

## USAGE OF STYLES AND METHODS IN THE PROCESS OF LITERARY TRANSLATION

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### Abstract

The term translation activity usually refers to the process of transferring written or oral texts into an equivalent text in another language. Generally, the purpose of translation is to create a copy of various types of texts, including religious, literary, scientific, and philosophical works, in another language, thereby making them accessible to a wider readership.

### Introduction

Translating a literary text into another language requires the translator to possess artistic skill, creative ability, and a high level of world-view. Translation activity is considered a very subtle and complex process. This is because a translator must have a perfect command of both the language in which the work was written and the language into which it is being translated to successfully translate a work. Furthermore, a detailed study of the style in which the work was written, the nature of the characters involved, their lifestyle, world-view, psyche, and the historical, religious, and national views reflected in the work are considered fundamental requirements for literary translation. For a translation to be considered successful, the work must retain its artistic integrity from beginning to end, and the artistic elements and nuances of meaning used within it must be achieved in their original state [1]. Cases also occur during the translation of a work where, even after reading a small fragment of the text, we fail to understand the idea being expressed. It requires great skill from the creative person to fully grasp the differences between the language of the original work and the language of translation and find the necessary words without distorting the meaning of the work.

In situations where some linguistic units have no exact equivalent in the other language, or where the translation of certain words is not immediately understandable, requiring an explanation in the other language, translators are required to rely on their knowledge and artistic skill. We know that in the Uzbek language, "siz" is used when addressing elders and other respected persons. However, this situation does not exist in most languages. For example, while the meanings of "sen" (you-singular/informal) and "siz" (you-plural/formal) in Russian are distinguished by the concepts of "Ты" (Ty) and "Вы" (Vy), their usage and function are not the same as in Uzbek. We can see this in Russians' use of "Ты" in relationships with close people, including parents. In English, the situation is even more different: the pronoun "you" is used regardless of the listener's age, status, or even number. However, it would be wrong to say that the meaning of respect is not reflected at all in the speech situations in these languages. Whether a character is using the respectful "siz" or the informal "sen" is understood during the reading of the overall text; determining and expressing this meaning during the translation process is one of the important tasks facing the translator. By investigating all the elements of the language and using them appropriately, the national and cultural expressive aspects of the idea conveyed in one language are carried over into another language without distortion [2]. Let's analyze this excerpt taken from the novel "Night and Day":

"You yourself said, 'Mayli, eshonoyimning ra'ylariga qarasin,' didn't you?

Oh, to hell with her ways, her ways! Should she keep a young child for a week or ten days? [3]

In the text above, the suffix "lar" in the word "ra'ylari" does not function as a grammatical plural, but as a stylistic device, conveying respect in the first sentence and sarcasm in the second. As a unique characteristic of the Uzbek language, we cannot express the stylistic meaning conveyed by the suffix "lar" in English. Therefore, the translator focused primarily on the meaning of the text in this instance:

"You yourself said, 'Fine, do what the eshon's wife says,' did you not?"

"To hell with what she says. You can't keep a child away for so long!" [4]

In the original text, the phrase "ra'ylari qursin" expresses the character Razzoq-sufi's displeasure, and to convey this meaning to English readers, the phrase "to hell" which is familiar to speakers of that language, was used. Thus, through this

example, we can see the role of understanding the subtle differences between the original and translated languages in the translation process.

A translation carried out with artistic skill increases the reader's interest in the work and heightens their aesthetic pleasure. For a long time, the Russian language was used as a "bridge" for the entry of world literature, including samples of English literature, into the Uzbek language, and this process continues to some extent even today. Nevertheless, several other problems exist in the process of literary translation, and studying them and finding solutions remains an important issue for professionals in the field. The ability to reflect the style and unique characteristics of the writing in the translated language also increases the value of the work and makes it easier to understand the author's world-view. The only way to convey the artistic qualities, the national spirit, the author's intended purpose, psychological state, and creative style to the reader in another language is by studying the subtle aspects of the translation field [5].

There are varying views on whether preserving the meaning of a work or emphasizing technical translation is more important when translating it from one language to another. Numerous debates on this issue took place among translation scholars until the 19th century. Many scholars at the time believed that it was sufficient to focus only on the semantic aspect of the text and express the information in the translation. Scholars such as Walter Benjamin and Vladimir Nabokov opposed this view, arguing that along with the content of the work, its style of expression, the artistic devices used, and the author's personal expressive style are also important in the translation process, and that the cultural awareness, values, world-view, knowledge, and intellectual level of the readers should be taken into account. According to the linguist P. Newmark, the author of "Textbook of Translation," it is appropriate to apply the term "method" to translation styles. The scholar also differentiates the methods used in translation activities as follows:

Word-for-word translation. This refers to translating every single word in the work one by one. However, this translation method does not fully allow for reflecting the artistic style, unique features, and emotional impact of the work on the reader. If the emphasis is placed on the lexical aspect of the words in the work, and the figurative meanings expressed in them are overlooked, the work will remain only a collection of information. As a result, the national, historical, and

emotional impact of the work is lost, replaced by stylistically neutral devices, and the purpose and ideological spirit of the work are diminished.

In his lecture titled "Word-for-Word Translation and the Degree of Fullness" at the 1975 conference of translation scholars, M. Gasparov stated that translating every word in a translation is completely useless. In his opinion, word-for-word translation completely loses the linguistic style and dialectical embodiment between the artistic form and content of the work [6].

Moreover, subtle meanings expressed in the work may be lost during word-for-word translation, whereas the pragmatic and stylistic layers of a word's meaning are especially important in a literary text. Let's examine K. Fort's translation of this excerpt from the novel "Night and Day":

What a shameless child you are! You should know better, big as you are. Shamelessly looking into a home with nomahram women! If that Razzoq-sufi saw you, he would rip you to pieces! Ha!!! [7]

"What a shameless child you are! You should know better, big as you are. Shamelessly looking into a home with nomahram women! If that Razzoq-sufi saw you, he would rip you to pieces!"

It is appropriate to focus on a few points in the provided text: first, we see that the phrase "kap-katta to'ng'izday" (as big as a boar) is omitted in the translated text and expressed with simple words, because the semantic connection between the words 'big' and 'boar' is specific to Uzbek colloquial speech, and we cannot create such an associative meaning in English. Also, the phrase "go'sht ketdi" (the meat has gone) is a unit with a figurative meaning, and it would be incorrect to translate it word-for-word into English, say, as "the meat has gone." Precisely because of this, the translator K. Fort focused primarily on semantic translation in this instance and used the phrase "rip into pieces." More specifically, using the word-for-word translation method here would have been a mistake and would have caused the translated text to be completely misunderstood, and the translator was able to use the necessary translation method to avoid this situation. Nevertheless, we believe that the direct transfer of the word "nomahram" from the original text to the English text was an error. This is because the English word "non-mehram" already exists to denote this meaning, whereas "nomahram" is specific to the Uzbek language.

Word-for-word translation does offer certain benefits; for example, it can be used as a "draft" during the general translation process [8]. This means that the word-

for-word translation of the work is not presented to the reader as is, but serves as a foundation indicating the general meaning of the work for the next stage of translation – artistic refinement. During the Soviet era, the works of many of our writers in the countries within the union, including Uzbekistan, were translated into Russian using such a method.

The next method of translation is introduced by M. Gasparov as creative translation. In this type of translation, an attempt is made to preserve the artistic coloring of the work, for which the translator identifies the lexical, phraseological units, and figurative meanings in the work and uses their alternative (equivalent) in the second language. The historical, national, pictorial, and other aspects of the work are preserved as it is transferred completely into another language without losing its artistic emotional impact. Creative translation is completely different from other types of translation styles because neither the ideological meaning nor the artistic features are left out. The translator uses their creative skill to ensure that the work is in an artistic spirit that engages the reader. However, in this process, drifting away from the general idea and values of the original work is not allowed.

The next method in translation studies is called literal translation (*hijjaviy tarjima*). This method is similar to word-for-word translation in many ways because words are also translated one by one. However, in literal translation, not only the lexical but also the grammatical structure and form of the text are preserved. The translation scholar Y. I. Resker states that there is another difference between word-for-word translation and literal translation. According to him, the literal translation method is completely simplistic, where all linguistic elements are merely copied mechanically. Words specific to the national identity and terms related to values are directly copied over in literal translation, and no corresponding word is sought as a substitute. Therefore, this method of translation is completely incompatible with the principles of literary translation. Let's look at an example from K. Fort's translation of the novel "Night and Day":

Covered in her *paranji*, she approached Umrinisabibi's door and stopped suddenly. She looked back and headed towards Xadichaxon's house [9].

In this sentence, the word "*paranji*" is specific to Uzbek national identity, and there is no word in English that denotes this meaning because the concept of *paranji* does not exist among the English people. It was stated that when an equivalent word is not found, it can be directly carried over into the translated



language, but we believe that in this situation, it would have been appropriate to include some explanation or additional information about the word "paranji" in the translated text.

In free translation, the main emphasis is on revealing the meaning and content of the work, with little attention paid to the lexical, phraseological units, and artistic elements within it. P. Newmark also calls this method the "semantic style." Qudrat Musaev writes about free translation in his work dedicated to translation studies: "This flawed method of translation was widely used until the middle of the last century. Translators of that era were accustomed to completely disregarding the form of writing, the semantic features, and the style of expression when translating a literary work into another language, instead simply providing a brief translation and expressing only its general content" [10]. Little attention was paid to describing the speech of the work's characters, and dialogues were only occasionally presented. Artistic-descriptive expressions and units carrying stylistic meaning were omitted and replaced with lexical units carrying simple meaning; no effort was made to restore figurative meanings. Situations that were described vividly and impressively with figurative expressions and stylistic colors in the original work became dull, narrow-scoped sentences in the translation. It became commonplace to alter the descriptions in the work, describe the characters as the translator wished, add any information desired, and omit any part from the translation. There were even cases where some translators changed the names of the work's characters, substituting them with names common in their own country. Such situations completely alienated the translated version of the work from its original, giving it an unrecognizable appearance. Unfortunately, readers who read the brief, narrow, and compressed translation, rather than the work with all its artistic elements and descriptions, formed completely incorrect ideas about the work and the author.

Adaptation is an adapted translation. In this translation method, all aspects of the work are adapted to the reader's level of knowledge, understanding, and comprehension. This requires the translator to also consider the artistic image of the work. This method is mostly used in the translation of comedies, where the original version of the work is treated very freely. Although the subject matter of the work, its characters, and the general features of the events are preserved, in free translation, the descriptions of national identity, psychological states, and customs are replaced with descriptions characteristic of the environment the

reader is accustomed to. As a result, the literary work enters the world of national identity of the second language without losing its artistic image. The main achievement of the translator is that they protect the psychological and national descriptions in the work from appearing unfounded to the reader and translate them into a language the reader can understand and enjoy [11].

This translation method became very widespread during the 1930s and 1940s. Among some translators, there were even instances of renaming the characters with local names, and describing national and religious holidays and ceremonies in the work by interpreting them in an Uzbek context, making them similar to local holidays.

There are two different views on why adaptation-based translation emerged. The first is the translator's lack of confidence in their artistic potential and their desire to translate the work quickly, while the second reason is cited as the translator's desire to convey the literary work in a way that is understandable and pleasing to their own people in every respect.

Tabdil translation (simplified/re-written translation). Translation does not always mean translation from one language to another foreign language. Translation can also be done from one language to the same language itself. This translation method is called tabdil. However, it refers to a translation between a form used at a certain historical stage of language development and the language currently in use. Form and content may not always be translated on an equal footing, because translators make certain changes to the translation for the purpose of educating the readers, depending on their level of comprehension. Such tabdil translation is mainly used to convey classical works to the contemporary reader in a simple, fluent, and concise manner. This type of translation can be in prose or poetry. For example, the tabdil of Alisher Navoiy's works can serve as an example. The tabdil of A. Navoiy's epic "Hayrat ul-abror" presented in the 5th-grade literature textbook, intended for younger readers, is written in a very fluent and simple language and is a clear example of this translation method. To prevent the reader from imagining the original source to be as simple as the tabdil and interpreting it simply, a note about this is written on the tabdil version of the work. We can see the inscription "tabdil qilangan" (adapted/re-written) on the cover and in the introductory section of such works.

Another translation method is figurative translation, also known as idiomatic translation. This refers to the translator adding descriptive expressions and artistic

devices that are not present in the original literary work to the translation, inappropriately and excessively using various phrases and units expressing emotion, thereby distorting the author's personal style. As a result, the original meaning of the work and the purpose expressed through it are distorted, leading to a stylistically incorrect text. Of course, the original version of the work may sometimes use many figurative descriptions and artistic elements. However, this does not mean that it is contrary to the rules of artistry. This is because it is natural for any author to strive to describe their work in an artistically and aesthetically rich manner, without undermining the overall content plan and fluent readability of the work. According to Qudrat Musaev's explanation, all artistic-stylistic devices in figurative translation are built upon falsity, placed into the work blindly and in an extremely artificial manner to increase the figurativeness of the translation. Such a situation makes the reader uncomfortable and creates the impression that the work is built on an unnatural and false concept. Regardless of how rich in artistry the original copy of the work is, a book translated using this method will not evoke strong interest in any reader [12].

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