

THE ROLE OF STYLISTIC DEVICES IN LITERARY TRANSLATION

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Abstract: This article explores the significance of stylistic devices in literary translation, emphasizing their role in preserving the artistic and emotional depth of the original text. It also discussed the stylistic devices such as metaphor, metonymy, and hyperbole's contributions to the aesthetic and cultural value of a literary work, making them essential for maintaining the intended impact in translation.

Key words: stylistic devices, metaphor, metonymy, hyperbole, trite.

Introduction: Stylistic devices are generally regarded as figures of speech, characterized by a shift from plain or literal language to enhance the richness, highlight concepts, or express feelings in a more colorful and imaginative manner. These qualities explain their frequent application in numerous creative domains, including scholarly articles, literature, poetry, public speaking, and marketing. In scholarly writing, these devices tend to be employed more discretely than in literary compositions. However, stylistic devices (also known as literary devices) is vital in literary translation. Peter Newmark, a renowned translation theorist, emphasized the significance of stylistic devices in literary translation. He stated: "Stylistic devices are essential in literary translation as they contribute not only to the aesthetic value of the text but also to its emotional and cultural resonance, which the translator must strive to convey as faithfully as possible."

Stylistic devices and expressive means are often rooted in linguacultural, phraseological, and socio-cultural elements, which highlight the unique national characteristics of the original literary text. When translating, the translator must rely on background knowledge to convey the meaning of culture-specific terms while preserving their contextual usages in the target language. This requires careful attention to how stylistically charged words are rendered - whether their stylistic essence is retained or their extra-linguistic features are emphasized. However, the translation process ultimately involves balancing the latter through the former to ensure the audience comprehends the text's cultural nuances. In this context, stylistic units serve as intermediaries, helping to articulate and mediate the cultural specificity of the text.

It is not easy to draw a clear line between expressive means of language and stylistic devices of language, though there are differences between them. Now let's look at the most essential stylistic devices with provided examples.

Metaphor. According to Aristotle "Metaphor is the application of a strange term either transferred from the genus and applied to the species, or from the species and applied to the genus, or from one species to another or else by analogy." A metaphor is a figurative expression where one concept is described in terms of another, highlighting similarities between them to convey meaning, evoke imagery, or create emotional resonance. The purpose of using metaphors in literary texts is to convey an abstract or intentional idea of thought, consciousness or spirit through aesthetic and artistic language. As a literary text, without metaphor, it cannot fulfill its narrative function.

For example: “Life's but a walking shadow, a poor player that struts and frets his hour upon the stage.” (Shakespeare, Macbeth) If we translate this sentence into uzbek language, the result will be like this:

“Hayot faqat o‘tkinchi bir soya, sahnada bir lahza chopib, bezovtalanib qoladigan baxtsiz bir aktyor.” The metaphor of life as a “shadow” and an “actor” is preserved to reflect the transient nature of existence.

According to M. Crofts, metaphors serve three primary purposes. First, they help explain unfamiliar concepts by relating them to something already familiar. Second, they evoke a range of connotations in the reader's mind. Lastly, they enrich literary expression by adding vividness and color, appealing to the reader's aesthetic preferences. Built on unexpected similarities, metaphors possess significant figurative potential. They create surprising associations, convey positive or negative evaluations, and enhance the emotional and expressive dimensions of communication within the text. Consequently, they fulfill both stylistic-descriptive and descriptive-evaluative roles.

Metonymy. It is essential to highlight that metonymy differs significantly from metaphor. While metaphor relies on resemblance or comparison between the figurative and literal meanings, metonymy is founded on a different type of association, not similarity. The term “metonymy” originates from the Greek word metonymia, which is derived from -meta meaning “a change” and -onoma meaning “name” (or “noun” in grammar). Metonymy refers to a figure of speech where one word or phrase is substituted for another. A “metonym” specifically denotes the word or phrase used as the substitute in this context. Unlike synonymy, this substitution is not based on similarity in meaning but rather on a different kind of association between the terms. When we say, for example, that a person writes “a good hand”, we do not mean a hand in the literal sense; but we use the word "hand" for the person's handwriting or the characters which it writes.

There are also some examples, let's look them to understand better:

The word “eye” is often used as a metonym to represent the mind or a person's presence. For example, in the phrase “... enlightening the eyes”, it signifies “providing understanding to the mind.” Similarly, in “I am cut off from your eyes”, “eyes” symbolizes being within someone's sight or presence. In this context, the phrase means “cut off from your presence.”

Also, the “house” can be used as a metonym for a group of related people. For instance, in the phrase “Forget your people and your father's house”, “your father's house” refers to the members of a family. Therefore, the meaning is “forget your people and your relatives.”

Hyperbole. Hyperbole, a term with a long history, refers to "exaggeration" and dates back to classical Greece. Roman rhetoricians, including Quintilian, discussed this figure of overstatement in their manuals, from where it entered the European rhetorical tradition. Hyperbole appears in various texts, such as love poetry, sagas, tales, classical mythology, political rhetoric, and advertising, showcasing its broad application across different time periods and genres. Moreover, hyperbole is not just a complex rhetorical device but, like metaphor, is also a common feature in everyday language.

J. Herrero explains that hyperbole is a stylistic device used to create emphasis through deliberate exaggeration. As a trope, hyperbole involves the transfer of meaning, as it creates a contrast with objective reality. It serves as an indicator of the speaker's excitement, often intensifying either the qualitative or quantitative aspect of the object or phenomenon in question. Hyperbole can result from the use of other stylistic devices, such as metaphor or irony. It differs from simple exaggeration in that both communicators recognize it as a sign of heightened emotion; otherwise, it would be reduced to a falsehood. Herrero also points out that semantically, hyperbole stands in contrast to understatement, which involves intentionally downplaying a quality that is neutral in

nature. Understatement is a common feature of everyday speech in British English, though it is less prevalent in American English.

Here are some examples of hyperbole:

1. "I have lived a thousand years in a single day." (Mark Twain, *The Adventures of Tom Sawyer*)

Translation into Uzbek language be like this: "Men bir kunda ming yillik hayot kechirdim."

The hyperbole exaggerates the intensity of Tom's experiences by comparing them to living a thousand years in one day.

2. "He had a heart as big as the world." (Gabriel García Márquez. *One Hundred Years of Solitude*)

The translation result: "Uning qalbi dunyo kadar katta edi."

The hyperbole of "a heart as big as the world" emphasizes the immense capacity for love and kindness.

When discussing hyperbole, it is important to recognize two types based on their originality: **trite** and **original** (or author's) hyperbole. Semantically, hyperbole can be categorized into quantitative and qualitative types. Quantitative hyperbole tends to be less striking and less engaging, often representing a trite form of exaggeration. For example, phrases like "I told you a thousand times" or "she is a hundred years old" fall under this category. On the other hand, qualitative hyperbole is much more stylistically compelling and expressive, where an attribute is exaggerated to the point of absurdity. An example of this is found in W. Somerset Maugham's *Red*: "Good Heavens, how can I describe her? She was too beautiful to be real."

Thus, hyperbole is a multifaceted concept, and it is analyzed from various perspectives, including cognitive linguistics and pragmatics.

Conclusion. Taking everything into account, stylistic devices, such as metaphor, metonymy and hyperbole refer to the deliberate and purposeful enhancement of a particular structural or semantic feature of a language unit. The interaction or conflict between a word's dictionary meaning and its contextual meaning gives rise to stylistic devices. These devices always convey extra information, whether emotional or logical in nature. They should be seen as a unique code that the reader must be familiar with to easily interpret and they are used to create specific artistic effects.

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