

Literary Translation and Stylistic Figures

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Abstract: This article discusses the need for more detailed analysis of linguistics and translational linguistics in the process of literary translation, usage of some other specific linguistic research methods, including the use of content analysis and analysis of situations, in which comparable two different units have different values and meanings. The works of the Uzbek and French poets and writers, have scientifically proved these methods, which serve to fulfill each other, in particular, the works The relevance of the essay and the content of the translation texts requires equivalence to be recognized as a fundamental requirement of the translation. The idea of a complete translation of the work is just a dream of the reader and the interpreter. Sometimes it is not widely accepted that the translation of the work, which is well-deserved by the general public as well as the experts of this field, is complete. Unfortunately, as academician A.A. Shcherba points out, "You can only understand what your language is like when you compare your language to other languages," and there are it can be seen that both languages have the ability to use them and to use them efficiently. of R. Parfi and the French writers Le Clezio and F. Moriac provide a thorough and objective assessment of translations. It also analyzes what is described on the literary work as a means of visualization and emotionality, not as a defining feature of the poetic language, but as a means of "expressive means and stylistic devices" which serves to uncover emotions and descriptiveness. The relevance of the essay and the content of the translation texts requires equivalence to be recognized as a fundamental requirement of the translation. The idea of a complete translation of the work is just a dream of the reader and the interpreter. Sometimes it is not widely accepted that the translation of the work, which is well-deserved by the general public as well as the experts of this field, is complete. Unfortunately, as academician A.A. Shcherba points out, "You can only understand what your language is like when you compare your language to other languages," and there are it can be seen that both languages have the ability to use them and to use them efficiently.

I. INTRODUCTION

Language is a sacred and invaluable blessing. It unified people and brought them to the stage of transformation. It is a incredible tool which made people to develop spiritually and opened the gates of their thinking. As the well-known German linguist V. Humboldt points out, one can have the honor to analyze the material world from another point of view, because of a good knowledge of one's native language and one of the foreign languages. As far as we know, we can see the material world in several ways. Knowledge of foreign

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languages opens the way to a wider, deeper study of the world.

Studying foreign languages, research, free and open communication is a requirement of the time. In our country there is a wide range of French and many other foreign languages. The theory of translation is based on the semantic-stylistic method, which is closely related to the more comparative-cognitivemethod; it uses own research with a number of traditional philosophy, in particular with linguistic methods.

At the same time, the need for a detailed analysis of the linguistic tools of original and translated languages requires the use of some other special methods of linguistic research, including a content analysis method. At the same time, analyzing the situations in which two languages are compared, in different contexts, become more meaningful. These methods, which serve to replenish each other, provide a thorough and objective assessment of the translation done. Interpreting is a specific type of communication that translates into different languages the content of texts.

II. MAIN PART

Therefore, the problem of reproduction of expressive means, which is a component of the epic method, requires a deeper understanding of both languages, and the acquisition of secular knowledge of history and ethnography. Language and style of literary works are the use of a variety of expressive means and stylistic devices in a variety of shapes and styles, and the compilation of these techniques constitutes the artistic value and the figurative basis of this work, different linguistic-methodological units are separated from the composition of the given complex of methods.

The extent to which the collection of means and methods that constitutes the poetic image basis of the work depends largely on the degree of re-establishment of the functions of the particular linguistic-methodological tools contained therein. However, the conclusion is that the translation can be expressed in the spirit of the original is made concordant with the textual harmony. An analysis of the translation of literary texts testifies to the fact that the responsibility for the translation of the artistic-aesthetic power of the work in translation is to abandon the materiality of the originals and create a coherent harmony.

However, free way in which each national language is formulated, and hence no alternative means of expressing the linguistic-style methods of expression and content-methodological functions of two languages can be found.



What is described in the poetic scene is the "visual image and expression tools" that summarize the tools that help to visualize their emotions and feelings. Literary expressions are not symbolic features of the literary language, but the determining feature of the image and emotionally addictive elements.

It should be noted that this concept is also referred to literature as poetic instruments, syntactic figures, and stylistic figures. It should be kept in mind that the means of expression of this tool are inappropriate as the art literatures are represented by the word and represented by this image. There are only some tools used in lyrical works (e.g., sound reproductions), which are primarily intended to enhance expression. Literary language is based on the national language.

While using national language the writer has to disrupt its norm (that is, he uses the language elements in other forms of meaning, plot, and order, and he refers to a certain art ethical purpose from that deviation, which occurs in different layers of the language, i.e. phonetic, morphological, lexical or semantic layer). Literary image and means of expressions are the basis of the deviation from the standardized norm for writer to achieve a certain artistic-aesthetic purpose, which is expressed in the vitality and completeness of the image, intensifying. The deviation from the norm on the lexicon is seen in the use of expressive means and stylistic devices from the author's language database.

It is well-known that the words in the national language are different in its normative position, both in terms of imagination and expression. That is, the stylistic devices and means of expressions can only be strengthened by "choosing words" from the existing word treasury, which is irrelevant to the meaning of the word. The use of the words commonly used in the language of the writer in the ordinary language shall be artistic and aesthetically justified:

1. It is well-known that archaisms are not used in the usual language in order to provide the color of the scene. However, they are necessary to give the color of the period in the works of art on a historical theme.

Let us say that in his work, writer who describes the reality of the fifteenth century is, in fact, the realities of that era.

2. The dialectics, which are also used in the literary language, are used to give color of that place. Let's suppose that, in the Uzbek language, there are not only common features but also features (traditions, cross-sections, beliefs, objects) that are unique to the people of the area, and this is first of all expressed in dialect(sheva). Therefore, it is necessary to use region-specific dialectics in order to fully interpret the character of the personages.

3. The literary image has concrete characteristics. In literary work personage acts in a concrete environment. Barbarisms, vulgarisms and slang are of great importance in describing the environment. Together with the description of the environment, they also play an important role in the individualization of personality speeches, the disclosure of the spirit and the creation of the overall image deviations in semantic layers. As you know, while talking one can use the words' either original or derivational meaning. Usage of

words in derivational meaning is considered as disruption in semantic layer. The common expression that is used for all derivational words is called trop.

The usage of words in indirect meaning i.e. trop has a number of forms, such as metaphor, metonymy, cinema.

Something similar to the reality that is not apparent to us, but which can be noted only with a sophisticated, look of intimacy of writer-trop makes the reader entertain and enjoy it.

One of the most commonly used varieties of trop is metaphor. Metaphor is derived from a Greek "metaphors" and it is one of the commonly used poetic trop. The metaphorical meaning of the word is based on the similarity between events.

Of course, the metaphor can be called a secret similarity. The so-called hidden similarity is that what is analogous to the metaphor describes something that is similar to what is metaphorical. Naturally, no similarity is required of what is simulated, and one of the two things is taken for the basis of the event. For example: "**oltinkuz (golden autumn)**", "**oltindavr(golden age)**"—"**I'automned'or**", "**I'âged'or**" - the first one in the "**color**" and the other for the "**expensive**" basis. Below we will discuss other more difficult metaphors that is used by writers. This method is also widely used in literary works of the Uzbek writers. The meaning of metaphor in R.Parfi's lines "**Сув остида ялтирайди тош, Харсангларда синади сувлар**" (*The stone shines under the water, water is broken by rocks*) appears in two stages. Poet makes comparison between crash of glass and water, this kind of metaphor is quite common in the Uzbek language. In the second step, associations of meaning of the metaphor is more wide. In the lines "**Деразамга урилади кор, Жаранглайди жарангиз кумуш**" (*Snow strikes to my window, the silent silver clinks*). It is well-known that comparing snow to silver (*similar to color*) is widely used. On this basis, the poet has another association of "**silver**".

The snowfall is similar to the scattering of coins (the silent silver clinks) as if someone makes charity with scattering of coins. It is well known fact that the Uzbek people think that the "**snow**" is a blessing. As we can see from this, the idea of the poet is that "**silver**" makes various association in the people's minds. The lexical metaphor is used in boundary of only one word. For example, poet Kh. Davran writes: "**Энгдахшатлибакирик – соковнингбакириғи, Ў, қандайқучиланбақирарқабртошлар**" (*The most horrifying screams is when the dumb cries, O, what kind of noises have tombstones*).

Of course, in this part perception of metaphorical meaning may vary in every reader. The first line of the poem is the basis for the other.

In a simple analogy, one thing is compared to another. In metaphor, the only thing that is similar to the second element is the phenomenon. Below we will talk about metaphors, which are commonly used in literary works of French writers nowadays. Thus, in the works of some French



writers, the French-Uzbek translations of metaphors will be examined.

The well-known French writer, laureate of the 2008 Nobel Prize J.-M. Gustave LeCleuzio in his work "Mondo", uses the metaphor while giving definition to the word "**well**". He writes:

"L'eau glisse en craquant, en grinçant, elle coule sans cesse, **le gouffre sombre du puits où les seaux vides** la reprennent".²

Translation :

"Сувшарқирабкудуқнингзимистонқаъригақайтмоқчиб ўлибкүринади,
бирокбўм-бўйичелакларянауниутутқунликкасоладилар (It seems that the water is going to return to the bottom of the well, but empty buckets will again capture it)".

There, we can see metaphor in the description of the well. The metaphor can be seen in the work of François Mauriac "Vipers' Tangle". For example: "**La plaine, à nos pieds, se livrait au soleil** dans un silence aussi profond que lorsqu'elle s'endort dans le clair de lune. **Les landes formaient à l'horizon un immense arc noir où le ciel métallique pesait**".³

Translation :

"Оёқларимизостида ясанганводий узрасокинлик ўкмрон эди.
Кумтепаликларпўлатрангосмон билан туташиганжойда қорарангдагикамалаклини пайдоқилганэди (Silence was indulging at decorated valley which lay below our feet. Sand dunes tied to colored sky as if forming black rainbow)".

In these statements, the metaphor has been used in description of nature as "**decorated valley**" and "**colored sky**". There are ready-made metaphors, which are used in French as well as in other languages. For example: "**dos d'une chaise**", "**bras d'un fauteuil**", "**le pied de la table**".

Accordingly, there are ready-made metaphors both in the French and Uzbek languages. For example: "**Sommet de gloire**", "**racine du mal**", "**ок олтин** (white gold)", "**пұлатқыш** (steel bird)" and so on. We continue to analyze the work of famous French writer François Mauriac, entitled "Vipers' Tangle".

For example: "Oui, j'ai été **un homme capable de tels calculs**".

Translation:

"Ха,
менана шундай **кораниятлар гакобил** бўлиб колганэдим (Yes, I was not able to do so)."

In the following chapters we cannot do without paying special attention to the fact that the author and interpreter's usage of metaphors in its own place.

For example: "Mais non, ne proteste pas; dès que tu penses à moi, c'est pour **nourir ton inimitié**". - in the Uzbek translation: "Йўқ, йўқ, эътироф билдириш; менҳақимда йўлаган захотинг, **кайфиятининг госмонини булутқоплашишаник** (No, no, no objection; it is clear that the cloud overtakes the sky as you think of me)".⁴

This is also a metaphorical deterioration of human mood.

Selection of communicative means of expressions in translation.

The language tools, which are the constituent components of any artistic monument, are not only for the expression of emotionally expressive and artistic-aesthetic (aesthetic sensibility, poetic expression), but also in their subtlety meanings. Translators come across with a number of difficulties in choosing the right units. Available bilingual dictionaries that explain the meaning of a language unit by means of the second language units are broad and well structured, but they cannot reflect all the parallel pairs that are expressed in the speech process.

In other words, any glossary makes it virtually impossible to combine all the additional, globally-contextual meanings that will be expressed in the speech of the units. In addition, some meanings may have some materialistic implications, and the fact that they are all included in the dictionary cannot be embodied in practice.

Although there are a lot of good conclusions about the translation of the language tools used in the translation work, the more accurate the translation of scientific and technical literature, the less and less complexity of such conclusions made in the translations of literary texts, the translation of units used for communicative functioning in poetic works the need for further clarification. That is why it is also necessary for the scientific and technical literature to have a substantial informative character and to translate into more mutable equivalents in the translation process, to serve as a means of composing literary texts, and to serve as a communicative function, but to serve as a lively, in a variety of contexts, there are various anecdotes and contextual meanings, which in turn translates into a series of actions that need to be summarized in a definitive and faster way challenges.

The unsatisfactory nature of the issue makes it necessary to discover it more closely, in which case we are trying to explain some of our considerations.

Not only the lexical units that carry the key word, but also the correct perception of the meaning and functions of the language units, such as prepositions, bindings, artillery, play a crucial role.

Every element in the composition of the work, regardless of its age, major or auxiliary, is of some significance in the occurrence of a certain meaning and stylistic function, that is, translator's misinterpretation of meaning, and function, spoils the whole sentence and content.



III. RESULTS

We can say that not only the means of expression and stylistic devices used in the translation of literary works, but also their direct meaning, the units used for communicative functioning also provide a number of practical difficulties to the translators.

IV. CONCLUSION

In summary, we can say that not only the means of expression and stylistic devices used in the translation of literary works, but also their direct meaning, the units used for communicative functioning also provide a number of practical difficulties to the translators. In order to overcome these difficulties first, translators should define the meaning and functions of those units by means of the context.

Because the units used in literary works are often have different meanings which cannot be seen in dictionaries. For this reason, translation is a creative process.

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