

STYLISTIC DEVICES IN ABDULHAMID CHULPON'S "KECHA VA KUNDUZ" ("NIGHT AND DAY"): A COMPARATIVE LINGUISTIC ANALYSIS OF THE ENGLISH TRANSLATION

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Abstract:

This study examines the extent to which stylistic devices in Abdulhamid Chulpon's novel "Kecha va Kunduz" ("Night and Day") have been preserved in Christopher Fort's English translation. Drawing on translation studies and stylistic theories, this study analyzes how important artistic devices such as metaphor, simile, metonymy, and hyperbole are expressed in the translation. Based on a qualitative analytical methodology, the study conducts a comparative analysis of selected passages from the original text and the translated text, and examines the translator's strategies and the degree of equivalence achieved. The results of the analysis show that while many stylistic devices have been preserved with a high degree of fidelity, some have been significantly altered or lost due to differences in language and culture. This study contributes to the broader academic discussion on literary translation, in particular by shedding light on how artistic expression is balanced across languages and cultures.

Introduction

Nowadays, studying the linguistic and stylistic features of the works of writers who lived and worked in past centuries is becoming an important and interesting process. This is because through it we learn about the writing style and literary expression possibilities of the creators that are different from others. Russian

linguist and literary theorist Jakobson (1960) said this about the importance artistic style: “Literary style is the full disclosure of the aesthetic potential of language, which, in addition to fulfilling the purely communicative functions of language, also performs the function of creating new aesthetic meaning” (350).

This research paper interested in this field and tried to conduct a linguistic and stylistic analysis of the work “Kecha va Kunduz” (“Night and Day”) by poet and writer Abdulhamid Chulpon, a representative of the Uzbek national revival. In general, I witnessed that many of Chulpon stylistic processes and artistic expressions, both in poetry and prose, are mainly related to natural objects (the sun, the moon, the stars, etc.). The original meaning of the pseudonym Chulpon also comes from the Persian-Tajik and ancient Turkic languages, meaning “Morning Star” or “Star of the East”. Abdulhamid Chulpon chose this pseudonym himself, expressing the meaning of a guiding star shining in the darkness, calling people to knowledge and enlightenment through his work. His novel “Night and Day” is still the book that introduced Chulpon to the world. The reason is that the work was not only able to fearlessly and realistically illuminate the social situation of that time, but also decorated the novel with very beautiful similes and stylistic devices, and wrote it in a language understandable to the reader. Moreover, he was able to reflect the mental states of the fictional characters in the work with unique, charming poems told in their own languages.

In 1934, Chulpon wrote the novel “Kecha va Kunduz” (“Night and Day”) and demonstrated his talent as a novelist.

“The novel ‘Kecha va Kunduz’ (‘Night and Day’) expresses all the important contradictions in the life of the people and society. As well as all dreams of writer. It impressively and convincingly depicts the hardships and hardships of the working people, especially women, through vivid events and vivid images” (Mirzayev, 2005).

This novel by Chulpon has been the subject of various linguistic and stylistic analyses. Researchers have studied the stylistic devices used in the work, including metaphor, metonymy, and phraseological units, and have emphasized their literary and cultural significance.

For instance, Habibjonova (2023) studies the ways of transferring meaning in the work “Kecha va Kunduz” (“Night and Day”), emphasizing the author’s skillful use of stylistic devices such as metaphor, metonymy, and synecdoche. According to her research, Chulpon, through these artistic techniques, gives the work

expressive meaning and reflects the socio-political situation of his time (Habibjonova, 2023).

Aripova (2023) also analyzed the phraseological units in the novel and their reflection in the translation by Christopher Fort. According to her, the stylistic richness of the work is partially lost in translation, as linguistic and cultural differences prevent the full transmission of artistic expressions. She emphasizes the contribution of phraseological units to the literary value of the novel and their reflection of the Uzbek cultural heritage (Aripova, 2023).

This article aims to analyze the translation version of stylistic devices such as metaphor, simile, metonymy, and hyperbole between the original text of “Night and Day” and its English translation by Christopher Fort. By examining the translation process and its impact on stylistic integrity, this study contributes to the following fields, such as translation studies, Uzbek literary studies, and stylistics.

METHODOLOGY

This study analyzes the extent to which the stylistic devices in the novel “Kecha va Kunduz” (“Night and Day”) were skillfully translated by the English translator Christopher Fort.

While depicting the spring season at the beginning of the work, Chulpon skillfully used beautiful and unique stylistic figures to enhance the appeal of the work. In particular:

1. Har yil bir keladigan bahor sevinchi yana ko‘ngillarni qitiqlay boshladi(7).

In the following Uzbek sentence, “bahor sevinchi” (“spring joy”) spring is depicted as a living being or a person, and it becomes an image that spreads joy. In fact, spring itself does not feel emotions, but its arrival can evoke joy in people. The use of the emotion of joy in relation to spring shows that it is an animated metaphor.

The metaphor in the following sentence, “ko‘ngillarni qitiqlay boshladi” (“tickles hearts”) creates a powerful image that expresses the lively and sensitive nature of the human heart. “Ko‘ngil” (“Heart”) is the inner world of a person, his emotions. “Qitiqlamoq” (“To tickle”) is a physical sensation, usually used in relation to the body. In this metaphor, the human heart feels pleasure and joy in away similar to a physical tickle.

Every year the coming of spring joy tickles hearts (45).

During the translation process, these sentences were translated with the same meaning, and the stylistic devices used did not change.

2. So‘fining og‘ir zarbi bilan o‘zlariga kelgach, oldilarida zo‘r bir tog‘ turganini ko‘rib, ixtiyorsiz cho‘chib ketdilar (23).

In this sentence, the word “tog‘” (“mountain”) is used to describe a person. That is, the metaphor is used by transferring the power, majesty, and grandeur of the mountain to the person.

They came to after the sufi’s club-like blow of a voice; he stood in front of them like a big mountain, and they were struck dumb despite themselves (57).

In the process of translation, we realize that metaphor turns into simile. In the Uzbek sentence, the tall and strong figure of the Sufi is directly likened to a mountain, using metaphor, while in the English translation, the Sufi’s likeness to a mountain is created through the word “like” and the stylistic device of simile is used.

3. Mening ko‘nglim tosh-metin!(308)

The expression “Mening ko‘nglim tosh-metin!” uses a metaphor. “Heart” is used here in the sense of a person’s inner world, soul. “Tosh-metin” (“stone”) means hardness, insensitivity, and indifference. That is, the heart, being as hard as a stone, expresses a person’s resistance to emotions or resistance.

I am stone... (267)

The translation also preserves the metaphor. However, unlike the original, in the English translation, the person himself is directly compared to a stone. In the translation, the metaphor “I am stone” (“Men toshman”) compares a person to a stone, indicating that he is hard, insensitive, or resilient.

4.Ko‘kdagi oyga qarab, yerdagi oyni o‘ylar va boyagiday shirin-shirin kulimsirardi...(35).

In this metaphor the phrase “yerdagi oy” (“the moon on earth”) is used figuratively, and is used in relation to Zebi.

The next stylistic device used in the sentence is antithesis – “ko‘kdagi oy” (“the moon in the sky”) and “yerdagi oy” (the moon on the earth”) are expressed through contrasting concepts. The moon in the sky is the real moon, and the moon on the earth is used symbolically.

He looked up at the moon in the sky, and contemplated the moon on earth and laughed sweetly as he did before (65).

We can see that there has been no change in the translation. This is because both stylistic devices have been transmitted while retaining their form and meaning.

In the next fifth, sixth, and seventh sentences, the writer used very beautiful similes.

5. Tollarning ko‘m-ko‘k sochpopuklari qizlarning mayda o‘rilgan kokillariday selkillab tushmoqqa boshladi (7).

The ever-so-green sochpopuks of the willows begin to quiver like a young woman’s intricate braids (45).

The analogy in this sentence was transferred during the translation process, while retaining the same stylistic device. Both metaphor and simile in sentence are transmitted to later language in the form of these stylistic devices. There is a metaphor in the phrase “Tollarning ko‘m-ko‘k sochpopuklari” (“The ever-so-green sochpopuks of the willows”). Hair is actually a human concept. Here, thin branches and leaves of willows are likened “sochpopuk” – strands of girls’ hair. The metaphor in this expression is used to bring nature to life, connecting it with human emotions.

The next stylistic device in the sentence is simile. In the Uzbek sentence, “Tollarning sochpopuklari” (“the sochpopuks of the willows”) are compared to “qizlarning mayda o‘rilgan kokillari” (“a young woman’s intricate braids”) using the preposition “like”. This simile connects beauty of nature and human.

6. Zebining yuzlaridagi oyday tiniq va quyoshday yorug‘ bu holat moddiy haqiqatlar qadar ochiq ko‘rinardi (12).

Zebi’s face, clear as the moon and bright as the sun, openly revealed the truth of her being (49).

We grasped that the sentences in the next two languages above also contains a simile. That is, the stylistic device has not changed during the translation process and the same original meaning has been conveyed. In the phrases “oyday tiniq” (“clear as the moon”) and “quyoshday yorug‘” (“bright as the sun”) Zebi’s face is likened to the moon and sun through “-day” (in Uzbek) and the structure “as..as” (in English). This simile emphasizes Zebi’s beauty and innocence. But here Christopher Fort failed to translate exactly what Chulpon wrote. That is, while Chulpon described the condition of Zebi’s face as clear as the moon and bright as the sun, Christopher Fort only likened Zebi’s face.

7. - Bu nima qiyomat!!! - deb shovqin solishi ikkala yosh qizni, chaqmoq tekkan daraxtday, turgan joylarida qotirib qo‘ydi (13).

A voice emerged from the doorway: "What is this hell?!" he bellowed like lightning striking a tree, petrifying the two young girls in their places (49).

In this sentence, the stylistic device simile has also been translated as simile. In Uzbek, it is formed using the suffix “-day”, and in English, using the preposition “like”.

Metonymy is used in the following eighth, ninth, and tenth sentences.

8. U otiga otlanib, xayr-ma'zur qilganda, so'fi ichkarida "Hikmat" o'qib yotardi (21).

In the metonymy in this sentence, “ichkarida ‘Hikmat’ o'qib yotardi” (“remained inside reading the Book of Wisdom”) “Hikmat” (“Wisdom”) actually refers to a book or religious teaching. That is, an entire concept is expressed in a shorter word.

He mounted his horse and, while he said his goodbyes, Razzoq remained inside reading the Book of Wisdom (56).

The translation also loses metonymy. To be more precise, the Uzbek word “Hikmat” is interpreted in the translation as “the Book of Wisdom”. In English, the word “hikmat” is not used in direct translation, because “wisdom” means wise thought, but it is a general word and cannot convey a deep religious or spiritual meaning like “hikmat” in Uzbek. Therefore, in the translation, this word is given as “the Book of Wisdom” through an explanatory extension. This helps the reader understand that this is not just ordinary wisdom, but a special religious-spiritual book. This process is called contextual expansion. That is, the translator expand on the hidden meaning and cultural background behind the word to convey it to the English reader.

9. - Fazilatxon! Mehmonga dasturxon chiqaringlar! (307)

In this sentence, “Mehmonga dasturxon chiqaringlar” (“Set a table for the guest”), the word “dasturxon” is used in the sense of food and treats, and therefore there is a metonymic stylistic device here.

"Fazilat! " he yelled, "set the table for our guest!"(266)

In English translation, the Uzbek phrase “Dasturxon chiqaringlar” is translated as “set the table” and is the correct translation in terms of meaning. And here it is clear that the translated sentence also contains metonymy. In both sentences, the words “dasturxon” and “table” are used instead of food or meal. This is a classic form of metonymy, that is, one thing is called by the name of another thing.

10. Butun qishloqqa gap tarqaladi... (51)

Word will spread through the whole village... (77)

The metonymy in these sentences was conveyed during the translation process, retaining the same stylistic device. Metonymies are used in two places in sentences in both languages. The first metonymy is “word will spread” (“gap tarqaladi”). “Word” (“Gap”) is used here in the sense of a word about news, rumor, or event.

The second metonymy here is “spreads to the village” (“qishloqqa tarqaladi”). “Village” is a word for an area, a place, a space. When we say “Word will spread through the whole village” (“Butun qishloqqa gap tarqaladi”), the word does not refer to the area, but to the people living in that area. That is, the whole village is the entire population of the village. This metonymy is formed by referring to something by something else that is related to it.

11. Ayollardan maslahat, ayniqsa, o‘z xotinidan bir taklif eshitmoq uchun Razzoq so‘fining qayta boshdan bunyodga kelishi kerak bo‘lardi... (11)

For Razzoq to accept advice from women, or, to be precise, one little suggestion from his wife, he would have had to be remade from head to toe (48).

In these sentences, we can see that the stylistic device of hyperbole was transmitted unchanged during the translation process. Here accepting advice from women or listening to suggestions from wives is portrayed as so impossible that it is even suggested that a person would have to be recreated. This is a strong exaggeration – hyperbole.

12. Eshon bobo xudoyimning sevgan quli, noz-u ne‘mat to‘rt tarafdin suvday oqib turadi (18).

Being my elder master’s beloved servant, blessings flow like water from all four sides (53).

In these next sentences, the simile and hyperbole were preserved in the translation process. “Noz-u ne‘mat to‘rt tarafdin suvday oqib turadi” (“Blessings flow like water from all four sides”). Here “noz-u ne‘matlar” (“blessings”) – various amenities, food, a comfortable life – are compared to water, that is, a simile is used. Water is a symbol of life, a constant flow, and continuity. The flow of blessings like water means that they are abundant, endless, and unending.

“Noz-u ne‘mat to‘rt tarafdin suvday oqib turadi” (“Blessings flow like water from all four sides”) is an exaggeration, and in real life, it is impossible for such abundant and continuous blessings to come.

13. Qornimiz o'lgudek och...(31)

“O'lgudek och” (“hungry to death”) is a hyperbole used to emphasize the intensity of hunger. In reality, a person does not die of hunger, but it is exaggerated to make the emotions more powerful.

Our stomachs are growling (63).

This translation reflects the meaning of the original text, the feeling of hunger, and the meaning is preserved. However, the stylistic device of hyperbole in the Uzbek sentence is lost, and this situation is given in the case of a specific physiological process. There is a personification in the translation sentence. In fact, the stomach is not alive, but it is described as growling like a person or an animal. This is used to express hunger more vividly and effectively.

RESULT

If we look at the results of our analysis. We can see the following:

Ways of translating Metaphors in the process of translation			
№	Source language	Translated version	Stylistic device
1	bahor sevinchi	Spring joy	metaphor - metaphor
2	ko'ngillarni qitiqlay boshladi	sickles hearts	metaphor - metaphor
3	tog'	like a mountain	metaphor - simile
4	ko'nglim tosh-metin	I am a stone	metaphor - metaphor
5	yerdagi oy	the moon on the earth	metaphor - metaphor
6	tollarning sochpopuklari	the sochpopuks of the willows	metaphor - metaphor

There are many sentences in the work that use metaphors. Five of them were analyzed, and in six places, how the metaphors used were translated was examined. According to results, 83.33% of metaphors we analyzed were transferred to the translated language as metaphors, and 16.67% were transformed into another stylistic device in translation, namely simile.

Ways of translating Similes in the process of translation			
№	Source language	Translated version	Stylistic device
1	qizlarning mayda o‘rilgan kokillariday	like a young woman’s intricate braids	simile - simile
2	oyday tiniq	clear as the moon	simile - simile
3	quyoshday yorug‘	bright as the sun	simile - simile
4	chaqmoq tekkan daraxtday	like lightning striking a tree	simile - simile
5	suvday oqib turadi	flow like water	simile - simile

In the case of similes, this indicator was 100%. To be more precise, similes in Uzbek language have remained a stylistic device of analogy in English as well.

Ways of translating Metonymies in the process of translation			
№	Source language	Translated version	Stylistic device
1	ichkarida “Hikmat” o‘qib yotardi	remained inside reading the Book of Wisdom	metonymy – translated version
2	dasturxon chiqaringlar	set the table	metonymy - metonymy
3	gap tarqaladi	word will spread	metonymy - metonymy
4	butun qishloqqa tarqaladi	spread through the whole village	metonymy - metonymy

When similar results were analyzed for metonymies, it became clear that 75% of metonymies also become metonymic during the translation process. In 25%, the metonymic meaning transfer was lost in translation. This result indicator does not cover all the sentences in the book. We took metonymies used in four places for analysis. The percentage indicators also came from the sentences analyzed.

Ways of translating Hyperboles in the process of translation			
№	Source language	Translated version	Stylistic device
1	qayta boshdan bunyodga kelishi kerak bo‘lardi	he would have had to be remade from head to toe	hyperbole - hyperbole
2	noz-u ne‘mat to‘rt tarafdin suvday oqib turadi	blessings flow like water from all four sides	hyperbole - hyperbole
3	Qornimiz o‘lgudek och	Our stomachs are growling	hyperbole – translated version

The following table shows the results of the analysis of hyperboles. If the same percentage is derived from just these three sentences, in 66.67% of cases the stylistic device is translated unchanged, and in 33.33% of cases the hyperbole is not used in the translation.

DISCUSSION

The analysis of the novel “Kecha va Kunduz” (“Night and Day”) shows that Abdulhamid Chulpon made extensive use of stylistic means, increasing the artistic and cultural richness of the work. Translator Christopher Fort also skillfully translated the work into English, even providing detailed explanations of the realities. It is known that he worked extremely carefully with stylistic devices during the translation process. The results of the research conducted in the Results section are clear evidence of this. The reason is that many of the stylistic devices were transferred to the next language being translated in the form of the same stylistic device. During the process, the translator tried to convey exactly the meaning that Chulpon intended. However, there are some subtleties where the original meaning the writer was trying to convey is not conveyed in the translation. In this case, some confusion has arisen. For instance in the following sentence:

Eshon bobo xudoyimning sevgan quli, noz-u ne‘mat to‘rt tarafdin suvday oqib turadi (18).

Being my elder master’s beloved servant, blessings flow like water from all four sides (53).

It is true that the metaphor and hyperbole stylistic devices in the sentence are translated in exactly this form and with this meaning. “Xudoyimning sevgan quli” (“My God’s beloved servant”) was changed “My elder master’s beloved servant”. That is, the word “My God” is translated as “elder master”, which is not clear in terms of meaning and has been slightly modified. “Blessings” is used instead of “Noz-u ne‘mat”, that is, it is given with the concept of “baraka”.

- Bu nima qiyomat!!! - deb shovqin solishi ikkala yosh qizni, chaqmoq tekkan daraxtday, turgan joylarida qotirib qo‘ydi (13).

A voice emerged from the doorway: "What is this hell?!" he bellowed like lightning striking a tree, petrifying the two young girls in their places (49).

The stylistic device in this sentence has not changed. The simile has moved in the same way. However, there was a slight confusion in the translation. Chulpon

likened the young girls' situation to "chaqmoq tekkan daraxt" (a tree struck by lightning"), emphasizing how the girls were. The translator, however, described the Sufi's bellow as "like lightning striking a tree" ("chaqmoq daraxtga urilgandek"), not the girls' frightened state.

Qornimiz o'lgudek och...(31)

Our stomachs are growling (63).

This translation preserves the meaning. That is, in both sentences, it is clear that people are hungry. However, hyperbole in Uzbek language is lost in English and is expressed by a more specific physiological process. The Uzbek sentence uses strong emotional exaggeration. In the English translation, this emotionality is reduced and a specific physiological process is described (through personification). The translation is similar in meaning, but different in emotional impact. The Uzbek sentence is more dramatic, while the English one describes a more natural and observable phenomenon.

And we can see another subtlety of meaning in the following sentence:

U otiga o'tlanib, xayr-ma'zur qilganda, so'fi ichkarida "Hikmat" o'qib yotardi (21).

He mounted his horse and, while he said his goodbyes, Razzoq remained inside reading the Book of Wisdom (56).

There is a specification here. While in Uzbek term "Sufi" is used as a general religious figure, in English it is used as a specific person – "Razzaq".

Moreover, the word "Hikmat" in the original text is expanded to the form the Book of Wisdom. The translator did this to give the English reader a clearer understanding. But this expansion has somewhat distorted the original meaning. The Book of Wisdom expansion has been interpreted as any book about wisdom. However, in the original, the name of the book was clearly given in quotation marks. It would have more accurate if the translator had put the word "Hikmat" in quotation marks and then explained that the book was philosophical and religious.

CONCLUSION

In conclusion, the article analyzes the linguistic and semantic changes that the stylistic devices used in Abdulhamid Chulpon's "Kecha va Kunduz" ("Night and Day") underwent in the translation by Christopher Fort. During the study, it was determined how the stylistic devices such as metaphor, simile, metonymy, and

hyperbole were translated in the work. These stylistic devices, in addition to increasing the artistic effectiveness of the work, play an important role in accurately expressing the inner experiences of the characters and the environment in society. Therefore, it is evident that Chulpon's language is not only artistically rich, but also semantically profound. In the future, there is a need to study other linguistic aspects of this work in more depth.

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