

WAYS OF PRESERVING THE MEANING OF STYLISTIC DEVICES AND EXPRESSIVE MEANS OF THE SOURCE TEXT INTO THE TARGET TEXT

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Abstract

This paper is devoted to stylistic analysis of literary translation from Uzbek into English by the examples of expressive means and stylistic devices. The peculiarities of Uzbek literary texts in its origin language, the author's style and expressions, linguistic and stylistic approaches of the text include the transmission to target language, the ways and methods that can determine those peculiarities in English language. The identification of proper equivalency to source text stylistic devices and expressive means, the methods of preserving semantic meaning of source text stylistic devices into target text according to linguistic, extra-linguistic and socio-cultural approaches. The translator's attitude towards the original source literary text and the translation to target language. The preservation of the semantic meaning of the source text into target text according to the equivalents norms and correspondences which has been chosen by the skills of translators. Levels as equivalents, sub-equivalent and non-equivalent or descriptive in a role of conveying the stylistic devices and expressive means into target language.

Keywords

stylistic devices, equivalency, extra-linguistics, preservation, pun, synecdoche, simile, oxymoron, hyperbole, repetition, chiasmus, onomatopoeia

СПОСОБЫ СОХРАНЕНИЯ ЗНАЧЕНИЕ СТИЛИСТИЧЕСКИХ ПРИЕМОМ И ВЫРАЗИТЕЛЬНЫХ СРЕДСТВ ИСХОДНОГО ТЕКСТА В ПЕРЕВОДИМОМ ТЕКСТЕ

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Аннотация

Эта работа посвящается стилистическому анализу литературного перевода с узбекского на английский с примерами выразительных средств и стилистическими приёмами. Особенности узбекского литературного текстов в языке их происхождение, стиль и выражения автора, перевод лингвистических и стилистических подходов текста на переводимый язык, способы и методы определение этих особенностей в английском языке. Определение надлежащих эквивалентов к данному стилистическим приемам и выразительным средств исходного текста, методы сохранение семантического значение стилистических приемов исходного текста на переводимый текст в соответствии лингвистического, экстралингвистического и социально-культурного подходов. Отношение переводчика к исходному материалу литературного текста и перевод к цело-направленному языку. Сохранение семантического значение исходного текста на переводимый текст с соответствием эквивалентных норм и слов выбранные с помощью мастерство переводчиков. Эквивалентные, суб-эквивалентные, нулевые эквивалентные или описательные степени в роли передачи стилистических приемов и выразительных средств на переводимый язык.

Ключевые слова

стилистические приемы, эквивалентность, экстра-лингвистика, сохранение, игра слов, синекдоха, сравнение, оксюморон, гипербола, повторение, хиазм, звукоподражание

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Anotatsiya

Ushbu maqola uslubiy va tasviriy vositalarning misolida o'zbek tilidan ingliz tiliga qilingan badiiy tarjimaning uslubiy tahlilini o'z ichiga oladi. O'zbek badiiy matnning asliyatdagi o'ziga xosligi, muallifning uslubi va ifodasi, matndagi lingvistik va uslubiy yondashuvlarning tarjima tilidagi ko'rinishi, ushbu xususiyatlarning ingliz tilida aniqlashtirishning usullari. Berilgan aslyat matndagi uslubiy va ifodali vositalarning muqobil ekvivalentligini berish, tarjima tilida lingvistik, ekstralingvistik va ijtimoiy-madaniy yondashuvlar asosida aslyat tildagi uslubiy vositalarning semantik ma'nosini saqlash usullari. Tarjimonning aslyat badiiy matnga bo'lgan munosabati va uning tarjima tiliga o'girishi. Tarjimonning mahorati ostida tanlangan muqobil so'zlar asosida aslyatdagi matnning tarjima tilida semantik ma'noni saqlash. Muqobil, qisman muqobil, muqobilsiz yoki tasviriy darajalarning tarjima davomida uslubiy va ifodali vositalarni yetkazib berishdagi vazifasi va o'rni.

Kalit so'zlar

uslubiy vositalar, ekvivalentlik, ekstra-lingvistika, saqlash, so'z o'yini, sinekdoxa, o'xshatish, oksimaron, giperbola, takrorlash, xiyazm, tovushga taqlid

Introduction

As a third-role player in translation of literary text, the translator should strive to preserve the meaning of the source text to target language text. The most important role in translation refers to linguistic, extra-linguistic and lingua-stylistic approaches of the both languages. The stylistic approach should be used commonly in translation, where the linguistic approach is obvious for both languages. The priority of impressiveness of the source literary text relies on author's experienced style or stylistic devices that contribute increasing the emotionality in the context. Those stylistic units can be obtained some extra-linguistic approaches, which followed by culture-specific words, phraseological units, realis or customary words. Thus, the challenge of translator is to convey the relevant sub-stylistic devices into target language, considering the linguistic and extra-linguistic approaches. In this case, the literary translation, both significant stylistic devices in source and translated languages demand the resulted solutions. Particularly, have been chosen Uzbek-English literary translation examples, because they play the most important role to identify the differences and exclusively to contribute literal value of the work. From translators requires the proficiency and the skill to realize

the distinction between two languages, while the translation process is widely occurred in rendering the stylistic substitutes of both languages. Indeed, the lack in translation may lead the misunderstandings between source and target texts. The point of subsequent decision of translator influences the diverse or relevant results of purpose.

Materials and Methods

The stylistic devices and expressive means of source literary text refer to author's style, the translation of the subsequent stylistic devices should convey to target text relevant to the proficiency of translator in accordance to contribute the brightness and colorfulness of the context. Therefore, it has to be described that "the distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concepts of style: that of style as the dress of thoughts" [1, 13]. It has to mention, that the distinction between source literary text and target transformed text relies on transformational-translation diverse of suggested acquainted words and stylistic devices. The word "equivalency" is deeply studied in translation theory of literary texts, with the approaches of units that facilitate the literacy of the passage to the receivers in the target language. But it may not only equivalent sufficient words convey the exact reflection of the source language units, such as expressive means and stylistic devices. However, the translator can modify them eventually or determine with neutral words to simplify the understandings of the passage.

Depending on the context the translator should establish author's style and the essence of the content that renders the stylistic units. If the consequence of the passage is not clear to translator, then he or she can include neutral words in order to convey the main idea of the context.

As for I. Retsker "one of the tasks of the translator is to convey the complete meaning and content, preserving its stylistic peculiarities and expressiveness" [4, 4]. The relevant of expressive means and stylistic devices between source text and target text can be differ, in accordance, that each device which the author refers, exclusively occurred by extra-linguistic approaches, such as culture, the ways of living, thoughts, behavior and other factors that author relies upon it.

Translator's mission is not only to find out the proper equivalency to the given stylistic devices in source text, but the main function is how to express and to convey the meaning to the target language readers. Here translator has several options to define them into target text. If the content is given the own stylistic devices of the author in source text, the translator could transform them by another stylistic devices in target text, the reason when there are no any sufficient stylistic

devices that may allow the collaboration of both language units. Sometimes, it may be unknown some of the stylistic devices in the source text or they can be unfamiliar. However, most of those devices come along with the realis or customary words of source language units. In this case, translator refers to the whole content of the literary text to retrieve the main idea of the passage. In order to convey the whole saved meaning, the translator should determine the passage which is described by the author, the character of the heroes through the description, inter-cultural differences and periodical time when the story took in.

Accordingly, translator may exclude or omit some stylistic devices during the translation in target language, in order to preserve the meaning of the context and convey it to target language representatives. But it has to be mentioned, that not all the time the translators can omit, because it eliminates the colorfulness of the content. So, the translator may use the transformation units in order to convey the equivalence that is sufficient to source units. Thus, "In a base of transformations, that the context is being transmitted relies the compositional structure of the content and the components of source units, which involves non-equivalent construction" [7, 191]. To avoid this negligence, they contribute to create own stylistic devices which are familiar to target language readers. It should be noted that by replacement of another stylistic devices the translator could save the semantic meaning of the content, so it would be understandable for both language units. According to the following materials and diversity, the perception of stylistic devices and expressive means in a source text are distinguished into three levels, while they are being transmitted in the target language stylistic units. According to the following materials and diversity, the perception of stylistic devices and expressive means in a source text are distinguished into three levels, while they are being transmitted in the target language stylistic units.

The first one, the proper equivalency where the translator's emphasis during the translation is on preserving the same stylistic devices or expressive means which have been already given in the source text and used by the author. This level gives an opportunity to save the author's used style, while during the translation it is conveyed by translator in target language. In the second type the translator tries to preserve the lingua-stylistic units of the source text, the translation will be followed by using another stylistic device or expressive means whereby contradictory to author's style. The process is related with linguistic approaches of the context. In this case, common features of linguistic structures of the text in source language can be derived and reshaped in the target language linguistic structures. The stylistic device which is used in translation serves to preserve the

meaning of whole content. The third type is identifying the stylistic devices and expressive means of source text by non-equivalent words, rather called as neutral-descriptive words. During the translation, the translator faces to some extra-linguistic features of the content. The different type of realis, customary words and some other culture specific words are the frequent method of author, where reflects them along with the stylistic approaches. In this case, the translation can not be done directly, some descriptive method followed by neutral words combination can assist to determine the meaning of the content in target language. Mostly, it depends on whole content's structure. In this work we tried to conduct a stylistic analysis of the Uzbek-English translation, by using examples of translations of stylistic devices and expressive means.

Results and Discussions

The main objection of source text components translating into target language should confirm the preservation of compound meanings of both literary texts, in source language and target language. The stylistic devices and expressive means in this role have to be taken into the consideration of semantic value. Thus, to find out an equivalence in target language consider as a main purpose of translator. Furthermore, in some cases, in order to preserve the whole content semantic value, the stylistic devices in source text can be transmitted by sub-equivalence or replaced by target language readers' familiar words neutralized in the content.

The analysis of the first example:

In source material:

"Turobjon tugunchani orqasiga bekitib tegishdi:

-Akajon, degin!

-Akajon, jon aka! " [10, 9].

In English version:

"Turobjon hid the bundle behind his back

*Call me **brother!***

***Brother, my dear brother!**"*.

In this mentioned example, the collaboration can be considered by grammatical and stylistic aspects. Here is used the stylistic device where intensifies the structure of communication. The main attention of readers drops on repeated words in the content. The word "**brother**" which is used by author in repetition is a main view that enhance the meaning. The translation preserves the repetition as it is equivalent to the source text units. As by repetition the author addresses the points of communication. Any changes can cause deducing of meaning. The stylistic purpose of translation is undermined. Have a look to another analysis.

In source material:

"Hovli yuzida aylanib yurgan oqsoq mushuk to'kilgan jo'xorini iskab ko'rdi, ma'qul bo'lmadi, shekilli. Turobjonga qarab shikoyatomuz myau dedi" [10, 9].

In English:

"A lame cat which was wandering through the courtyard went over to the spilled corn and smelled it. Apparently, it did not like the corn, and looking at Turobjon it meowed mournfully".

The passage is described by animal appearance, whereby the author gives the description of situation. The content is used another stylistic device, that is called phonetic stylistic device units. The translation preserves the following onomatopoeia in target language, as it belongs to speech sounds of animal. The translator uses the same, proper equivalent stylistic device that have been already established by author. By this stylistic device the author wants to convey the sorrow attitude of animal toward the environment.

The same phenomenon can be seen in English-Uzbek translation of literary text. For example:

"And corn-fields forest-high, the mighty mastiffs, the monster cats, the tower-like men and women, of the other" [9, 17].

"Baland o'rmonlar kabi makkajo'xori dalalari, qudratli itlar, bahaybat mushuklar va minora kabi baland bo'yli erkak va ayollar".

"I have no relative but the universal mother, Nature: I will seek her breast and ask repose" [9, 492].

"Mening ona tabiatdan o'zga do'stim yo'q: Men undan ko'mak va panoh so'rayman".

In both examples simile and personification are fully preserved in delivering their complete stylistic meaning and as for the expressive means are absolutely equal.

Next example:

"Bobomiz shunda-da bir nimani eshitmadilar. Chuqur tin oldilar" [11, 3].

In English:

"Even now he could not hear anything. He inhaled fresh air".

Compare these two parts in source language and target language, we come across with the diversity. The source text is used the synecdoche "tin oldilar", that identifies the physical case of old man in the passage. Hence, the English version omits that stylistic device, simplifying it for understanding to target language readers. The translation process uses "inhaled fresh air" descriptive-neutral words, in order to paraphrase to origin language synecdoche, though there is no any equal

stylistic device which can refer the word “**tin oldilar**” in English language. By neutralization the whole content meaning is preserved, though the stylistic device is omitted in target language.

Expressing through the neutral-descriptive structures is also applicable in English language. For instance:

“Of these, **death-white realms** I formed an idea of my own” [10, 8].

“*Shuning uchun men o‘zinning **amalga oshirilishi kutilayotgan** g‘oyamni shakllantirdim*”.

In the following sentence the stylistic device oxymoron is transformed through the neutral words in target language, transferring the meaning of stylistic device in source language.

Below we consider another way to elaborate the stylistic devices and expressive means from source text to target text.

In the source material:

“*Sag‘ir yangamga yaxshi ko‘rinayin deya, **o‘ziday satillarda** suv tashidi*” [11, 3].

In English language:

“*The orphan pretending a good girl, carried **big pails the size of her own***”.

The source text is given description of the thing and person through the simile, the stylistic device that compares two things related to different classes. The Uzbek version simile “**o‘ziday satillarda**” conveys the similarity of two things, where the English version “**big pails the size of her own**” enhances the exaggeration of meaning in the sentence. The translation process cannot use the same stylistic device by adding the auxiliary words of simile “**like**” or “**as**” though they may reduce the colorfulness of the content and leads to confusion, by saying “**big pails like her**” may contribute insufficient image to foreign readers. Instead, the translator contributed to create another stylistic device, hyperbole in target language, in order to convey the deep impressiveness to foreign readers and appropriate sub-equivalent stylistic device rather than simile that used by author above.

According to some facts: “Formulated in basic terms, the intercultural task of prosaic translation may be expressed as follows: to translate a literary work from a language to another language means to lose as little as possible of its original cultural authenticity while preserving as much possible of its intercultural value. In the other words, the aim is to reconstruct the imagery of the source text as a system into the target culture by means of the target language and literary traditions” [6, 22]. It is highly connected with the literary effect that involves the potential aesthetic characteristics. Thus, “Literary language is highly connotative and

subjective because each literary author through his power of imagination uses certain literary techniques such as figures of speech, proverbs and homonyms through which he weaves literary forms” [3, 15]. As per R. Carter “Literature, as an academic subject, is not restricted to the study of characters, plots and images; it also enables us to investigate the intellectual climate, the social structures and the moral and emotional dilemmas of cultures past and present, familiar and strange” [2, 26]. Accordingly, we can deliberate this point of you through the description of famous Russian scientist I.V. Arnold, as mentioned: “literary style does not have the territorial barriers and it seems to be more traditional than the colloquial one. For this type of style is peculiar the monologue or narrative character of the passage. Syntactical and lexical structures vary with exactness that are necessary for the developing of context accuracy” [8, 249]. “A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Translator should know his native language so that it will not become some kind of a hybrid expression but vice versa, to make an expression adequate, equal to the original meaning and to please the target language (TL) as well” [5, 46]. In this term, we propose to approach the question of the translation of literary works through close analysis of examples, not so much to evaluate the products but rather to show how specific problems of translation can emerge from the individual translator selection of criteria.

The abovementioned examples co-related along with author’s style in using the expressive means and stylistic devices in his fiction must be realized by the translator in the all-widely formats of aspects, such as linguistic, extra-linguistic, lexical, phraseological and stylistic units during the translation. Translator should conduct himself sufficiently as the third part of role-player between two nations during the recognizing the differences. Translation of any fiction to foreign language should create the same emotions, impressiveness and conduction, that native language readers can involve them. The translator should be aware of the author’s style, while background knowledge is very important for recognizing the culture specific words, history and traditions of the origin text units. On other hand, the translation is a difficult process, where demands all language units, including source language and their equivalent units in target language. In most cases, the translation of stylistic units and expressive means into target language refers the challenge for translators, how to convey the perception of them and preserving the semantic and structural meanings of the phenomenon.

Conclusion

It is conducted the stylistic analysis on the examples of translation Uzbek literature prose into English. The matter includes the conclusion to the perception of translation of stylistic devices and expressive means into foreign language through the distinction of both language units, linguistic, extra-linguistic and stylistic aspects. The main criteria, the term of equivalence in translation is regarded as a specific, multi-functional approach which has been chosen in transmission of stylistic units as proper equivalent, sub-equivalent and non-equivalent or descriptive-neutral method of conveying the perception of stylistic devices into translating language. For those situations, the translator plays the most important role to convey the adequate translation, recognizing interlingual differences. To conclude, it has to be mentioned, that the preserving of semantic meaning of stylistic units depend on co-relation of both interlingual communicative approaches. In any other methods, the communicative approaches should be rendered from source text to target text. The semantic structure of the sentence has to be conveyed from one language to another according to both languages' linguistic, extra-linguistic, lexical and stylistic perspectives.

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