural context of the original metaphor is different, the translator must choose a more appropriate and acceptable expression. For instance unclear nature-related similes for Azerbaijani readers may be replaced with more familiar phenomena. In these cases, the main goal is not direct translation of notion, but the goal is to convey emotional and aesthetic effect of original notion to target audience from source language.

M.H. Məmmədova

**“Ağ Diş” romanındaki bənzətmələrin ingilis dilindən Azərbaycan
dilinə tərcüməsi problemi**

Xülasə

Cek Londonun “Ağ Diş” əsərindəki təbiətlə bağlı bənzətmələrin Azərbaycan dilinə tərcüməsi mövzusu həm bədii-estetik, həm də linqvistik baxımdan böyük əhəmiyyət kəsb edir. Bu əsərdə təbiət yalnız fon rolunu oynamır, həm də personajların xarakterinin formalaşmasında, hadisələrin inkişaf etdirilməsində və müəllifin fikirlərinin çatdırılmasında əsas vasitələrdən biri kimi çıxış edir. London təbiət təsvirlərində zəngin bənzətmələrdən istifadə edərək vəhşi mühitin sərtliyini, gözəlliyini və dinamizmini oxucuya effektiv şəkildə təqdim edir.

Təbiətlə bağlı bənzətmələrin tərcüməsində əsas problem mənbə dili (ingilis dili) ilə hədəf dili (azərbaycan dili) arasında semantik, stilistik və mədəni fərqlərin mövcudluğudur. İngilis dilində istifadə olunan bəzi bənzətmələr birbaşa tərcümə edildikdə Azərbaycan dilində eyni emosional və məcazi təsir yaratmaya bilər. Buna görə də tərcüməçi ya ekvivalent ifadələrdən

istifadə etməli, ya da funksional uyğunluq prinsipinə əsaslanaraq bənzətməni müvafiq şəkildə çevirməlidir.

Mövzu çərçivəsində aparılan təhlil göstərir ki, təbiətlə bağlı bənzətmələrin tərcüməsində istifadə olunan əsas strategiyalar sözbəsöz tərcümə, uyğunlaşma, modulyasiya və ekvivalentlikdir. Məsələn, “buz kimi soyuq” kimi bənzətmə Azərbaycan dilində “buz kimi səş” şəklində uğurla öz ekvivalentini tapır və semantik uyğunluq qorunur. Lakin bəzi hallarda orijinal bənzətmənin mədəni konteksti fərqli olduğundan, tərcüməçi daha uyğun və məqbul bir ifadə seçməlidir. Məsələn azərbaycanlı oxucular üçün aydın olmayan təbiətlə əlaqəli bənzətmələr daha tanış anlayışlar ilə əvəzlənə bilər. Bu zaman əsas məqsəd ifadəni birbaşa tərcümə etməkdən çox orijinal anlayışın emosional və estetik yükünü mənbə dildən hədəf auditoriyaya çatdırmaqdır.

M.X.Мамедова

Проблема передачи сравнений из романа «Белый Клык» с английского на Азербайджанский язык

Резюме

Тема перевода сравнений, связанных с природой, в романе Джека Лондона «Белый Клык» на азербайджанский язык имеет большое значение как с художественно-эстетической, так и с лингвистической точки зрения. В этом произведении природа играет не только роль фона, но и выступает одним из главных инструментов в раскрытии характера персонажей, развитии событий и передаче идей автора. Лондон эффективно передаёт суровость, красоту и динамику дикой среды читателю, используя богатые сравнения в своих описаниях природы.

Основная проблема при переводе сравнений, связанных с природой, заключается в существовании семантических, стилистических и культурных различий между исходным языком (английским) и целевым языком (азербайджанским). Некоторые сравнения, используемые в английском языке, могут не создавать того же эмоционального и образного эффекта в азербайджанском языке при прямом переводе. Поэтому переводчик должен либо использовать эквивалентные выражения, либо трансформировать метафору соответствующим образом на основе принципа функциональной совместимости.

Анализ, проведённый в рамках данной темы, показывает, что основными стратегиями, применяемыми при переводе сравнений, связанных с природой, являются дословный перевод, адаптация, модуляция и эквивалентность. Например, метафора «as cold as ice» успешно находит свой эквивалент в азербайджанском языке в форме «буз кими сайд», и семантическая совместимость сохраняется. Однако в некоторых случаях, поскольку культурный контекст исходной метафоры отличается, переводчик должен выбрать более подходящее и приемлемое выражение.

Так, непонятные для азербайджанских читателей сравнения, связанные с природой, могут быть заменены более знакомыми явлениями. В этих случаях главная цель заключается не в прямом переводе понятия, а в передаче эмоционального и эстетического эффекта исходного понятия целевой аудитории с исходного языка.

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