

Tog'aymurodov Dilshod Dilmurodovich

Termiz State University

Department of English language and literature

**THE PROBLEMS OF TRANSLATION OF THE STYLISTIC DEVICES USED
IN "1984" BY G. ORWELL INTO UZBEK**

Nowadays an enormous number of literary works of foreign authors are being translated into the Uzbek language with the privilege given by our government for learning and translating foreign literature. In the state of independence some novels such as "1984" describing the Soviet totalitarian system can be translated now. While translating the work readers come across various incomprehensible elements of language. **The relevance of this thesis** is to analyse some problems of translation including stylistic peculiarities. The **aim** of writing this research work is to investigate the reasons of these issues and find out variable solutions and suggestions.

The proper transfer of stylistic units is one of the most important tasks in translation. It must be paid special attention. stylistic devices of a language are divided into four subdivisions:

1. Lexical stylistic devices- epithet, metaphor, metonymy, antonomasia, zeugma, irony, pun, oxymoron, violation of phraseological units.
2. syntactical stylistic devices- repetition, detachment, parallelism, gap-sentence link, asyndeton, polysyndeton, chiasmus, aposiopesis, question-in-the-narration, rhetorical questions, sudden-break–in the narration.
3. Lexico-syntactical stylistic devices - represented speech, antithesis, hyperbole, understatement, simile, climax, anti-climax, litotes, periphrasis, euphemisms.
4. Phonetical stylistic devices- rhyme, alliteration, rhythm, onomatopoeia (Jochen Luders 2013: 10).

The translation of stylistic devices which have been aforementioned above ought to possess certain stylistic requirements, i.e. normative rules characterizing texts of the same sort in the target language. These requirements are:

1. Semantic correspondence. Depending on the style and orientation of translation the translator should attempt to make sure that the translated text reflects the true meaning

of the original. Semantic correspondence includes stylistic accuracy, adequacy and completeness.

2. Literacy. The most demanding thing is that the text is in line with the general rules of the Uzbek and foreign languages. As a rule, the absence of stylistic, grammatical and spelling errors is anticipated to be.

3. Lexical and stylistic consistency. It is assumed to be the proper choice of equivalents to the terms of the original and look for analogues of acronyms and abbreviations, correct transliteration. The general style of the translated text and elegance of the original one must not diverge in perception. Technical translations are characterized by the accuracy of phrases, lack of emotionally coloured words, the development of easy sentences, impersonality.

As it is thought, the adequate translation includes not only the sense, but also the expressive-stylistic peculiarities of the original text. Therefore, the issues of conveying stylistic features of lexical and grammatical phenomena have always been studied including various lexical and grammatical issues of translation. Nevertheless, during this sensible work the translators face difficulties which can be referred to as stylistic problems of translation in essence. We have a tendency to speak of these cases once various expressive means are intentionally used to make the text more stunning and emotional, to make it impress the reader more from the emotional point of view. This goal could also be achieved by using lexical expressive means, as well as stylistic devices, by means of special combination of phrases and sentences, i.e. by using syntactical stylistic devices and expressive means. Each of those devices geared toward making the text stylistically coloured obliges the translator to show to variety of special methods for solving them. Moreover, the translator fairly often encounters difficulties connected with the matter that the SLT (source language text) belongs to an exact speech style. stylistic eccentricity of certain genres in numerous languages does not coincide. The translator must understand the most cases of such incongruity and be familiar with the general principles of translation of texts belonging to numerous genres (L. Mildred 2012: 44).

Encountering matters of transforming stylistic peculiarities of the text while translation, it would be essential to discuss some of the literary devices which have been used by George Orwell in “1984”.

The novel shows good use of various similes. For example,

- *“His tiny sister, clinging to her mother with both hands, exactly like a baby monkey.”*

This example of simile compares the girl, his sister to a small monkey in order to describe her age, love and destitution to her mother. For the English it can be easily understood or felt but Uzbek readers may come across with difficulty to receive full perception because monkey is not so ordinary type of animal which is possible to see anywhere. For solving this problem aforementioned stylistic device should be either explained with the help of compensation method or substituted with another expressive means that is general for target language speakers.

- *“He clung to O’Brien like a baby, curiously comforted by the heavy arm around his shoulders.”* In contrast with the previous example this simile can be perceived by target language speakers without much effort. Below we may see some other examples for the usage of simile:

- *“Talking to [Mr. Charrington] was like listening to the tinkling of a worn-out musical box”*

- *Rutherford "seemed to be breaking up before one's eyes, like a mountain crumbling."*

1984 also shows good use of various metaphors. For example,

- *“All this marching up and down and cheering and waving flags is simply sex gone sour”*. With this use of metaphor, the author intended to express the state of negative bursting energy in human organism. As it is known human organism can get relaxed with sexual procedure if it occurs completely. The Party don’t want people to be happy and careless about the political direction. That is why The Party pacifies people with marching-ups, cheering and waving flags in order to let them give some energy off but not all of it. It is like incomplete sex which can paralyze human mind. Although Uzbek people can understand this statement with encyclopedic knowledge it had better to change it to more recognizable phrase or expressive means while translation. Following uses of metaphors are also able to be awesome instances:

- *“Jones, Aaronson, and Rutherford “were corpses waiting to be sent back to the grave.”*
- *“The room was a world, a pocket of the past where extinct animals could walk.”*
- *“Folly, folly, his heart kept saying: conscious, gratuitous, suicidal folly.”*

In conclusion it is vital to note that in the period of working on the novel numerous examples of stylistics devices have been analysed. The researcher tried to find out the best alternatives for stylistic devices in both source and target text with the help of contrastive analyses between English and Uzbek languages. This thesis can be considered as an initial step of this field and useful for linguistic investigation of translation theory.

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