

LINGUISTIC MEANS OF TEXT STYLISTICS AND THEIR TRANSLATION PROBLEMS
(ON THE EXAMPLE OF ENGLISH AND UZBEK LANGUAGES)

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Abstract: The study of linguistic means of text stylistics and the challenges they present in translation between English and Uzbek provides a fascinating look into the intricacies of language use and its transformation across cultural and linguistic boundaries. Stylistics focuses on the use of language in literature, speech, and other forms of communication, highlighting the stylistic choices made by writers and speakers. The translation of stylistic elements poses a variety of challenges, especially when translating between languages with distinct linguistic and cultural structures, such as English and Uzbek. This paper examines the key linguistic means used in text stylistics, identifies common translation problems, and provides insights into effective strategies for overcoming these challenges in cross-linguistic contexts.

Keywords: Linguistic means, stylistics, translation problems, English, Uzbek, literary translation, cultural context, language transfer.

Introduction: Linguistic stylistics is a branch of linguistics that deals with the study of language use and its impact on communication, with a focus on the choices made by speakers or writers to achieve specific effects. It explores the various linguistic devices employed in both written and spoken texts, such as metaphors, imagery, sentence structure, and tone, which together shape the overall style and meaning of a message. The study of stylistics is particularly important in the context of literary works, where language is often manipulated to produce aesthetic and emotional effects that resonate with the reader or audience. When it comes to translation, the challenges of transferring not just meaning but also stylistic elements from one language to another are significant. Translation is not a straightforward process of substituting words from one language into another; it requires a deep understanding of both languages, their cultural contexts, and the subtleties of communication. The linguistic means that create the unique style of a text in one language must be rendered as faithfully as possible into the target language to retain the same stylistic effects. This task becomes more complex when translating between languages with distinct structures, such as English and Uzbek, which belong to different language families—English being a Germanic language with heavy Latin influences, and Uzbek being a Turkic language with Persian and Arabic influences.

The structural differences between these languages present a range of challenges. For example, while English primarily follows a Subject-Verb-Object (SVO) word order, Uzbek typically follows a Subject-Object-Verb (SOV) order. This difference can affect the overall tone and emphasis in a sentence, making it necessary for the translator to adapt the structure to preserve the intended meaning and stylistic nuance. Furthermore, both English and Uzbek have rich traditions of idiomatic expressions, cultural references, and figurative language, which can be challenging to translate directly. What is culturally significant in one language may have little or no equivalent in the other, requiring translators to either adapt, localize, or provide explanatory notes. In addition to linguistic differences, cultural elements play a crucial role in the translation of stylistic features. Many stylistic devices, such as humor, irony, and metaphor, rely on shared cultural knowledge. For instance, an English metaphor may be grounded in Western cultural experiences and may not have a direct

equivalent in Uzbek culture. In such cases, the translator must strike a delicate balance between preserving the stylistic effect and making the translation culturally relevant to the target audience. Translators may need to consider adaptation or even compensation strategies to find equivalents that maintain the original text's impact.

Literature review

The study of linguistic means in text stylistics and their translation challenges is a multidisciplinary field, involving linguistics, translation studies, and cultural analysis. Various scholars have addressed the complexities involved in translating stylistic elements between different languages, including English and Uzbek. This literature review examines the major theoretical contributions to the understanding of stylistics, translation theory, and the challenges of translating stylistic elements between English and Uzbek languages.

Theories of Stylistics and Translation

Stylistics, as a field of linguistics, has long been concerned with how language is used to convey particular effects in different forms of communication. A key figure in the development of modern stylistics is M.A.K. Halliday, who introduced the concept of Systemic Functional Linguistics (SFL), which emphasizes how choices in grammar, vocabulary, and structure shape the meaning and style of a text. Halliday's work laid the foundation for understanding the relationship between linguistic structure and communicative intent in stylistic analysis. According to Halliday, every element of a language can be analyzed in terms of its role in fulfilling three key functions: ideational (representing experience), interpersonal (expressing relationships), and textual (organizing information) [1]. In translation studies, one of the seminal contributions comes from Eugene Nida, who introduced the concepts of dynamic and formal equivalence. Nida argued that translation should not only focus on the literal meaning of the words but should also aim to preserve the effect of the original message in the target language [2]. This idea has been fundamental in understanding how stylistic elements should be handled in translation. Dynamic equivalence, which emphasizes naturalness and meaning over word-for-word accuracy, aligns with the idea of translating stylistic devices in a way that preserves their emotional and aesthetic effects. Formal equivalence, on the other hand, stresses the preservation of linguistic form, which often requires more attention to structure and syntax when dealing with stylistic elements.

Roman Jakobson's theory of translation also provides insights into how translation functions across languages. Jakobson categorized translation into three types: intralingual, interlingual, and intersemiotic translation. In the context of interlingual translation, he argued that there is always a degree of untranslatability due to the inherent differences between languages, especially when dealing with culturally specific elements such as idioms, metaphors, and humor [3]. This idea is particularly relevant when translating stylistic features between languages like English and Uzbek, where cultural references and linguistic structures can be vastly different.

Challenges in Translating Stylistic Elements

When it comes to the specific challenges of translating stylistic elements, the works of Vinay and Darbelnet, who developed the theory of translation strategies, are highly influential. They identified several methods for dealing with difficult linguistic structures, such as modulation, transposition, and equivalence. Modulation involves changing the perspective or point of view of the text, while

transposition involves altering the grammatical structure of the sentence to make it sound more natural in the target language. These strategies are essential for translating stylistic features like metaphors, wordplay, and cultural references [4]. The issue of untranslatability is especially pronounced when dealing with idiomatic expressions. These expressions are often deeply rooted in the culture of the language and can be difficult to translate without losing their intended meaning. In English, idioms such as "raining cats and dogs" or "a piece of cake" are widely understood, but in Uzbek, there may be no direct equivalent for these expressions. Therefore, the translator must either find a functional equivalent that conveys a similar meaning, adapt the expression to the target culture, or provide an explanation [5].

Analysis and Results

The translation of stylistic elements between English and Uzbek presents numerous challenges, primarily due to differences in linguistic structures, cultural contexts, and the role of stylistic devices in each language. This analysis examines the key linguistic features used in text stylistics, focusing on how they manifest in both English and Uzbek, and identifies the main translation problems arising from these features. Additionally, it highlights strategies used by translators to address these challenges and successfully transfer the stylistic effects from one language to another.

1. Figurative Language: Metaphors and Idiomatic Expressions

Figurative language is central to stylistic expression in both English and Uzbek. In English, metaphors and idioms are widely used to convey meaning indirectly, often enhancing the emotional impact of the text. For example, phrases like "time is money" or "a heart of stone" carry significant figurative meaning. These expressions may not have direct equivalents in Uzbek, which complicates their translation. For instance, translating the metaphor "a sea of troubles" from English into Uzbek might not have a direct counterpart that resonates culturally. The metaphor may need to be rephrased or adapted to a more culturally appropriate expression. In Uzbek, a similar metaphor might be "tog'lar kabi muammolar" (problems as mountains), which evokes a different but still powerful image. This substitution is an example of adaptation, a translation strategy that ensures the stylistic effect is maintained while considering the cultural differences between the source and target languages.

Additionally, idiomatic expressions in English often pose significant translation challenges. Phrases like "to kick the bucket" or "break the ice" are difficult to translate directly because of their cultural specificity. In the case of "kick the bucket," a common expression meaning "to die," an Uzbek equivalent might be "hayotdan ko'z yummoq" (to close one's eyes from life), which conveys a similar meaning but uses different imagery.

2. Sentence Structure and Word Order

English and Uzbek differ significantly in terms of sentence structure. English predominantly follows a Subject-Verb-Object (SVO) order, whereas Uzbek uses a Subject-Object-Verb (SOV) structure. This difference in word order has a direct impact on how stylistic effects are translated.

For example, the sentence "The children are playing in the park" in English follows the SVO structure. In Uzbek, the same sentence would be structured as "Bolalar parkda o'ynashmoqda," where the verb is placed at the end. This word order change may alter the rhythm or emphasis of the

sentence, but the meaning remains the same. In some cases, a translator might choose to rearrange the sentence structure in the target language to preserve the emphasis or stylistic tone present in the original. Moreover, in literary texts, where word order is often manipulated for stylistic reasons, these structural differences can be more pronounced. For example, a sentence in English that uses an inverted structure for emphasis, such as "Never have I seen such beauty," may require substantial reorganization in Uzbek to preserve both the syntactic and stylistic impact. The translator may need to employ a technique like transposition, shifting the structure to fit the norms of the target language while maintaining the stylistic effect.

3. Discourse Markers and Connectives

Discourse markers such as "however," "therefore," "nevertheless," and "on the other hand" are used extensively in English to guide the flow of information and maintain coherence between ideas. These markers are essential for maintaining the logical structure of the text, but they may not always have direct equivalents in Uzbek. For example, the English discourse marker "however" can be translated into Uzbek as "biroq" or "ammo," but these words may carry different connotations in different contexts. Translators often need to adapt the discourse marker based on the formality of the text and its intended effect. In literary or formal contexts, where precision and flow are important, the choice of discourse marker can significantly impact the overall style of the translation.

In some cases, the translator might need to rephrase sentences to maintain the smooth flow of ideas. For instance, a sentence like "The weather was dreadful; however, we continued our journey" might be translated into Uzbek as "Havo juda yomon edi, ammo biz safarimizni davom ettirdik," where "ammo" serves as an appropriate equivalent. However, in more complex texts, the translation of discourse markers can be more nuanced, requiring a deep understanding of both the syntax and the function of the markers in the original text.

4. Cultural References and Idiomatic Expressions

Both English and Uzbek have rich traditions of cultural references and idiomatic expressions that shape their stylistic use of language. In English, idioms such as "the ball is in your court" or "under the weather" are deeply embedded in the cultural context, making them difficult to translate without losing their meaning or impact. In Uzbek, the challenge is even more significant, as cultural differences between the two languages may result in a loss of the intended effect if direct equivalents are used. For example, the English expression "to have a chip on one's shoulder" means to have a grievance or be easily angered, but in Uzbek, there is no direct equivalent. A translator might opt to convey the meaning through a more culturally relevant expression, such as "yuragida g'azab bor" (to have anger in one's heart), which preserves the emotional tone of the original idiom while adapting it to Uzbek cultural norms.

Moreover, culturally specific references—such as holidays, historical events, or societal norms—often require adaptation in translation. For example, a reference to Thanksgiving in an English text may be substituted with a holiday or tradition that holds similar cultural significance in Uzbekistan, such as Navruz. This kind of cultural adaptation ensures that the translation resonates with the target audience, maintaining the text's stylistic integrity.

5. Humor, Irony, and Wordplay

Humor, irony, and wordplay are challenging elements to translate because they are highly dependent on cultural context and linguistic nuances. What may be considered humorous in one language may not have the same effect in another. This is particularly relevant in the translation between English and Uzbek, where humor often relies on different linguistic devices. For example, wordplay, such as puns or jokes based on double meanings, is commonly used in English, especially in literature and media. However, in Uzbek, the lack of phonetic similarities between words and the absence of certain homophones makes wordplay much more difficult to translate. A pun like "I used to be a baker, but I couldn't make enough dough" may require significant reworking in Uzbek to convey the same comedic effect. Similarly, irony often requires careful attention to ensure the intended tone is preserved. English relies on certain markers of irony, such as intonation or specific words, while Uzbek may use different devices. A sentence like "Oh, great! Another flat tire!" in English may be translated into Uzbek using an ironic phrase like "Ajoyib! Yana bir shinalar puflanibdi!" to capture the sarcasm, though the stylistic impact may be more pronounced in the original English context.

Conclusion

The study of linguistic means in text stylistics and their translation between English and Uzbek languages reveals that the process of transferring stylistic elements is complex and nuanced. The differences in linguistic structures, cultural contexts, and idiomatic expressions between English and Uzbek pose significant challenges for translators. However, by employing various translation strategies—such as adaptation, transposition, modulation, and compensation—translators can navigate these obstacles to preserve the stylistic integrity of the original text. Key stylistic elements, such as figurative language (e.g., metaphors, idioms), sentence structure, discourse markers, and cultural references, require careful attention when translating between these two languages. For instance, while English relies heavily on idiomatic expressions and wordplay, Uzbek requires the adaptation of these expressions to ensure they resonate with the target audience. Similarly, differences in sentence structure, with English following a Subject-Verb-Object (SVO) order and Uzbek using a Subject-Object-Verb (SOV) structure, demand adjustments to maintain the rhythm and flow of the text. Despite these challenges, the translation of stylistic elements is not an insurmountable task. Through thoughtful adaptation of idioms, metaphors, and cultural references, and careful manipulation of syntactic structures, a translator can successfully convey the intended stylistic effects from the source language to the target language. Furthermore, by considering the cultural context of both languages, translators can ensure that the translation is not only linguistically accurate but also culturally relevant.

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