

CONTRASTIVE STYLISTICS IN TRANSLATION

Muladjanov Shuhrat Fazlidinovich

Teacher of Samarkand State Institute of Foreign Languages
Department of Translation Theory and Practice

Abstract— The linguistic translation is a subject, which studies the different aspects and peculiarities of the languages, both the origin and translating languages. The process is usually carried out through the comparison of two languages’ units and norms. The aspects of linguistic norms lay on interlingual linguistic peculiarities, that includes the grammatical, lexical, stylistic, phraseological utterances, specifically to the certain language. The essence of the linguistic standards and norms can be sufficient for each language, where it had been built in language routine itself. And the subject of linguistic translation explores the diversity and identity of these aspects between two languages. It may put them for the overview, discussion, identifying the similarities, and making the decisions.

Keywords— comparative linguistics, translation theory, lingua-stylistic analysis, comparative stylistics, learning functional style, semantic value, stylistic meaning.

1. INTRODUCTION

Basically, if researcher looks back for the history and origin of the languages, particularly the time of appearance of the language, it shows the linguistic identity and similarity, while the languages belong to the same class of language family. Likely, Latin languages’ family, German languages, Slovenian languages’ families, whereby the linguists can find the identity and similarity between the languages, in which family they belong. Apparently, while the translators deal with the transmission of the text, they come cross less difficulties in languages’ structures, as they have been built in the same parallel construction.

2. MAIN PART

For the occasion of conveying the translation in this case from one language to another, the other extra-linguistic norms, phraseological and stylistic approaches may be the most important aspects for delivering the information, that occurred in the origin language. Contradictorily, the languages which do not belong to the same languages’ family, will challenge the translators to translate the texts, especially the literary texts, where the linguistic patterns and similarities are not crossed together. The work includes the comparativeness between Uzbek and English languages, that belong to the different families of a language. Languages which have the various grammatical structures, word formation, dialect, pronunciation, lexicon and stylistics. It has to be mentioned, that the Uzbek is rendered in a base of Turkish languages, while the English is relevant to the German languages’ family. The major discussion and overview can be seen in literary texts’ translation in linguistic translation [3, 35]. As J. Vinay and J. Darbelnet says that “Since the available linguistic expression forms never quite exhaust the potential items to be named, it is not surprising that they are rarely the same in both languages. Each source language has its gaps, which are not necessarily the same as those of the target language. Translators must be aware of the fact that in the source language there are words which do not have a match in the target language. The signified may not exist or not be acknowledged in one of the two languages; or it may exist in both but is only named independently in one of them”[5, 124]. Overall, it gives the translators to think about and how to avoid any misunderstandings, while the translation process is being carried out. Literary translation is an art, the transmission of source literary text units to the target text deals with both interlingual approaches. The perception of the meaning into target language refers the 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. As G. Watson and S. Zingier mentioned: “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” [7, 105]. 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. As it regarded also in E. Black research works “It is to be expected that literary discourse will differ from ordinary conversation and some written discourse since any published work is subject to a process of careful composition and much revision”. One of the main points of literary translation in linguistic translation is its stylistic peculiarities which play the most important role to demonstrate the literature as a whole heritage of a nation in a certain language and the style of the author [3, 87].

The Stylistic discourse is 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. It says also in P. Simpson’s overview that “Moreover, stylistics often forms a core component of many creative writing courses, an application not surprising given the discipline’s emphasis on techniques of creativity and invention in language”. 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 and linguistic proposals of the source language. Thus, the translation process demands a lot of efforts to preserve this semantic uniqueness, while the work is transmitting from source language into target language.

Apparently, the stylistics of each languages is an own property of the creator or author. Regarding K. Wales classification “While the term style is often associated with the distinctive way an individual use the language, an equally common approach is to categorize styles as types of discourse used by a group or groups of people and deriving from the functions of language, i.e. various types of language used in specific situations. Style may also refer to wide categories such as written and spoken language, or fact and fiction, or these main categories may be divided into subcategories depending on the purpose the language is used for in each case. What is common to all these descriptions of style is that there is always a situational context to which the lots of varieties of style are linked” [6, 19]. The origin text stylistic devices and expressive means will not be identity to that one which is occurred in target language. Basically, it is relevant with the language’s linguistic and extra-linguistic patterns, which are peculiar for the certain language representatives. It is important to determine them especially within context, approaching the general overviews of the given stylistic units from inside of national color. J. Boase Beier reviews “various stylistically-oriented approaches had been applied as far back as the cultures of antiquity, though these style-related characterizations may have used other terms to refer to the stylistic aspects of a text, such as the spirit of the text”.

Comparably, any stylistic units that are going to be translated into the target language do not always match with those which can be found in translating language. 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 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 words, 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.

The stylistic approach of literary text in origin language may evaluate through the condition of grammatic structures which are peculiar for each language units. Accordingly, morphological and syntactical consequences can contribute for the formation of logical step of any stylistic units. The word order is also the main category for the further creation of stylistic units, as it is studied in a field of lexicology science, may consequently reflects in conveying the stylistic devices and expressive means. Thus, the linguistic approach of the language can assist to build the inner stylistic units that establish the language uniqueness. The linguistic differences between Uzbek and English languages are highly differed with each other, as the lexical and morphological categories do not involve the same rules, they have their own formation in a language. Such kind of distinction also can be seen in the sentence structure, where the part of speeches’ order in the phrase demonstrates the final linguistic similarity and diversity. “According to these facts both the structuralist-linguistic and the text-based close-reading line of study regarded the formal features of language as important, and there was a tendency towards separating the actual visible, measurable features of language from issues such as history, background and context” [1, 69].

Linguistically the context in origin and in target languages may differ in various strategies and categories, as though the linguistic buildings of a certain language connected with the etymology and the origin of a language, which the root is deeply retrieved to assume those linguistic units of exactness. In order to recognize these variety, it is advised to mesmerize the peculiarities of both languages’ linguistic structures, relatedly to lexical, morphological, phonetic, syntactic and stylistic features. It is important to mention that stylistically the languages may be identical according to their semantics and usages, but it may vary in structure, involving the word combinations, collocations, phrases’ expressions, set expressions and etc. in it.

Stylistic units of two languages in some other notions, like cross-cultural identity can be similar across the nations and societies that admire to understand them in their mother tongue. However, most of them are reluctantly differed according to the linguacultural aspects of a language that they are appeared in a specific nation’s mentality, etymology, ways of life, social behavior, cultural traditions, and other extra-linguistic patterns of each languages. And this is the main task and field of stylistics where each stylistic unit are highly studied. As P. Simpson mentioned: “Stylistics is interested in language, as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context”. Thus, the conveying of exact stylistic meaning of the stylistic devices and expressive means are basically inter-connected with the context and the contextual meaning of the words’ chain.

One can argue, that stylistic units refer the extra-linguistic patterns that do not obey into text for the transferring their meanings, but it is essential to acknowledge about the rendering of stylistic units within sentence structure and words consequences. Therefore, the context may determine the essence of any set expressions of utterances according to the way of their usages. It has to be mentioned that the contextualizing meanings of these units may integrate the whole national coloring of the literary context [4, 58].

3. CONCLUSION

According to the views of Y. Dolgoplov Stylistically colored phrases are normally accompanied by italicized notations which are of special help when the user’s knowledge of the language is inadequate as regards recognition of their stylistic value and the ability to use them in special social contexts. Eventually, the stylistic devices and expressive means in the context intensify intentionally some structures and semantic property of a language. The style in its turn can contribute the special features in the prose, creating the colorfulness, brightness and emotive essence to the utterances. One of the effects of globalization has been that more literature-novels, plays and poetry is translated than ever before.

4. REFERENCES

- [1] Boase-Beier J. Stylistic approaches to translation. – Manchester: St. Jerome, 2006. – 185 p.
- [2] Black E. Pragmatic stylistics. Edinburgh University Press, 2005. – 177p.
- [3] Ruzikulov F., Khadijyeva D., Shomurodova Sh., Obruyeva G. Stylistics and texts interpretation. – T.: Yangi asr avlodi, 2020. – 200 b.
- [4] Simpson P. Stylistics: A resource book for students. – London: Routledge 2004. – 262 p.
- [5] Vinay J.P., Darbelnet. J. Comparative stylistics of French and English: A methodology for translation (Vol. 11). John Benjamins Publishing, 1995. – 385p.
- [6] Wales K. A Dictionary of Stylistics. – London: Longman, 2001. – 269 p.
- [7] Watson G., Zyngier S. Literature and stylistics for language learners: Theory and practice. Springer, 2006. – 243 p.
- [8] Bahodir Abdimalit ughli Abdirasulov. (2023). Ethical Challenges in Translating Children’s Literature. *Journal of Intellectual Property and Human Rights*, 2(12), 143–145.
- [9] Asror, Y. (2023). DICTIONARY OF LINGUOCULTURAL UNITS AS A TYPE OF DICTIONARY. *TA’LIM VA RIVOJLANISH TAHLILI ONLAYN ILMIY JURNALI*, 3(3), 251-253.
- [10] Jumayeva, M. B., & Yusupov, O. Y. (2023). USING DIFFERENT GAMES AND SONGS IN TEACHING ENGLISH TO ELEMENTARY SCHOOL STUDENTS. *BOSHQARUV VA ETIKA QOIDALARI ONLAYN ILMIY JURNALI*, 3(4), 107-111.
- [11] Yusupov, O. (2016). Testing as an effective tool of an English language classroom. *Рецензенты: Ирина Валентиновна Арябкина—доктор педагогических наук*, 233.
- [12] Юсупов, О. (2022). Хорижий тилларни ўқитишда таржиманинг аҳамияти. *Анализ актуальных проблем, инноваций, традиций, решений и художественной литературы в преподавании иностранных языков*, 1(01), 9-11.
- [13] Юсупов, О. Я. (2020). Узбек тилига араб ва форс тилларидан узлашган лексик дублетлар тахлили. *Хорижий филология. No2*.
- [14] Yusupov, O., & Yusupov, A. (2023). Appropriate Usage of Dictionaries in the Translation of Linguacultural Words. *Journal of Language Pedagogy and Innovative Applied Linguistics*, 1(5), 16-20.
- [15] Баёнханова, И. Ф. (2023). МУОМАЛА МАДАНИЯТИДА НУТҚИЙ МУЛОҚОТ ОДОБИНИ ИФОДАЛОВЧИ МАҚОЛЛАРИНИНГ ХУСУСИЯТЛАРИ. *Innovation: The journal of Social Sciences and Researches*, (1), 96-100.
- [16] Баёнханова, И. Ф. (2022). КОРЕЙС ВА ЎЗБЕК ТИЛИДАГИ ПАРЕМИОЛОГИК БИРЛИКЛАРИНИНГ ҚИЁСЛАБ ЎРГАНИШИ. *Scientific progress*, 3(3), 265-269.
- [17] Bayanhanova, I. F., & Soliyeva, A. (2022). O’ZBEK VA KOREYS TILLARIDA KELISHIK KATEGORIYASI HAQIDA UMUMIY TUSHUNCHA. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(Special Issue 24), 114-121.
- [18] Furkatovna, B. I., & Farxodovna, A. Z. (2023). KOREYS VA O’ZBEK TILLARIDA HURMAT MA’NONI IFODALOVCHI MAQOLLARNING QIYOSIY TAHLILI. *Innovation: The journal of Social Sciences and Researches*, 1(5).
- [19] Eshkuvatovna, K. L., & Ilhomovna, K. M. (2021). The specific features of translation of the poetry and prose from English into Uzbek. *American Journal of Social and Humanitarian Research*, 2(9), 11-14.
- [20] Nasirovna, K. A. TRANSLATION METHODS AND TECHNIQUES OF PUBLICISTIC MATERIALS. *dkZ dSmSe [hS^ iSca YfcS^*, 40.