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, apopiosis, 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 (Khajieva M.K. 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
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 | “Униng qora zulfи par yostiinquing turli tomoniqa tartibiz suratda t’oz’gib, quyuq jingila kiprikostidagi tim qora k’ozlari bir nuqtaga tikilgan-da, nimadir bir narsanik’organ kabi… qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qop-qo
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 “заметит" (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 “стыдливыйрумянец” (bashful flush). 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 “глаза и брови” and “козелок” the word “козелок” 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 eyebrows are described with words “qop arquq” (very or extremely black) which highlights natural black colour). The colour of brows (black) the colour of brows is depicted with the epithet “черные брови” (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 are described with words "qop arquq" which is painted on the brows which stillattle the meaning of curve or arc. In Uzbek "козелок" (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 transference of word meaning. In Russian the translator does not use a stylistic device. The transformation of the trope can be observed between the Uzbek and Russian versions of the notion of “козелок”. But in the English version the Uzbek trope “козелок” – 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.

| Language | Uzbek | Russian | English |
|----------|-------|---------|---------|
| Word and its translation | to’lganoydek | луноликая | as the full moon |
| Form of Trope | simile | epithet | simile |
| Image | moon | moon | moon |

In this case, the notion of “козелок” could be given in Russian like “бровиколпуколуemes” (literally: crescent like brows) – simile. As, to say арочныеброви” (literally: arched brows) could be inappropriate. The Russians do not implement this notion while describing the form of the brows. They

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, eyebrows 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 “кимдандируялганкаби…”. A very interesting change happened in the translation of the simile “то’ғланойdek”. In the Russian this trope is given with the epithet “луноликая”. 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. “To’lganoydek” – “луноликая” – “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.

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

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 similes in the original version of the novel “yuragini ingichka yeriga borib tekkan edi” (Qodiriy A., 2007) (idiomatic expression). 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 word and father from unjust Khudayar Khan’s verdict. She brings a letter to prove her word and when the tension of the situation was over Atabek hears the voice of his Kumish. In the lines of origin the heroine’s voice was described in the following way:

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
Impact Factor:

| Journal          | Impact Factor |
|------------------|---------------|
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| ESJI (KZ)        | 8.716         |
| IBI (India)      | 4.260         |
| SJIF (Morocco)   | 5.667         |
| OAJI (USA)       | 0.350         |

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

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