

Transfer of stylistic devices in literary translation

Maksadova Mahektach Maksadovna

Сотрудник

Туркменский государственный университет имени Махтумкули, Ашхабад, Туркменистан

E-mail: maksadova97eng@mail.ru

Translation art is challenging especially in literary works to perform good result. To preserve the imaginative, expressive charge of a story translators have challenges, because of peculiarities of stylistic devices in different languages. To preserve the stylistic colouring and originality of the text translator should choose appropriate way of translation. According to Gutner some features of the individual use of figurative language means and their translation into target language stylistic device is reproduced in speech in complete form, figurative turns of speech and which is individually differ. [Gutner: 44]. But according to Turkmen linguist K. Babayev translator must be able not to only fully convey the meaning, but also to use linguistic means correctly without violating the rules of the language. [Babayew: 168]. Referring to Anton Popovich's classification transfer of stylistic peculiarities are concerned in the following ways: stylistic correspondence, stylistic substitution, stylistic individualization, and stylistic amplification, stylistic weakening.

In stylistic correspondence, all the elements in the source and target text correspond to each other on the stylistic and semantic level. Changing the device with the other one, which is suitable in target language, is also possible e.g. epithet is substituted for simile in the next example:

*There was a **dead silence** instantly. (Epithet)*

*Turkmen translation: Olaryň sesine **suw sepilen yaly boldy**. (Simile).*

Another difficulty of transferring stylistic devices are homonyms, puns or play on words. In translation, we have to substitute one word for another that naturally fits the context where we should individualize as well. Moreover, as play on words, puns are transferred according to the word formation model existing in the target language, with other spelling and meaning or with other words similar to the one used by the author, while preserving the semantics and stylistic colourings of the word components. To translate the conversation between Alice and Mouse in the story "Alice's Adventures in Wonderland" by Carroll introduced in the following example with homonyms words "**not**" and "**knot**":

*"I beg your pardon", said Alice very humbly; "you had **got** to the fifth bend. I think?"*

*"I had **not**! Cried the Mouse, sharply and very angrily.*

*"A **knot**!" said Alice, always ready to make herself useful, and looking anxiously about her.*

*"Oh, do let me help to **undo** it" [Carroll:38]*

Turkmen translation:

– *Bagyşlaň, haýyş edýärim! Ýalňyşmasam, siz bäşinji bapdan dagy **baryañyz** öýdärim - diyip, Alisa juda uyaljaňlyk bilen jogap berdi. Muňa hasam gahary gelen Syçan:*

– *Yok **baramok!** - diyip, gygyrды.*

– ***Baramok** - diyyäňizmi? Dogry edyňiz, **barmak** hökman däl! - diyip, Alisa Syçanyň gaharyny getirmejek bolup, ony köşeşdirjek boldy. [Maksadova: 21]*

Above in the example "**not**" is here negates the meaning of the modified verb "**had**" and "**knot**" is a fastening made by looping a piece of string or rope. These words are homonyms, which creates funny image and describes Mouse's attitude and Alice's misunderstanding, because she heard it like a "knot" and wanted to help Mouse to undo it. In translation these words won't be homonyms so we substitute with another suitable word, rendering the meaning of the

conversation even using substituted device more, which leads to stylistic amplification as well. Here “**barmak**” (finger) and “**baramok**” (will not go) was used not to lose stylistic colouring of dialogue between Mouse and Alice. In this case, translator can not use translation equivalents but has to compensate a word by another one that can be also played upon.

These divergences or dissimilitudes are connected with certain peculiar features of homonymous word or a group of words. Even words which seem to have the same pronunciation in the two languages are not semantically identical. The primary meanings of correlated homonymic words often coincide while their derivative meanings do not in the target language. Hence, there is only partial correspondence in the structures of homonymic words, as their lexical semantic variants do not cover one another. Therefore, we individualized the stylistic device. However, individualized part in Russian is somewhat caused weakening in the humor “**not**” and “**knot**” are omitted but meaning of the conversation was kept.

Russian translation:

- Ты не слушаешь! – строго сказала Алисе Мышь.
- Нет, почему же, – ответила скромно Алиса. – Вы дошли уже до пятого завитка, не так ли?
- Глупости! – рассердилась Мышь. – Вечно всякие глупости! Как я от них устала! Этого просто не вынести!
- А что нужно вынести? – спросила Алиса. (Она всегда готова была услужить.)
- Разрешите, я помогу! [Кэрролл:31].

The author of original text can use many conjunctions or **polysyndeton** to achieve an overwhelming effect in a sentence. Nevertheless, in Turkmen and Russian translation sometimes it is suitable deliberately omitting conjunctions, which called **asyndeton** - stylistic substitution as the way of translation E.g.:

*There was a Duck **and** a Dodo, a Lory **and** an Eaglet, **and** several other curious creatures in the pool. [Carroll: 28] (Polysyndeton)*

Kölde Robin diýjekmi, Dodo guşumy, Lori totuguşy, bürgüt Ed jüýjesi, garaz başga-da birnäçe guşlardyr täsinje jandarlar juda köpdü. (Asyndeton/ baglayjysyz baglanşyk)

Там были Робин Гусь, Птица Додо, Попугайчик Лори, Орленок Эд и всякие другие удивительные существа [Кэрролл: 25]

Summing up, literary translation is complex process and it is not just transfer or replacement of stylistic devices by another but expressing the main idea, culture, traditions and others as well. Translators should translate as accurately as possible to express the idea and various artistic techniques of the author using appropriate ways.

References

- 1 Carroll L. Alice’s Adventures in Wonderland – A BookVirtual Digital Edition, 2000.
- 2 Gutner M.D. A guide to translation from English into Russian [U+2012] Moscow, 1982.
- 3 Babaýew K. Ilkinji gözbaşlar //Dünýä edebiýaty, 2017, № 4, s. 168.
- 4 Maksadowa M. Çeper terjimedäki öwrümler // Dünýä edebiýaty, 2021, №. 3, s. 20-22.
- 5 Кэрролл Л. Алиса в стране чудес, Алиса в зазеркалье - Издательство «Наука», 1978.