

## USING STYLISTIC DEVICES IN TRANSLATION AS AN EXAMPLE OF THE STORY “A CHRISTMAS CAROL”

Azizova Nafisa

Master’s Degree Student Termiz State University

### Abstract

This article is supposed to give information about using stylistic devices in translation in two languages as an example of the story “A Christmas Carol” by Charles Dickens and its translation version into uzbek language. The article deals with the problems in the process of rendering the story into another language and how the problems solved and what changes occurred in terms of stylistics.

**Keywords:** stylistic devices, stylistic colorfulness, metaphor, cultural metaphors, metonymy, contextual metonymy.

### INTRODUCTION

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. Translation is, in fact, an art both estimable and very difficult, and therefore is not the labor and portion of common minds. It should be practiced by those who are themselves capable of being writers as well as poets in order to render any literal work form efficiently and emotionally enough to direct it to the readers owning sophisticated tastes.

In literature, in order to deliver the character of the personages, situation and aim of the author as well as to enhance the colorfulness of the words in the work stylistic devices are widely used by not only writers, but also by translators and it should be stated that these are the main sources of making the literary work more successful in both languages.

Metaphor is one of the figures of speech depending on meaning rather than sound. It is defined as “a figure of speech based on comparison that is implied rather than directly expressed. For example “he was a lion in the fight”. Metaphor may have two purposes. The first is cognitive i.e. referential purpose: to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. The second is aesthetic i.e. pragmatic purpose: to appeal to the senses, to interest, to clarify, to please, to delight, to surprise.

Generally, when translating imagery, the most important principle is that «the translation should give the same meaning as the original and should produce the same emotional effect». A metaphor can be universal [a 'glassy' stare], cultural [a 'beery' face], or individual [a 'papery' check]. Arnold and others argue that there are six types of metaphor: dead, cliché, stock, adapted, recent, and original. [1.PP45-46]

A verse translator may have to choose a convenient metaphor translation procedure. Translators should have an aesthetic sensitivity to imagery and symbols and possess the ability and insight to choose the effective way of conveying meaning of the metaphor from among many possibilities.

Usually, cultural metaphors are harder to translate than universal or personal metaphors. The difficulty arises when local flowers and grasses are used as metaphors. To produce the same effect, the translator may have to create a culturally equivalent TL metaphor or converting SL metaphor to sense, or if possible, adding sense to the metaphor. For example, the image of an obnoxious person described in English as “a pain in the neck” may be translated into contemporary Uzbek as “a bone in the throat”.

Metaphor examples can be observed in the story “A Christmas Carol” also as the whole plot of the story is based on the adventures of the main character Ebenezer Scrooge and three spirits. The author of the work Charles Dickens uses multitude of metaphor examples to describe the three ghosts’ appearance, their state and the places that they visit. Here are some of these examples taken from the story in both languages:

- The Phantom slowly, gravely, silently, approached.
- Sekingina **shamdek miltilab** sharpa paydo bo’ldi.
- When it came near him, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.
- U Skruj tomon yaqinlashar ekan, qariya oyoqlarida tura olmay tizzalab oldi. Ruh harakatlangani zahoti butun **havo bo’ylab sir-sinoat va zulmat tarqab ketgandek tuyuldi.**
- He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread.
- Skruj yonida turgan uzun bo’yli bahaybat arvoh uning vujudiga tushunarsiz bir **qo’rqinch urug’ini** sepganini his qilardi
- They scarcely seemed to enter the city; for the city rather seemed to spring up about them, and encompass them of its own act.
- Ular shahar ichkarisiga kirar ekan, xuddi binolar ularning ustiga qulab tushib, **shahar yutib yuborayotgandek** tuyuldi.
- Quiet and dark, beside him stood the Phantom, with its outstretched hand.
- **Zulmat va sukunat bag’rida**, qariyaning qarshisida ruh qo’lini uzatgancha turar edi.
- The phantom spread its dark robe before him for a moment, like a wing; and withdrawing it, revealed a room by daylight, where a mother and her children were.
- Sharpa tim qora, uzun **libosini xuddi qanotdek** bir necha daqiqaga yoyib turdida, so’ng yig’ishtirgan edi, xonada kunduzgi yorug’lik misoli nur taralib ketdi va u yerda bir ayol bolalari bilan turgani ko’rindi. [6-7.PP1-14,65-82].

In the story of “A Christmas Carol” we may observe myriad metonymical examples describing characters which I tried to give some of them as an example later here below.

*Metonymy* is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent. Thus, the word *crown* may stand for 'king or queen', *cup* or *glass* for 'the drink it contains', *woolsack* for 'the Chancellor of the Exchequer who sits on it, or the position and dignity of the Lord Chancellor', e. g., "Here the noble lord inclined his knee to *the Woolsack*." (from Hansard). [1.P47]

Here are some more widely used metonymical meanings, some of which are already fixed in dictionaries without the label *fig*: *the press* for '(the personnel connected with) a printing or publishing establishment', or for 'the newspaper and periodical literature which is printed by the printing press'. *The bench* is used as a generic term for 'magistrates and justices'. *A hand* is used for *a worker*; *the cradle* stands for *infancy, earliest stages, place of origin*, and *the grave* stands for *death*. Metonymy used in language-in-action, ie. *contextual metonymy*, is genuine metonymy and reveals a quite unexpected substitution of one word for another, or one concept for another, on the ground of some strong impression, produced by a chance feature of the thing, for example: "Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and" felt herself escorted up the steps, *preceded by a cocked hat and a Babylonian collar*" (Dickens).

- There an't such a rusty bit of metal in the place as its own hinges, I believe; and I'm sure there's no such **old bones** here, as mine. Ha, ha! We're all suitable to our calling, we're well matched. Come into the parlour. Come into the parlour."
- Bu eshikdanda oshiq-moshig'i zanglab ketgan birorta eshik bo'lmasa kerak. Ishonchim komilki, mendanda qarib qartayib qolgan qariya ham bo'lmasa kerak. Ha, ha. Biz juda ham bir-birimizga mosmiz. Qani, ichkariga kir, mehmonxonaga kir.
- "If he wanted to keep 'em after he was dead, a **wicked old screw**," pursued the woman, "why wasn't he natural in his lifetime?"
- Agar u o'lganidan keyin bizni unga, qari maxluqqa sodiq qolishimizni hohlagan bo'lsa, nega unda hayotlik davrida samimiy bo'lmadi? – ta'kidladi ayol.
- Scrooge listened to this dialogue in horror. As they sat grouped about their spoil, in the scanty light afforded by the old man's lamp, he viewed them with a detestation and disgust, which could hardly have been greater, though they had been **obscene demons**, marketing the corpse itself.
- Skruj ushbu dialogni chuqur qo'rqinch ila tingladi. Ular qariyaning lampasidan xira taralib turgan yorug'lik ostida guruh bo'lib o'tirib suhbatlashar ekanlar, Skruj ularni, jasadni pullayotgan sharmsiz mahluqlarni uzoqdan nafrat ila zo'rg'a kuzatib turardi. [6-7.PP1-14,65-82].

These are a few examples of metonymical combinations taken from the story "A Christmas Carol". If we pay attention to the first example **old bones**, we may observe that in this sentence

this combination comes not only being metonym in place of the word describing reporter person, but also being metaphor drawing an analogy to the person who telling the sentence. In conclusion after the investigation on this topic to be stated is that in order to deliver the character of the personages, situation and aim of the author as well as to enhance the colorfulness of the words in the work stylistic devices should be widely used by not only writers, but also by translators and it should be stated that these are the main sources of making the literary work more successful in both languages as we proved its advantages and importance with different examples above analyzing stylistic problems.

### **Used literature:**

- 1) Boase-Beier, Jean. Stylistic Approaches to Translation / Jean Boase-Beier; series editor Theo Hermans. - St. Jerome Publishing, 2006. - 176, [8] p.
- 2) Graham I. Difference in Translation. Cornell University Press, 1985
- 3) Malmkjær, Kristen. Linguistics and the Language of Translation / Kristen Malmkjaer. - Edinburgh University Press, 2005. - 208, [12] p.
- 4) Comparative typology V.D. Arakin – M.: Prosveshenie, 1991
- 5) Cambridge Advanced Learner’s Dictionary. Cambridge University Press, 2008
- 6) Charles Dickens. Christmas Carol. London, Chapman and Hall, 186, Strand, originally published in 1843.
- 7) Azizova N.O “Yangi yil sarguzashtlari”. Tarjima matni.