

THE STYLISTIC ANALYSIS OF LITERARY TRANSLATION FROM UZBEK INTO ENGLISH

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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 equivalent, sub-equivalent and non-equivalent or descriptive in a role of conveying the stylistic devices and expressive means into target language.

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

Аннотация. Это работа посвящается стилистическому анализу литературного перевода с узбекского на английский с примерами выразительных средств и стилистическими приемами. 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 сохранения семантического значение стилистических приемов исходного текста на переводимый текст в соответствие 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 приёмы, эквивалентность, экстралингвистика, сохранение, игра слов, синекдоха, сравнение, оксюморон, гиперболла, повторение, хиазм, звукоподражание

Anotatsiya. Ushbu maqola uslubiy va ifodali vositalarning misolida o'zbek tilidan ingliz tiliga qilingan badiiy tarjimaning uslubiy tahlilini o'z ichiga oladi. O'zbek badiiy matnining asliyatdagi o'ziga xosligi, muallifning uslubi va ifodasi, matndagi lingvistik va uslubiy yondashuvlarning tarjima tilidagi ko'rinishi, ushbu xususiyatlarning ingliz tilida aniqlashtirishning usullari. Berilgan asliyat matndagi uslubiy va ifodali vositalarning muqobil ekvivalentligini berish, tarjima tilida lingvistik, ekstralingvistik va ijtimoiy-madaniy yondashuvlar asosida asliyat tildagi uslubiy vositalarning semantik ma'nosini saqlash usullari. Tarjimonning asliyat badiiy matnga bo'lgan munosabati va uning tarjima tiliga o'girishi. Tarjimonning mahorati ostida tanlangan muqobil so'zlar asosida asliyatdagi 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, realias 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, cause 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.

Literature review

Literary translation is an art, the transmission of source literary text units to the target text deals with both interlingual approaches. The perception of semantic meaning into target language refers to linguistic, lexical, stylistic approaches, and how they convey into translating language, the process of preservation semantic property of original material into target language units. The literary text is guided as a complicated process to understand it is demanded an effort of translator. "Processing of literary text is often seen as difficult, but also worth the effort as a potentially rich and engaging source of relevant language data from which to learn"¹. Thus, the literary text in source language has variant and complicated substitutes in target language that is vary the collaboration and at the same time involves the relevant features between two languages.

Materials and Methods

Literature is a subject of thoughts, emotive feelings, sense, historical events and essence of author written in combination of words inherited through the ages and years. The usage of words in literary text in the source language are adjusted to give the options to understand the whole content, described by the author to native readers. The author can use the words of his own and choose the style, which denotes his emotive sense, exaggeration of feelings and essential colorfulness of the content motivated through the hero or heroines and personage of the fiction. Thus, in literary text of the source language are widely conceived also extra-linguistic approaches which include cultural differences, habits, customs and thoughts of specific nations and period where the author lived or explored. The content of the passage araised emotionality and impressiveness by means of words and word combinations, sentence structure, compound phrases peculiar by the author in his own style. The style of the author which is used in the context can intensify intentionally some structures and semantic property of a language. The stylistic devices and expressive means rendered in literary text have to be related to the peculiarities of stylistic approaches of the fiction. Here, is an interest for foreign readers to acquire the origin of the source language fiction to their own language. The transmission of the source literary text to the target language deals with the peculiarities of translation rules, understanding differences of representatives of various language groups, linguistic and extra-linguistic approaches of the language. The main objection of translation rules of literary texts from one language to another is to preserve the balance of both interlanguage contextual meaning and forms. "Translation can be given a third role. A thoughtful

¹ Watson, G., & Zyngier, S. (Eds). (2006). Literature and stylistics for language learners: Theory and practice. Springer. 4-page

comparison of two languages allows a more effective identification of the characteristics and the behavior of each”². The comparative method includes the cognitive features of the utterance, while the translation process involves psycholinguistic approach to the utterance. Accordingly, the stylistic approach during the translation is characterized on behalf of mental inclination. The main challenge of professional translators is to identify the expressive means and stylistic devices of a certain target language, that can be equivalent to the source language stylistic units, as acquired those equivalencies by the readers of target language and understood the conscious and intentional emotions created by the author. The stylistic aspects in translation demonstrates, that the contextual meaning of the literary texts in the target language depends on stylistic orientation of both language units. “Translation is the expression in another language of what has been expressed in another source language, preserving semantic and stylistic equivalencies”³.

Indeed, 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. 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. 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 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

² Vinay, J. P., & Darbelnet, J. (1995). Comparative linguistics of French and English: A methodology for translation (Vol.11). John Benjamins Publishing. 8-page

³ As-Safi, A. B. (2011). Translation theories: Strategies and basic theoretical issues. Al Manhal. 10-page

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 realias 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, cause it eliminates the colorfulness of the content. To avoid these negligences, 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. They are the followings:

Proper equivalency	Sub-equivalency	Neutral-descriptive
<i>Sag'ir ana shunday umidga bordi. Sag'ir qorni ochdi. Sag'ir barmog'ini so'rdi. Ammo miq etmadi- The orphan expected this. The orphan wanted to eat. She sucked her finger. She kept silence</i>	<i>Sag'ir yangamga yaxshi ko'rinayin deya, o'ziday satillarda suv tashidi- The orphan pretending a good girl, carried big pails the size of her own</i>	<i>Kelinning ko'rpa-to'shak matolari bilan paxta keldi- Cotton with quilts and mattresses was brought to bride's family</i>

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 realias, 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, joon aka!⁴

In English version:

Turobjon hid the bundle behind his back

Call me brother!

Brother, my dear brother!⁵

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:

⁴ <http://ziyouz.com/books/uzbeknasri/Abdulla%20Qahhor%20Dahshat%20to'plami.pdf> 9-bet

⁵ <http://www.ziyouz.uz/en/prose/139-abdulla-kahhor-pomegranate-story>

*Hovli yuzida aylanib yurgan oqsoq mushuk to'kilgan jo'xorini iskab ko'rdi, ma'qul bo'lmadi, shekilli. Turobjonga qarab shikoyatomuz myau dedi.*⁶

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.*⁷

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. 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.*⁸

In English:

*Even now he could not hear anything. He inhaled fresh air.*⁹

Compare these two parts in source language and target language, we come cross 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 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!*¹⁰

In English version:

*No, I worry, because that boy does not even know to greet!*¹¹

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

⁶ <http://ziyouz.com/books/uzbeknasri/Abdulla%20Qahhor%20Dahshat%20to'plami.pdf> 9-bet

⁷ <http://www.ziyouz.uz/en/prose/139-abdulla-kahhor-pomegranate-story>

⁸ [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 1-bet

⁹ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

¹⁰ [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 3-bet

¹¹ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

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.

In source material:

*Og'ayni-jamoalar birovu u dedi, birovi bu dedi.*¹²

In English:

*Friends and relatives expressed their own opinions.*¹³

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.*¹⁴

In English language:

*The orphan pretending a good girl, carried big pails the size of her own.*¹⁵

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. Instead, the

¹² [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 4-bet

¹³ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

¹⁴ [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 3-bet

¹⁵ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

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.

In source language:

*Cho 'g' Oymomo yuzlaridan, Oymomo yuzlari cho 'g' dan qolishmadi.*¹⁶

In English version:

*Ashes were like Oymomo's face, Oymomo's face was like ashes.*¹⁷

The Uzbek version the similarity of two things described through the parallel construction. In source text we can not identify the direct simile which can be used by the author. Instead, is used the chiasmus, the syntactical expressive means that expresses the reverse similarity of two things with the assistance of verb “**qolishmadi**”. In translation the following verb place can be changed by linking verb “**to be**” in the past tense, that sequences along with simile to compare those two different class of words. Hence, the translation process uses both stylistic devices, the simile followed by chiasmus intended to preserve the author's used stylistic device in target language.

Another source material:

*Taboqlar birida palov, birida qovurma go'sht, birida qaynatilgan tuxum, yana birida shirguruch bo'ldi.*¹⁸

In English version:

*There were pilaw in one plate, fried meat in another, boiled eggs in the third, and rice in milk in the fourth.*¹⁹

In the source text we can observe the repetition of same word “**taboq**” is given through the word “**birida**” during the count of Uzbek national dishes, the translation process avoided to repeat the same word in target language or to agree with the stylistic units of the text. It has just conveyed through the enumeration in target language during the accounts of Uzbek dishes. The translator uses another type of stylistic device which can be sub-equivalent to the source material.

In source material:

*Barchin yuzli bo'ldi, saraton yulduzli bo'ldi, parishon-zulfi bo'ldi.*²⁰

In English:

*She was Barchin-faced, summer-starred and hairy.*²¹

The Uzbek version of the sentence deals with stylistic devices, such as metaphor and repetition. The girl's appearance resembled through the metaphorical words “**Barchin**”, “**saraton**”, and “**parishon zulfi**”, whereby resemblance is kept its metaphorical meaning in the target text. The description which is established by

¹⁶ [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 5-bet

¹⁷ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

¹⁸ [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 6-bet

¹⁹ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

²⁰ [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 4-bet

²¹ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

the author, is fully reflected in target language stylistic units. The source sentence is rendered another stylistic device, that is called repetition. The Uzbek verb “**bo’ldi**” is repeated in each descriptive metaphorical word. It enhances the intensification of emphasis and emotional effect of the sentence used by author. In the target language the linguistic structure of the sentence is preserved, as the verb “**bo’ldi**” is transmitted into “**was**”, the past tense of the linking verb “**to be**”. But, the stylistic units are not completely saved, as in English version the repetition of the verb is omitted and conveyed to target text through the unique verb “**was**”. In case, by repeating the verb in the target language, according to the source text structure, it may cause the destruction of the sentence structure in target language and may guide also to confusion of semantic property of a language. According linguistic and stylistic units’ distinctions of both languages, the translation process repudiated the repetition, in order to preserve the semantic meaning and linguistic structure between source text and target text. Here, the other example, where the repetition as the stylistic device is preserved into target language.

In source text:

*Sag’ir ana shunday umidga bordi. Sag’ir qorni ochdi. Sag’ir barmog’ini so’rdi. Ammo miq etmadi.*²²

In English version:

*The orphan expected this. The orphan wanted to eat. She sucked her finger. She kept silence.*²³

Both languages composed the same stylistic device in the sentence. Anaphora, the type of repetition has been used in both languages. The emphasis of the sentence is derived to the word “**orphan**”, because it attracts the attention of many readers. The author wants to describe the situation of his personage through the emphasizing of each repeated words. The translator preserves that stylistic device into target language, as it expresses the main point in the sentence and keeps the linguistic structure of both languages. Consequently, the chosen stylistic device is completely equivalent to the source material, as the property of source text is preserved in target text, in accordance with linguistic and stylistic language units. Another stylistic devices and expressive means, that non-equivalency regarded as the main key to determine the stylistic meaning of the source text into target text.

In Uzbek:

*Kelinning ko’rpa-to’shak matolari bilan paxta keldi.*²⁴

In English version:

*Cotton with quilts and mattresses was brought to bride’s family.*²⁵

In the source language the author tries to generalize the ideas about the Uzbek traditional wedding customs. The Uzbek readers can understand through the word

²² [http://n.ziyouz.com/books/nasri/Tog’ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog’ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 3-bet

²³ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

²⁴ [http://n.ziyouz.com/books/nasri/tog’ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/tog’ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 5-bet

²⁵ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

combinations “**paxta keldi**” the main obligations of Uzbek wedding . The author describes it by the stylistic device, that is called synecdoche, generalizing the ideas as the whole to the passage. Accordingly, the word combinations “**paxta keldi**” is commonly used by Uzbek people during the speech and in oral communication. So, it will not make any sense for original language representatives to conceive it in source language units. Comparatively, within the target language translation, that stylistic device is omitted in the passage. In this situation the translator can not preserve synecdoche in target text, though it may lead the foreign readers to misunderstandings. Because, that kind of word combination as the stylistic device in the source text does not exist in target language. In this case, the translator uses the neutral words to convey the meaning of the passage and the idea about the Uzbek wedding habits. During the translation, the linguistic approach is rendered in target language, accordingly was chosen the passive voice in syntactical structure of the translating units. So, “**Cotton was brought**” by someone exactly, the person case is identified, unlikely the source origin sentence one. The semantic meaning of the sentence is conveyed through the syntactical structure of the utterance.

In source language:

*Kuyovnikida necha-necha qo'ylar boshi ketdi.*²⁶

In target language:

*So many sheep were slaughtered in the bridegroom's house.*²⁷

Uzbek version denotes the metonymical combination of words. Through the metonymy “**qo'ylar boshi ketdi**” the author explains the another habitual wedding tradition, whereby the animal will be slaughtered. Such kind of metonymy in Uzbek language is widely used between the local uzbek people in conversation. Regardingly, the preservation of that metonymy in target language is a failure, as though it may confuse the perception of semantic meaning of the sentence. The syntactical structure of the sentence in target language is described through the passive voice of the past tenses. By rendering the nominative in translation, the syntactical and semantic meanings of the sentence are clarified in the target language. By saying “**sheep were slaughtered**” was recognized someone who brought the animals for unheading. But hidden nominative proper name is unavailable in source language sentence. Indeed, this speciality is given by stylistic device in source units. The omissions of stylistic device in target language and neutralization of it preserves the meaning and the structure.

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

²⁶ [http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20\(qissa\).pdf](http://n.ziyouz.com/books/nasri/Tog'ay%20Murod%20Oydinda%20yurgan%20odamlar%20(qissa).pdf) 6-bet

²⁷ <http://www.ziyouz.uz/en/prose/107-toghay-murod-people-by-moonlight-story>

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. One of the challenged objectives in translation is that many stylistic devices come together along with phraseological units of the source text. That creates some defaults during the translation from source language into target language. Therefore, it demands an accurate approach, while conveying the meaning of phraseological units into translating language. Mostly, phraseological word combinations render the metonymy or metaphorical word chains and in common cases, it may hesitate the translators to choose an appropriate approach in translational process. It would be rather better to save the semantic meaning of the phraseological units and transmitting them through the equivalents into target language. The aim of translation is to preserve the content, style, stylistic, communicative and literary values of the original.

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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