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DECODING OF STYLISTIC DEVICES IN RUSSIAN AND ENGLISH TRANSLATIONS OF THE UZBEK NOVEL “DAYS GONE BY” BY ABDULLA QADIRI (STYLISTIC CORRESPONDENCES AND TRANSFORMATIONS)

Abstract: *The earliest Uzbek novel “Days gone by” written by the founder of Uzbek school of novels Abdulla Qadiri was recently translated into English by Carol Ermakova M.A., a British graduate in Russian Literature and qualified translator with over 30 published literary translations. The English version of the novel was published by Nouveau Monde Editions in 2018 with the support of the Karimov Foundation. The translation of the novel was done from Russian (translated by Muhammad Nodir Safarov). Russian served as a mediator language and the English version deserves the attention of the specialists in the sphere of theory of translation due to its acknowledged quality. In the article we tried to investigate stylistic peculiarities of the original and translated versions of the novel and discuss about correspondence and transformation of stylistic devices which carry a great significance in deep understanding of the innate nature of the original and target language; historical, national, social and cultural issues of the novel.*

Key words: *stylistic correspondence and transformation, metaphor, simile, epithet, parallel construction, aposiopesis, image.*

Language: English

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Main part:

In the theory of translation the problem of stylistic correspondence (equivalence) is considered to be the translation of phonetic, syntactical, semantic expressiveness of the language and its stylistic properties from the point of view of their adequacy in the target language. In many theoretical views this problem is opposed to the problem of stylistic transformation where the stylistic changes are observed. These changes can occur in the ways of: 1) the change of form of the device but the image stays unchanged, 2) change of the image but stylistic device remains unchanged, 3) change of both device and image due to reader's pragmatic and cultural understanding, 4) compensation (Бакаева М.К. 2004). Stylistic correspondence embraces such issues as choosing appropriate language units in the process of translation and delivering them without distorting

the meaning or national colour. This sphere of investigation finds itself in the juncture of two interdependent subjects as stylistics and theory of translation.

The author's ability to convey the beauty, mentality, character, historical and national properties of Uzbek nation made the novel a national heritage. The whole nation alludes the personages or events from the novel, uses the phrases from the work in a similar-with-episodes-from-book situations. Abdulla Qadiri's poetic language became the object of investigation for many researches in national literature criticism due to its expressive and striking features. So, stylistic properties of the translation of novel deserve scrupulous investigation.

Stylistic analysis of the original version and translation of the novel “Days gone by” by Abdulla Qadiri demonstrates that translation of stylistic

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devices from one language to another requires subtle understanding of tropes, their vivid imagery functions. Metaphors, similes, epithets and other tropes serve to convey deep cultural meaning in a compressed way using less words or description. They deliver core information through igniting reader's sense perception and thinking ability. In their turn, figures of speech, due to their special structures, have great influence on intensifying the images in the literary piece and both type of devices play crucial role in the belles-lettres text. It is of great importance to deliver them in the translation of the work of art.

From the plot of the novel "Days gone by", the reader witnesses the sacred love of two main personages – Atabek and Kumush. Their love is ideal but tragic. Equally to their love, inner and outer beauty of them is eulogized by the author in the highly poetic form. The main heroine is the symbol of ideal beauty, purity and tenderness. Her transcendent beauty and feelings are demonstrated by the author in each of her gesture, speech and actions. Epithets, adjectives, metaphors, syntactical structures serve to convey unrepeatable sense and sensibility. The following extract displays the initial presenting of Kumush as well as her appearance and subtle imprint of first love.

Uzbek Original Language	"Uning qora zulfi par yostiqling turli tomoniga tartibsiz suratda t'oz'gib, quyuq jingila kiprikostidagi tim qora k'ozlari bir nuqtaga tikilgan-da, nimadir bir narsanik'organ <i>kabi</i> ... qop-qora kamon (epithet), o'tib ketkan nafis, qiyiq qoshlari chimirilganda, nimadir binnarsadan cho'chigan <i>kabi</i> ... to'lgan oydek (simile) g'uborsiz oq yuzi biroz qizillikka aylangan-da, kimdandir uyalgan <i>kabi</i> ... [...] Bu qiz suratida ko'ringan malak (metaphor) qutidorning qizi — Kumushbibi edi. [...] Kumushbibining sezilar-sezilmas kulimsirashidan yoqutdek (simile) irinlari ostidagi sadafdek (simile) oq tishlari ko'rinib ketdi ersa-da, biroq uning bu holi tezlik bilan tundliqqa alishindi" (<i>Qodiriy A. 2007</i>).
Russian Mediator Language	"На подушках в беспорядке разместились её черные косы, угольно-черные глаза из-под длинных пушистых ресниц, <i>словно</i> заметив что-то, смотрят в одну точку... Иссинья-черные, чрезвычайно тонкие изогнутые брови сдвинуты, <i>будто</i> она встревожена чем-то... Луноликое(epithet), беззаботно ясное (epithet) лицо слегка тронуту стыдливым (epithet) румянцем... [...] Ангел (metaphor), воплощённый в образе девушки, был дочерью кутидора – Кумушбиби. [...] На рубиновые (epithet) губы Кумуш-биби незаметно набежала улыбка, обнажая жемчужные (epithet) зубы, однако тут же её лицо приняло холодное выражение" (<i>Кадыри А., 2009</i>).
English Target Language	"Her black braids lie tangled among the pillows, her jet-black eyes gaze out from under her long thick eyelashes, staring into space <i>as though</i> she had glimpsed something... Her fine blue-black arched (epithet) brows are knitted into a frown <i>as though</i> something troubles her... A bashful (epithet) blush lightly flushes her clear, carefree face, round and luminescent as the full moon. (simile) [...] This angel (metaphor) in the form of a girl is Kutidor's daughter, Kumush-bibi.[...] A smile run imperceptibly over Kumush-bibi's ruby (epithet) lips, her pearly (epithet) teeth flashed fleetingly, but her face froze into a cold expression" (<i>Qadiri A., 2018</i>).

From the **semantic** point of view, Abdulla Qadiri uses descriptive imagery to create the the main heroine of the work – Kumushbibi. While sketching each facial expression the author uses the Eastern symbolic associations. The author uses metaphor "malak" – "ангел" – "angel" to show her divine beauty. While describing Kumush's eyebrows Qadiri uses the word "kamon"(literally: bow) – "изогнутый (literally: curved)" – "arched", while describing whiteness of her complexion the author uses the word "oydek" – "лунолика" – "as the full moon", while describing red lips the author uses the word "yoqutdek" – "рубиновые" – "rubi", describing her teeth the narrator uses the word "sadafdek" – "жемчужные" – "pearl. Each word used for creating imagery plays an important role in describing the youthful beauty of Kumush.

From the **syntactic** point of view the lines of the origin are built on three parallel construction cored on the cyclic reiteration of the word "*kabi*" giving it

rhythmical effect. The aim of the author in this structure is of dual character. Firstly, his aim is to give primary sketch of the main female character highlighting her unearthly beauty and secondly, it is to show her psychological state, the state of the girl who deeply felt in pure love for the first time. The verbs in Uzbek "k'organ"(had glimpsed), "cho'chigan"(troubles), "uyalgan"(feels shy) are showing Kumush's subtle feelings which is obscure to the young girl and which causes her vague sickness. The author deliberately keeps the reader in suspense with the help of aposiopesis and further in retrospective episode describes the first encounter of two young people whose hearts were strongly tied. In that manner the author reasons the deep psychological state and with parallel structure gradually intensifies the situation.

How is the described psychological condition rendered in the translated lines? In the translations (both Russian and English) parallel construction is

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conveyed partially. Only in the initial two sentences the parallelism is rendered but in the third it is distorted or it is given with the help of another device. Further we attempt to justify. In the Russian translation the parallelism is kept with the help of the comparative conjunctions “словно”, “будто” both having the meaning of “as if” or “as though” in initial two sentences. The verbs “заметив” (had glimpsed) and “встревожена” (troubles) are also translated to demonstrate psychological state of the heroine. But the third verb of parallel structure “feels shy” is given with the help of the epithet “стыдливый румянец” (bashful blush). The figure of speech - parallel construction is lost and changed into trope – epithet, but the image is kept. That is why the meaning is not lost. Aposiopesis is also kept in all three sentences.

In the original the colour of eyes and brows of Kumush are described with words “qor-qora” and “tim-qora” the word “qora” gets intensifiers and the meaning of the word becomes more expressive – “very or extremely black” which highlights natural beauty of the girl. But in the translations she has slightly different – “иссиня-черные” (blue-black) brows. In Uzbek culture extremely black eyes and brows symbolize innate beautiful face. If the woman uses national make up “usma” (a plant the juice of which is painted on the brows which saturates them and gives blue-black colour) the colour of brows change into blue-black. The translator used different shades of black to avoid the reiteration of the word “black” but, as a result, in the Russian version of the novel Kumush uses make up.

Due to the mentioned structural and semantic changes in the Russian the English translation also has some transformations.

Language	Uzbek	Russian	English
Word and its translation	to'lganoydek	лунолика	as the full moon
Form of Trope	simile	epithet	simile
Image	moon	moon	moon

The change of imagery and but the correspondence of trope can be observed in the description of the brows of the heroine. “Камон” – “изогнутый” – “arched”. These three words have the same contextual meaning – the meaning of curve or arc. In Uzbek “камон” (literally – bow) is a trope. It is epithet. In Russian “изогнутый” (curved) is an attribute. In English “arched” is epithet. The epithets in Uzbek and English are trite, but still they carry

Language	Uzbek	Russian	English
Word and its translation	kamon	изогнутый	arched
Form of Trope	epithet	attribute (not trope)	epithet
Image	bow		a curved structure

In this case, the notion of “камон” could be given in Russian like “бровикакполумесяц” (literally: crescent like brows) – simile. As, to say

In English the translator uses the comparative conjunction *as though* to keep parallelism in the first and the second sentences and describes both appearance and psychological state. The girl with Oriental beauty: black hair, eyes, eyelashes and blue-black brows contrasting her white complexion is in the room alone with her own sweet recollections. Each time she remembers something her facial expression changes as though she had witnessed something, something troubles her and that is why she feels shy. The aposiopesis in the lines creates the suspense. The third sentence ends with aposiopesis as in the previous ones, but parallelism of them is lost. Here the translator uses the comparative conjunction “as”, but this is the structural indicator of the simile to compare heroines face to moon. How did the translator kept the meaning of shyness then? Distorting of the parallelism did not influence on the meaning. Why? The beginning of the syntactic unit “A *bashful* (epithet) *blush lightly flushes her clear, carefree face...*” conveys the meaning of the girl’s shyness like in the Russian version. With epithet *bashful* translator shows the third element of parallel structure in Uzbek “kimdandiruyalgankabi...”.

A very interesting change happened in the translation of the simile “to'lganoydek”. In the Russian this trope is given with the epithet “лунолика”. The form of the trope is changed but the image of moon is kept. In English though it was translated from Russian the trope and the image are rendered as in the original. “То'lganoydek” – “лунолика” – “as full moon”. Both in Uzbek and English the trope is simile and the image is “moon”. The following table shows the changes of tropes and imagery in tree languages.

transference of word meaning. In Russian the translator does not use a stylistic device. It is rendered with the help of logical attribute. The transformation of the trope can be observed between the Uzbek and Russian versions of the notion of “камон”. But in the English version the Uzbek trope “камон” – has taken the form of epithet “arched”(the image of the arch is conveying the form of the curve). Here the form of the trope is kept, but the image has changed.

“арочныеброви” (literally: arched brows) could be inappropriate. The Russians do not implement this notion while describing the form of the brows. They

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usually transfer the image of crescent to show the beauty and form of the eyebrows. Thus, the translation of this notion is closely connected with cultural, pragmatic issues of the language and choosing the correct register. Here the translator uses the comparison which is accepted by the culture. Otherwise the reader will not understand the words due to the subtle nuances of the language.

The similes in the original version of the novel “yoqutdek” and “sadafdek” in the Russian and English translations transformed into epithets “рубиновые” – “ruby” and “жемчужные” – “pearl”. Here the form of the trope changes, but the image does not, it stays unchanged. Here we can observe the case of the change of form of the stylistic device but the image is rendered as in the original.

Language	Uzbek	Russian	English
Word and its translation	Yoqutdek	рубиновые	ruby
Form of Trope	simile	epithet	epithet
Image	ruby	ruby	ruby
Word and its translation	sadafdek	жемчужные	pearl
Form of Trope	simile	epithet	epithet
Image	pearl	pearl	pearl

The metaphor “malak” – “ангел” – “angel” shows both the description of Kumush and her tender character. The main heroine is the symbol of ideal beauty, purity and kindness. In the Russian and English translations this metaphor is rendered in corresponding way. That is to say, metaphor is translated as a metaphor as in all three languages this notion gives the image of divinity. The word “angel” arises in the reader’s perception the positive notion connected with religious beliefs, i.e. “angel” in all three cultures is one of a class of spiritual beings attendant upon God. The concept of their deity is accepted in Uzbek, Russia and English cultures.

In the process of analysis of the novel and its translation another distinctive phenomena could be observed. There are some cases when the interpreter created the stylistic device in the translation of the original text. For instance, in the course of events described in the book the reader witnesses an intriguing episode when Kumush saves her husband and father from unjust Khudayarkhan’s verdict. She brings a letter to prove her words and when the tension of the situation was over Atabek hears the voice of his Kumush. In the lines of origin the heroine’s voice was described in the following way:

Uzbek Original Language	Otabekning qulog‘iga eshitilgan bu tovush uning <i>yuragini ingichka yeriga borib tekkan edi</i> (Qodiriy A., 2007) (idiomatic expression).
Russian Mediator Language	Эти слова, достигшие слуха Атабека, затронул и самые нежные струны его сердца (Кадыри А., 2009) (idiomatic expression).
English Target Language	When the sweet melody (metaphor) of these words reached Atabek’s ears, <i>they tugged at his very heartstrings</i> (Kadiri A., 2018) (idiomatic expression).

In the Uzbek lines with the help of idiomatic expression “*yuragini ingichka yeriga borib tekkan edi*” – “*затронули самые нежные струны его сердца*” – “*they tugged at his very heartstrings*” the author uses metaphor to create tender voice of the heroine. Abdulla Qadiri implies subtle feelings of Kumush’s beloved Atabek. When he heard the voice of Kumush, who saved their life due to her analytical mind, moreover such tense, perturbing confusion was solved, he was extremely happy and the voice seemed like music tugging his heart. The idiomatic expression was translated correspondingly both in Russian and English. But the interesting moment here is that English translator created the metaphor “sweet melody of these words” instead of simple word “voice” which is given in the original and Russian versions. The translator originates the stylistic device depending on the contextual and emotive state of the heroes and makes the situation more intensifying. This

phenomenon in the translation theory indicates to the skillful understanding of the language and its impressive qualities by the translator.

Conclusion:

The translation of stylistic devices requires maximum attention and understanding of the inner semantic and structural features of the tropes and figures of speech as well as its cultural peculiarities of language units from the translator. Additionally to the existing theories of ways of rendering stylistic devices such as: a). stylistic correspondence of both form and image of the device, b). correspondence of image but change of the form of device, c). correspondence of form but the change of the image of the device it is possible to say that d). syntactic stylistic device can be rendered in the form of semantic stylistic device and e). creating the new

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stylistic device in the process of translation is also possible which was proved in the article.

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