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TRANSLATION AND ITS STUDIES (ACCORDING TO J.H.CHASE'S UZBEK TRANSLATED WORKS)

Abstract: This article deals with the observation of the style of author and the style of the translator according to the modern detective writer James Hedley Chase's works and its translations. There are given rhetorical view, linguistic view and narrative view of the translation.

Key words: Translation, style, rhetorical, narrative, inner voice, linguistic view, transference, author, target text, source text, original text.

Language: English

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Introduction

During the translation there can be two styles: original text (OT) style and translated text (TT) style. The OT style is the result of both conscious choices or habitual use of the author, which is generally known as the author's style. The TT style appears to be influenced by several factors: the OT style, the translator's choices in response to the OT.

Style has always been a primary theme in the linguistics period of translation studies. Traditionally, the study of style in translation studies how the author's style is transformed into the translated text. It has often been approached from two notions: firstly, style is the result of choices; secondly, style is the author's. In general, translators are often taken as "writers" with limited freedom, because "...translators are more concerned with questions of options than with servitudes," and "grammar is the domain of servitudes whereas options belong to the domain of stylistics, or at least to a certain type of stylistics".¹ This shows that, from the perspective of the translator, style in translation is closely related to the linguistic sphere taken by translators. However, it is always maintained that style in translation belongs

only to the author and a translator should not have his or her own style, the task for a translator is nothing but to imitate the author's style.

For analysis by Uzbek model of discourse presentation, we took popular English detective writer James Hadley Chase's novel "Come easy – go easy" and its translation into uzbek by Fathulla Namozov "Seyfdagi pullar". The observation goes into three views: rhetorical, linguistic, narrative views.

The Rhetorical View

In the linguistics period, "loyalty" served as one of the key conceptual tools in discussing translations. A translator, usually, was not allowed to have his or her own style. To gain the same stylistic effect of the OT in the TT was one of the ways to attain loyalty in translation. For instance, Cicero, in discussing his "Translation of Aeschines and Demosthenes", said:

That is to say I translated the most famous orations of the two most eloquent Attic orators, Aeschines and Demosthenes, orations which they delivered against each other. And I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the

¹ Vinay, Jean, and Jean Darbelnet. 1958/1995. Comparative stylistics of French and English. A

methodology for translation. Trans. and eds. J.C. Sager and M.-J. Hamel. Amsterdam: John Benjamins.

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‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general *style* and force of the language. For I did not think I ought to count them out to the reader like coins, but to pay them by weight, as it were.²

Here, style in translation is interpreted as the transfer of the rhetorical effect from the OT to the TT, so that the TT possesses the same effect on the TL readers as the OT has on the OL readers. The OT or the author is placed in the central, sacred position. Style, in the philological period of translation studies.

Tyler holds “the style and manner” of good translation “should be of the same character with that of the original” and “should have all the ease of original composition”.³ Here, “the style and manner” and “the ease” are all about the philological rhetoric of the original text. That is to say, the style of translation should be directed by the original text’s rhetoric.

A good translator must be able to discover at once the true character of his author’s style. He must ascertain with precision to what class it belongs; whether to that of the grave, the elevated, the easy, the lively, the florid and ornamented, or the simple and unaffected; and these characteristic qualities he must have the capacity of rendering equally conspicuous in the translation as in the original.

Form the above description, it is noticed Tyler’s “style” is more like “language style,” that is, the

degree of formality of the language in the original text. Again, the style, more specifically the author’s style, is considered to be something sacred in translation. Successful transfer of the OT style is the focus of attention of almost all translators.

In the preface to his translation of Huxley’s *Evolution and Ethics*, he put forward the three-character principle of translation (faithfulness, expressiveness, and elegance), maintains: Apart from faithfulness and expressiveness, a translator should strive for elegance in his translation. One of the reasons for doing so is definitely to make his translation circulate more widely.⁴ The principle of “elegance” in fact, refers to the style of language used in the translated text which, according to his ideas, should be in accordance with the norms of classical language use and the expectation of the readers then.

All those discussions indicate a rhetorical view of style. It appears that discussions about style in translation in the prelinguistics period were mostly OT oriented and rhetoric in nature. According to the rhetorical view of style, style in translation is nothing but the rhetorical effect of the original text. The task of a translator is to convey the overall philological rhetoric of the source text in the target text, that is, to be faithful or loyal to the original text stylistically.

1-scale, analysis of Rhetoric view of the J.H.Chase’s novel -“Come easy go easy” by Uzbek model of Discourse presentation.

Authors	Speech presentation	Thought presentation
Chase-Come easy go easy	“Yeah, I guess I’ll go home. Some night!” ⁵	Yes, I could have wealth some day
F.Namozov-Seyfdagi pullar	“ <i>Xa, shunday, bo’pti, mening vaqtim bo’lganga o’xshaydi. Xayrli tun!</i> ” ⁶ Yes, its time to me to go home.	This islike a dream, having wealth not for me

In the 1 scale, rhetoric view of the translated novel “Seyfdagi pullar” by F.Namozov is loyal to the original text, while even in the analysis of the thought presentation it can be obviously noticed.

The Linguistic View

Style is also a topic in linguistics-oriented translation studies. In the 1950s, modern linguistic theories began to be applied to translation studies. Equivalence in style between the translated text and the original text became one of the important parameters in assessing the quality of translation. Nida and Taber touch upon style in their definition of translation:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of *style*. According to the above definition, style in translation “reproduces” the OT style. However, in their further exposition, we can find that their “style” is a combination of (1) genre, such as poetry, prose, etc.; (2) text type, such as “narrative,” “expository,” “argumentative”; (3) author’s style—for instance, “the fast-moving, brisk style of Mark,” “the much more polished and structured style of Luke,” etc.; and (4) rhetorical devices, such as plays on words, acrostic poems, and rhythmic units.⁷ Nida

² Cicero, Marcus T. 46 BC/1960. *De Optimo Genere Oratorum* (The Best Kind of Orator). Trans. H.M. Hubbell, 354–373. Cambridge: Harvard University Press

³ Tyler, Alexander Fraser. 1907/2007. *Essays on principles of translation*. Beijing: Foreign Language Teaching and Research Press.

⁴ Yan, Fu. 1898/1984. *Tiyan Lun yi liyan* [Preface to the *Evolution and Ethics*]. In *Fanyi Lunji* [An anthology of Chinese translation theories], ed. Luo Xinzhang. Beijing: Commercial Press

⁵ Chase J.H. *Come easy-Go easy*.-Granada:“Wafra books”, 1960.-P.6.

⁶ Cheyz J.H. *Seyfdagi pullar*. Tarjima asar.-T.:“Yangi asr avlodi”,2011.-8b.

⁷ Nida, Eugene A., and Charles Taber. 1969. *The theory and practice of translation*. Leiden: Brill.

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and Taber indicate that the style is still the OT style, or the author's style. Newmark's categorization of style is based on formality, difficulty, and emotional tone: styles based on formality can be subcategorized into official, formal, neutral, informal, colloquial, slang, and taboo; styles based on difficulty can be subcategorized into simple, popular, neutral, educated, technical, and opaquely technical; styles based on emotional tone can be subcategorized into intense, warm, factual, and understatement. Newmark's categorization is from the perspective of

language function and text type, and it focuses more on language style and register. The starting point of discussions of style in linguistics-oriented translation studies is mainly based on translation practice. There are overlaps between them. Since constraints on style in translation are multilayered, there should be a multiperspective in analyzing stylistic translation.

2-scale, analysis of linguistic view of the J.H.Chase's novel -"Come easy go easy" by Uzbek model of Discourse presentation.

Authors	Speech presentation	Thought presentation
Chase-Come easy go easy	"Yeah, I guess I'll go home. Some night!" ⁸	Yes, I could have wealth some day
F.Namozov-Seyfdagi pullar	" <i>Xa, shunday, bo'пти, mening vaqtim bo'lganga o'xshaydi. Xayrli tun!</i> " ⁹ Yes, its time to me to go home.	This is like a dream, having wealth not for me

In the second scale, according to the linguistic view, there is a bit difference, or ambiguous of discourse presentation because of the omission of the subject and lack of tense markers of verb in Uzbek language. But target language reader without any difficulties could understand it.

The Narrative View

The interaction between narratology, stylistics, linguistics, and translation studies has brought some new perspectives and research topics for translation studies. The narrative view of style in translation has always been a focus of interest. Levenson and Sonnenschein discuss the translation of point of view or focalization in fictional narrative and show the four forms of focalization including register-restricted vocabulary items, register-restricted collocations and clichés, word order, and free indirect speech, different translations of which will result in very different narrative effect in target texts. According to Hermans, there are more than one "voices" in translated narrative discourse.

"...translated narrative discourse always contains a "second" voice, to which I will refer as the Translator's voice, as an index of the Translator's discursive presence. The voice may be more or less overtly present. It may remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. It is most directly and forcefully

present when it breaks through the surface of the text speaking for itself, in its own name...¹⁰

Narrative view effects mostly while translating cultural equivalence. While translating the beauty of the face in both oral and written language, translator faces to some problems, because every culture sees the beauty of the face differently. As we above mentioned symbols of the beauty of face varies according to the culture. Beautiful face description of English people may not be beautiful for Uzbek people or on the contrary. There are many methods for translating culture which is expressed through language, but adaptation translation method is the freest form of translation mainly used for cultural equivalence, SL culture converted to TL culture, text is rewritten.

In such a translation the meaning of original text is expressed in equivalent thoughts, that is, meaning. Thought for thought translation method is typically contrasted with word to word translation method.

Meaning based translation properly focuses on the critical need for translation to preserve meaning. Adequate translation cannot always preserve forms of the original, but it must always preserve the meaning of original.

3-scale, analysis of narrative view of the J.H.Chase's novel -"Come easy go easy" by Uzbek model of Discourse presentation.

Authors	Speech presentation	Thought presentation
Chase-Come easy go easy	"Yeah, I guess I'll go home. Some night!" ¹¹	Yes, I could have wealth some day
F.Namozov-Seyfdagi pullar	" <i>Xa, shunday, bo'пти, mening vaqtim bo'lganga o'xshaydi. Xayrli tun!</i> " ¹² Yes, its time to me to go home.	This is like a dream, having wealth not for me

⁸ Chase J.H. Come easy-Go easy.-Granada:"Watfa books", 1960.-P.6.

⁹ Cheyz J.H. Seyfdagi pullar. Tarjima asar.-T.: "Yangi asr avlodi", 2011.-8b.

¹⁰ Hermans, Theo. 1996. The translator's voice in translated narrative. Target 8(1): 23-48.

¹¹ Chase J.H. Come easy-Go easy.-Granada:"Watfa books", 1960.-P.6.

¹² Cheyz J.H. Seyfdagi pullar. Tarjima asar.-T.: "Yangi asr avlodi", 2011.-8b.

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In the 3 scale, in the thought presentation, translator fails to convey the meaning, narrative meaning. In original text, the protagonist seems to achieve his goal, but in the translation text, as if he couldn't.

"Translator's voice," as an indicator of the narrative style, presents itself in various forms in translated texts. It also lays the foundation for Baker's idea of "translator's style" later. Rouhiainen discusses the translation of free indirect discourse from English into Finnish and concludes "the literary translator's decisions often do affect the transfer of the narratological structure".¹³ Based on the theories of dialogism and heteroglossia, Millán-Varela's research explores into the Galician translation of James Joyce's works focusing on the shaping power of the translator's voice and its interactions with other voices in the text. With a series of case studies of Italian

translations of English writers, Parks shows different forms of presentation of style in linguistic or textual levels. Munday explores the relations between style and ideology reflected in the English translations of Latin-American works. The narrative view of style is mainly manifested in translations of literary texts. Investigations in this category focus mainly of the transfer of narrative means or structure from the source text to the target text, conformity of the translated texts to the norms of target language literature, and narrative effect of translated texts on target language readers.

Summarizing, style in translation is not so easy task, even for experienced translator. While translating he/she should follow the views of rhetoric, linguistic and narrative. If the translator could achieve this, there is no any ambiguousness in the study of style in translation.

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