Stylistic Devices of Literary Texts in English and Uzbek

Urinboeva Saodatxon Maxammadjon qizi [1]

[1] Master's degree student at Uzbekistan State World Languages University

Abstract: This paper is devoted to stylistic approaches of literary translation rendered in extra-linguistic approaches. The peculiarities of origin text, the author's style and expressions, stylistic approaches of the text include the transmission to target language. The translator's attitude towards the cultural-bound stylistic units of the source literary text and their translation to target language. The preservation of linguacultural, phraseological and socio-cultural words from one language to another according to translation rules.

Keywords: stylistic approaches, extra-linguistics, culture-specific words, national color, phraseological words, linguacultural words, socio-linguistic approach.

Introduction

in this article is has been investigated the lingua stylistic features 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. Every stylistic devices and expressive means can be formed in a base of linguacultural, phraseological and socio-cultural words which specify the national features of source literary text. Referring to the background knowledge the translator has to convey the meaning of culture-specific words, preserving their usages into target language. The translator pays an attention how to transmit these stylistically bounded words, whether preserving the stylistic or rather an extra-linguistic patterns. But, the translation process refers to the second one through the first which is necessary for recipients to understand the national color. In this case, the stylistic units play a role of mediator in the expression of subsequent cultural words.

Methods and materials The lingua stylistic analysis are included the multi-functionality of the usages of the stylistic devices and expressive means in order to create the emotionality of the context in literary texts. The author's style that has been already existed in the literal prose can be determined through the chosen stylistic properties of a language. As E. Black mentioned: "It is to be expected that literary analysis will differ from ordinary conversation and some written works since any published work is subject to a process of careful composition and much revision"[1: p.3]. Accordingly, the author conveys those emotions in the context by evaluating the stylistic approaches of the utterances which can be held through the extra-linguistic proposals of the source language. Thus, the translation process demands a lot of efforts to preserve those semantic uniqeness, while the work is transmitting from source language into target language. In most cases, the extra-linguistic approaches of the origin language may lead to confusion for translators, therefore, the professional translators should be aware of these patterns during the translation of literary texts, preserving the author's style, the meaning of stylistic devices and expressive means and conveying them to the target language recipients for the accurate understandings. The peculiarities of literary texts are based on stylistical majority and richness of the word combinations, which include the national

color, traditions and customs, ways of communication, culture and social behalfness. In this situation, the stylistics of the literary prose deals with other disciplines, such as lingua-culturology, phraseology and sociolinguistics, in which the root of stylistic units are founded in an essence of national features of a certain nations in a specific period of time. As for literary translators, it gives the great challenges to them, how to act during the translation of stylistic units, though they depend on extra-linguistic characteristics of a source language. Because, mainly the stylistic approaches of a literary text are an act of communication that appeared in a specific language, whereby the objective of the study of the following above mentioned disciplines. As for J. C. Catford: "Language is a type of patterned human behavior, it is a way, perhaps the most important way, in which human beings interact in social situation".[1] Accordingly, the solution reflects also the pragmatical points of translation where the lexical units are highly studied. While the translation process is being carried, the translators should not put in direct translation of stylistic devices and expressive means, as they may lead subsequently for the wrong perception of recipients. So, the translators' attitude towards the transmission of these stylistic devices and expressive means expresses through the background knowledge of translators related to the national features of the original language. The translation's goal is aimed for identification of national uniqueness of the source language into the target language and the ways of conveying them. Lack of understanding and poor translation can lead to misunderstanding and cultural errors in a transmission of national phenomena. Basically, any of stylistic units can be deeply related with cultural phenomenon of original language that occurs in a culture of certain nations. Such kind of stylistic units may be evaluated in an effect of cultural words, phraseological and socio-cultural patterns. As a reason, a translator comes across several approaches during the translation, whether to preserve the semantic meaning of culture-specific words in a context or the usages of stylistic devices. In this case, subsequently the translator uses the methods and ways to translate them from the source language into the target language:

1) Linguacultural words in a base of stylistic units can be done through the lexical and grammatical transformations.

2) Phraseological words in a base of stylistic units follow the "equivalency" methods, as **a complete equivalency** where the units of both languages are equal semantically and structurally, **a partial equivalency** refers the identity of some structures within context, that are semantically close to each other, **a zero equivalency** that is completely unequal languages' units. The translator has the choice out of equivalent bounded translation methods that form according to the target language norms both linguistically and extra-linguistically.

3) Socio-cultural words in a base of stylistic units refers the lexical and grammatical transformations[2].

Results and Discussions 1). Stylistically bounded linguacultural words are mainly relevant with the cultural and traditional habits of native people which are peculiar to source language. Target language recipients may not obtain the perception of these linguacultural words directly in their own language. Therefore, the translator plays a great role to convey such kind of word combinations to the recipients. Overall, the translator tries to use methods, that can collaborate the relevance between two languages. The main goal of translational rocess in this occasion is preserving the meaning of linguacultural specific words in a base of stylistic units. The analysis of the first example: In source material:

Turobjon tugunchani orqasiga bekitib tegishdi: -Akajon, degin! -Akajon, joon aka![3]

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[1] Catford, J.C. (1978). A linguistic theory of translation. Oxford University press. Pp 76-80
[2] Watson, G., & Zyngier, S. (Eds.). (2006). Literature and stylistics for
language learners: Theory and practice. Springer.

In English version: *Turobjon hid the bundle behind his back Call me brother! Brother, my dear brother!*[4]

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. However in English culture women do not call their husband as brother, so it would be better if the translator avoid using word for word translation, as it may lead to misunderstandings, so far it does not exist in translating language. Instead of this other special words like hubby or honey would be more suitable in order to transfer the real meaning. The translator establishes the descriptive method, as this metonymy describes the local culture of Uzbek people. 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 has been already established by author. By this stylistic device the author wants to convey the sorrow attitude of animal toward the environment. There is no need to replace or elaborate the word to its sub-equivalency. Next example:

In source text: *Bobomiz shunda-da bir nimani eshitmadilar. Chuqur tin oldilar.*[5]

In English: *Even now he could not hear anything. He inhaled fresh air.*[6]

Compare these two parts in source language and target language, we come cross with the diversity. The source text is used the synechdoche *"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 synechdoche, though there is no any equal stylistic device which can refers the word *"tin oldilar"* in English language. By neutralization the whole content meaning is preserved, though the stylistic device is omitted in target language.

Next example: *Og'ir bo'lsam-bo'lmasam, Uningiz na salomni biladi, na alikni biladi!*[7]

In English version: *No, I worry, because that boy does not even know to greet!*[8]

The next example follows by another stylistic device in source text, what is called oxymoron. The word combination *"Og'ir bo'lsam-bo'lmasam"* combined grammatically with opposite meaning identifies the emotional case of a person in the extract. Such kind of stylistic device which is used in original text is relevant to native language readers. In translation, it is replaced by the words *"I worry"* that refer the attitude of personage. The translator can not directly translate that stylistic device from source text to target text, considering there is no any proper stylistic equivalent device. The same content is given also the repetition of disjunctive conjunctions in source text, the translation process modulates it through common words, though repetition in target language may eliminate the meaning. The translator remains with neutral words to preserve the semantic meaning and form. That stylistic device in the source text is belonged to socio-cultural aspects of original language representatives that can not be familiar to foreign language readers. Regarding this, the translator tries to avoid the misunderstandings during the translation process. The stylistic devices are neutralized in English version. This kind of differences we can observe in the following example whereby the translator describes by word combinations of the given word play stylistic device in source text.

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3 http://ziyouz.com/books/uzbeknasri/AbdullaQahhor/ Anor/to'plami.pdf 1-bet

4 http://www.ziyouz.uz/en/prose/139-abdulla-kahhor-pomegranate-story p1

5 http://n.ziyouz.com/books/nasri/Tog'ayMurod/Oydinda/yurgan/odamlar(qissa).pdf 54-bet

6 http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story p54

7 http://n.ziyouz.com/books/nasri/Tog'ayMurod/Oydinda/yurgan/odamlar(qissa).pdf 78-bet

8 http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story p78

In source material: *Og'ayni-jamoalar birovu u dedi, birovi bu dedi.*[9]

In English: *Friends and relatives expressed their own opinions.*[10]

Comparatively, the author used widely the word plays, simultaneously occurred by demonstrative pronouns in the sentence. The uzbek words "*U*" and "*Bu*" belong to the same grammar and meaning. It activates the meaning of the passage by playing them into the sentence. The translation process can not borrow that puns as a stylistic device in target language, otherwise it may lead to confusion of meanings in target text. The translation expresses through the word combinations, that preserve the structure and meaning by generalizing them. 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]

In English language: *The orphan pretending a good girl, carried big pails the size of her own.*[12]

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 can not 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.

Phraseological compound sentences are rendered in the literary prose, occurred in the base of stylistic units are the real challenge for translator. As for phraseology, most of phraseological words and idioms are cross-referended with stylistic devices and expressive means. Therefore, "Phraseology is a mode of figuration and a cognitive linguistic approach to figurative language is a tool that helps to perceive, understand and appreciate stylistic use of phraseological units and draw references"[13]. In literary translation it gives some difficulties to translate them though the phraseological words do not obey to any content of the context. Thus, the translator uses the equivalent methods for preserving the phraseological meaning of idioms and phraseological words. Complete, partial and zero equivalency methods may evaluate the meaning of phraseological words in translation. During the transmission the translator's purpose is to preserve the phraseological meaning rather than stylistic units. The following examples can be regarded as the evidences to the theory:

Conclusion

The stylistic approaches of literary translation value with their extra-linguistic effects in the original context. The translator should be aware of these extra-linguistic approaches while translating the stylistic devices and expressive means, because most of them are related to each other. In this case, the translator's background knowledge must be also available to transform these units. It has to be mentioned that national features and color of origin should be preserved, in order to convey to target language recipients. And the stylistic devices may play a role of mediator to express these cultural-bounded extra-linguistic units. In this situation, the most important challenge is the proficiency of a translator to find out an adequate translation that may contribute the perception of origin text into target language by the recipients.

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