## RENDERING STYLISTIC DEVICES IN TRANSLATION

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**Abstract:** In this article examinesthe concept of stylistic devices and their importance in literary translation. It explores the diverse range of stylistic tools used in texts and their impact on the transfer of meaning between languages. The research categorizes the most commonly used stylistic devices and provides a comparative analysis with examples in both Uzbek and English, drawing from Antoine de Saint-Exupery's "The Little Prince" and William Shakespeare's "Othello".

**Key words:** stylistic devices, metaphor, metonomy, understatement, hyperbole, personification.

Stylistic devices, also known as literary devices, are powerful techniques employed by writers to produce a specific effect, capturing the imagination of readers and making their writing more engaging. These devices go beyond the mere arrangement of words, as they intricately weave layers of meaning and evoke profound emotional responses. There are various stylistic literary devices, each serving a specific purpose: metaphor, personification, hyperbole, understatement, metonomy.

A **metaphor** is the transfer of a quality from one object to another. It is an implicit comparison of two different objects. The purpose of a metaphor is to enliven a text, making it more colorful, dramatic or witty: in other words, metaphors serve an emotional function.

Metaphor is inherent in language. In this case it can go unnoticed in
everyday conversation, like she attacked my views; an ailing economy; to have a
load taken off one's mind. Language metaphors are stock metaphors. They are trite
and typical for many users, and fixed by the dictionary, as mostly idioms. They
are sometimes called dead metaphors. Metaphor is the main feature of imaginative writing. In his/her work, a translator must be fully aware of its sense and the emotive effect it produces through its image. Both sense and image should be preserved as much as possible.

Peter Newmark, an outstanding British theorist of translation, suggests the following procedures for translating metaphor, in order of preference:

1)	Reproducing the same image in the target language. This procedure is
employed if the image has comparable frequency and similar associations
in the appropriate register. For example, a ray of hope – umid shu'lasi. In both English and Uzbek, the metaphor "ray of hope" is used to convey the idea of a small but significant source of hope in a difficult situation. The image of light (ray) associated with hope is culturally and contextually similar in both languages, so this metaphor can be translated directly without loss of meaning. The image of a "ray" or "light" representing hope holds the same associations in both languages.

2)	Replacing the image in the source language with a standard target
language image. As a example: Break the ice (meaning to initiate a conversation or ease tension, especially in social situations) – Birinchi qadamni qo'yish (literally "to take the first step," used to describe starting a conversation or breaking initial awkwardness). In this case, the metaphor in English uses the image of "ice" to signify breaking through social barriers, while in Uzbek, the image of "taking the first step" is used as a culturally equivalent metaphor for initiating something

or starting a conversation. The image of ice is replaced by a more common metaphor in the Uzbek language.

3)      Translating metaphor with a simile, retaining the image. Knowledge is a key – Bilim kalitga o'xshaydi. This example uses a simile (like a key) and adds an explanation to convey the metaphor's full meaning, ensuring that readers understand the metaphor's implication of empowerment and potential.

4)      Converting metaphor to sense, that is explicatory translation: They say he carried the weight of the world on his shoulders, meaning he took on all the worries and responsibilities for his family and loved ones – Uning yelkasida dunyoning og'irligi bor edi, deyishadi, ya'ni u oilasi va yaqinlari uchun barcha tashvish va mas'uliyatni o'z zimmasiga olgan edi. This example transforms the metaphor into an explanation, making its meaning clear while preserving the idea of heavy responsibility.

5)      Deletion, or reduction. This transformation is employed only if the
metaphor is redundant. Removing a metaphor is only justified if its function is fulfilled elsewhere in the text.

6)      Use the same metaphor and combine the meaning. Calque translation to the metaphor supported by the explanation is only recommended if the translator lacks confidence in the strength and clarity of the metaphor.

**Personification** is a form of comparison in which human characteristics, such as emotions, personality, behavior, and so on, are attributed to an animal, object, or idea: The proud lion surveyed his kingdom.

The primary function of personification is to make abstract ideas clearer to the reader by comparing them to everyday human experience. Personification is often represented by the masculine or feminine pronouns for the names of animals, objects, or forces of nature.

•       He is used for the Sun, the Wind, for the names of animals (The Cat that walked all by himself), and for abstract notions associated with strength and fierceness – Death, Fear, War, Love.
•       She is used for what is regarded as rather gentle – the Moon, Nature, Beauty, Hope, Mercy.

In neutral style, there are also some associations of certain nouns and gender:

•       The names of countries, if the country is not considered as a mere geographical territory, are referred to as feminine (England is proud of her poets).
•       The names of vessels and vehicles are also referred to as feminine.

In William Shakespeare's Othello, personification is used to enhance the imagery and emotional depth of the play. Here are a few examples:

"O, beware, my lord, of jealousy;
It is the green-eyed monster which doth mock
The meat it feeds on."

Jealousy is personified as a "green-eyed monster" that mocks its victim. This vivid imagery emphasizes the destructive and consuming nature of jealousy.

**Hyperbole** is a deliberate overstatement or exaggeration of a phenomenon or an object: He was so tall that I could not see his face.

Here is example of hyperbole from The Little Prince by Antoine de Saint-Exupery, along with explanations: If I ordered a general to turn into a seabird, and the general didn't obey, it wouldn't be my fault. It would be his. This is an exaggerated scenario where the king claims his authority is absolute, yet he would never command the impossible. The hyperbolic idea of ordering a general to turn into a seabird highlights the absurdity of his claim to power and shows how he justifies his rule as "reasonable."

**Understatement** is a figure of speech which intentionally understates something or implies that it is less in significance, size, than it really is: The planet was very small, and the man was very big – from the book The Little Prince. This is an understatement used when describing the businessman's tiny planet in contrast to his larger-than-life personality. The phrase "very small" seems to minimize the planet's size, while "very big" subtly downplays the significance of the businessman's obsession with counting stars. The understatement reflects the trivial nature of the businessman's life compared to the vastness of the universe, yet the man himself believes his work is of great importance.

**Metonymy** is the substitution of one word for another with which it is associated: "The White House said…" (the American government); the press (newspapers and magazines); the cradle (infancy, place of origin); the grave(death); The hall applauded; The marble spoke; The kettle is boiling; I am fond of Agatha Christie; We didn't speak because there were ears all around us.

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