

Peculiarities of the Transferring of Stylistic Techniques and Devices in the Process of Translation of Tajik Literary Prose

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Abstract—Adequate and correct presentation of figurative information contributes to the correct perception of such aspects as the intention of an author, his experience, semantic shades and connotations used by him. The means of linguistic expression go beyond a certain linguistic norm, drawing attention to an object or phenomenon, aimed at throwing a reader into the necessity of a deep understanding of a text and the formation of his opinion. The functions of stylistic figures and tropes are to transfer not only a language and plot information, but also the reproduction of the emotional, aesthetic and intellectual experience of an author. Being an alternative to a neutral way of presentation, the means of expression of lexical and syntactic level have an emotional and aesthetic impact and cause readers a stream of feelings, thoughts and associations. The research material was presented by the examples of sentences of the novels of Tajik writer A. Samadov “Моҳи хомпаз”, “Асп мерафр” in which the author refers to the metaphor as a lexical-stylistic device, and by Russian translation texts “New Moon” and “The horse left”, performed by Alika Jamal and Komilamo Kamalova.

Keywords—stylistic device; Tajik text; figurativeness; expression; absolute equivalent; relative equivalent

I. INTRODUCTION

In literary texts, special aesthetic and emotional information is very vividly represented. In many sources this type of information is considered as emotional-aesthetic information. At the same time, cognitive information, often presented in a literary text, is of secondary importance. Its status in a text is not high, since the main task of a truly literary text is to draw attention to the universal, eternal.

Since ancient times, great philosophers have noted the advantage of poetry, by which they understood artistic creativity over history. Since history, depicting reality in facts is unable to fully demonstrate the figurativeness of what is happening.

Often, deeper layers of symbols and images are hidden behind the surface layer of the actual side of a narration, which makes the process of translation much more difficult. As a rule, in such texts there are many difficult-to-translate or intractable fragments to another cultural and aesthetic environment. This circumstance makes it impossible to

preserve the full range of literary means of expression and stylistic figures.

In this regard, the problem of transferring stylistic devices to another language is one of the most pressing issues in translation theory. The need to study the issues of translation of figurative means is dictated by the need to adequately transfer the figurative information of a literary text to receiving language and preserve the stylistic effect of an original text in translation.

A. Problem Statement

The transfer of figurative and expressive means used by an author of an original text is one of the most important translation tasks. The translation theory has developed and formulated certain stylistic requirements that the process of translation must meet, the so-called regulatory rules that characterize texts of a similar type in a target language. The requirements include such criteria as semantic conformity, literacy, lexical and stylistic correspondence. However, in order to get a text which meets stylistic requirements, is expressive, stylistically motivated, and the techniques of it are the most appropriate for presenting this content in this context, a translator needs to learn the stylistic resources of two languages, the understanding of their stylistic norms.

The analysis of the transfer of figurative and expressive means is relevant, since, being an integral part of the extensive problems of types of translation, this problem intersects with the issue of necessary study of the specifics of translating stylistic devices from Tajik into Russian using the example of one writer, in particular A. Samadov, in order to recreate single stylistic effect of the source and translatable texts. The relevance of the topic is reasoned by the increasing interest towards the problems of the communicative aspect of a language and the interpretation of expressive means.

B. Purpose of the Study

The purpose of this research is to evaluate the quality of the translation of the novels of writer Abdulhamid Samadov from Tajik into Russian, and to study lexical-semantic transformations used by translators in order to create an adequate translation text. To achieve this goal, it is necessary

to study the adequacy of the translation of such a lexical-stylistic device as a metaphor.

C. Research Methods

The study of the specifics of the transfer of stylistic techniques from the Tajik language to Russian was carried out by semantic-stylistic and comparative methods, as well as decoding style techniques. These methods allowed us to study those aspects of the statement that convey to the language that receives (decode) the message, the thoughts and feelings of the author sending the message, as well as circumstances that determine the effect of the text on the reader. Comparison of the original and final texts helps to identify the degree of adequacy and accuracy of the transmission of means of expression, preserving their figurativeness and emotionality.

II. RESULTS AND DISCUSSION

Nowadays it is impossible to make a complete list of all language tools and mechanisms used by literary artists for a more vivid and colorful expression of their thoughts and feelings. Essentially, all the mechanisms operating in the language in different historical epochs became means of literary expression, and literary artists at different times had their unlimited palette. It is natural that the development and sophistication of national literature, the diversity of expressive means of language are evidence of the development of national language.

Being the most powerful means of updating the scheme of expression, stylistic techniques constitute the main principle, which is the cornerstone in the creation and functioning of a literary work.

The transfer of the figurative potential of a work, consisting in stylistic techniques, makes the work of translators difficult due to the national peculiarities of styles of contacting languages. Translation theorists and translators point out the importance of preserving the figurativeness of an original text in translation, taking into account the reproduction of the function of stylistic device. When translating a figurative means, it is advisable to determine its information content, its semantic structure. A figurative tool includes assessment, nomination and aesthetic information [1].

The additional meaning that a figurative tool acquires in context is a part of its semantics. This component in the source language corresponds to the lexeme in direct meaning, with the help of which the interpretation of an image is possible. In the case of absence of image compensation and the impossibility of its transfer, it is expected to recreate the conceptual content of an image. With an accurate transfer of the semantic basis of an original, an adequate language image is created in a final text.

In order to translate the figurative means, it is necessary to reveal its informational content and semantic structure. In translation theory, the comparative determination of the volume of figurative information of an original and a translation text occupies an important role. The analysis of figurative information should be carried out at the level of a

language, revealing and comparing the volume and content of figurative information permanently assigned to a word [2].

The transfer of stylistic devices from one language into another is an important aspect of the theory of translation, since, along with an adequate reconstruction of the meaning of an original text, it is necessary to convey a figurative side to a reader. The accuracy of literary translation, first of all, depends on the adequate transfer of emotional, aesthetic, expressive information, taking into account the temporal and national-cultural conditionality of a literary text [3]. In other words, accurate, adequate translation implies not only the determination of the information reported in different languages. An adequate translation is the translation that conveys not only what is stated in an original text, but how it is expressed in it and what stylistic devices were used.

There are a number of stylistic requirements for translation, or the so-called regulatory rules, according to which a translated text, first of all, should reflect the true meaning of a source text. Another requirement is the observance of the general norms of the Russian language in the text, that is, the absence of spelling, grammatical and stylistic mistakes. The third rule of adequate translation is lexical and stylistic correspondence, which implies a precise choice of equivalents of words and combinations, used both in direct and in figurative sense.

The transfer of figurative means includes, first of all, the determination of its informational content, its semantic structure, since the figurative means contains assessment, nomination, and aesthetic information. An additional meaning in a context that is endowed with a figurative means is an element of its semantic structure, which in this language corresponds to a lexical unit used in the interpretation of the image in its original meaning.

As the analysis of stylistic devices used by literary artists a metaphor is the most demanded in the arsenal of stylistic means of expression.

A metaphor, as a rule, is interpreted as "hidden comparison, carried out by applying the name of one object to another and thus revealing some important feature of the second [4].

In this case, the larger the gap between related concepts, the longer the connection between them, the more expressive a metaphor is. A metaphor, as "the designation of a new object through the secondary features of another object," always implies the appearance of the secondary features of the subject to the foreground [5, pp. 150, 123].

Undoubtedly, it is necessary to pay special attention and maximum accuracy to translate the metaphorical transference conceived by an author, since the translated text contains images created by an author as a speaker of a language, cultural realities and associations.

With the exact transfer of the semantic basis of an original text, the result is the corresponding language image in a final text and its adequate content [6]. The fact of the impossible preservation of metaphorical translation and the use of only its semantic content can be illustrated by the following example:

Вале як дўстаи ба асти ҷавонмард забони харидорӣ қушод [7]. – *Once upon a time an old friend of a man asked him to sell a horse* [8]. According to our opinion in this case for the combination “*забони харидорӣ қушодан*” there is no metaphorical equivalent and analogue in the Russian language.

The translator refers to a lexical translation *asked to sell*, while losing the figurativeness and expressiveness of the original expression. That is, according to Komissarov V.N., “the purpose of communication is preserved, with a significant structural-semantic” and expressive discrepancy [9, pp. 122, 124].

The following example is notable in this respect: *Дар дили бибӣ алов рехт, безобита ғашт*: – *My grandmother felt anxious in her soul, she was restless*. The metaphoric combination of *алов рехт*, being the original metaphor of the author, was built by analogy with the Tajik phraseology, the *алов гирифтан*, which, according to the phraseological dictionary of the Tajik language, has the following definition: «*оташин шудан, якбора ба хаши омадан, шӯридан*» – *flare up, flare up, get angry, get excited* [10].

The lexical translation given by the translator “*felt anxious*” along with the loss of figurativeness contains lexical-semantic disparities with the original expression.

Or: *Ва дар дил иқрои мекард: «Тахти равон, болу пари мард аси аст»*. – *He again repeated in the soul: «A horse for a man is his wings, his power and strength»*.

The metaphoric combination of *тахти равон*, being a language metaphor in the Tajik language, according to the Tajik-Russian dictionary, is translated into Russian as a palanquin [11, pp. 597, 24] – In the East it is a covered stretchers as a means of transportation for nobles [12]. In this case, the translator, had not found the equivalent in the Russian language, and referred to a causal transformation – the *тахт (throne)* – the embodiment of the strength and power of a ruler.

The disparity between the degrees of expression of figurative equivalents entails the modification of one information, and after that the weakening or strengthening of speech variants, that is, with the identity of nominative, emotional, evaluative and aesthetic function, the image can be changed. This provision can be illustrated by the facts of the untransferability of the metaphorical image, when only the semantic content is taken as the basis for the implementation of nominative function.

For example: <...> *дар ҷойҳои серодами деҳ пайдо мешуд ва худро ҷунон меангошт, ки аз марги зан абрӯи хам нахӯрдааст*. – <...> *appeared, walking proudly without a cane, in crowded places, showing he did not care about the death of his wife*. The metaphoric combination of *абрӯи хам нахӯрдааст* is the speech metaphor of the author.

According to the Tajik-Russian dictionary, the word combination *абрӯи хамида* is translated into Russian as *curved brows*, determining only the brow shape without expression of feelings and emotions of a person.

However, according to the context, the metaphor cited by the author of the original text is used by analogy with the Tajik language metaphor *қомати хамида* – a figure bent under the burden of time and care. The investigated metaphorical image is not transferable due to the lack of equivalents in the receiving language, as a result of which the translator refers to lexical translation in order to preserve the semantic content, using colloquial means that, in our opinion, is validly to convey neutrally *as to care about nothing*.

However, the analysis of metaphorical combinations allows determining the equivalence of the transfer of linguistic images of the source language equal to the nominative function, when “the maximum degree of similarity of the original and the translation texts” is reached.

For example, *Чаимони писарак дар ин маврид медурахшанд, дили ӯ аз шодӣ лабрез мегардаду лабонаш аз хандаи бегаши гул мекунад*. – *In such moments the eyes of the boy sparkle, his heart overflows with joy, flourishes with sincere laugh*.

The equivalence of this extract is achieved by the searching of the translator for identical linguistic metaphors in Russian:

чаимон медурахшанд – the eyes sparkle, дил аз шодӣ лабрез мегардад – the heart overflows with joy, (лабонаш) аз ханда гул мекунад – flourishes with laugh.

Here we can observe the full correspondence of the component composition, both in semantic terms and figurative terms.

We can observe the achievement of a similar maximum degree of similarity of original and translating texts in the following examples of language metaphors, when the translator manages to find the absolute equivalent:

<...> *зеро то имрӯз ба ҳар касе рӯ ба рӯ шудааст, нигоҳи гарм, силаву навозиши дидааст*. – <...> *because until now everyone whom he met gave him a warm look, affection, care – нигоҳи гарм – warm look*.

Вай беодобӣ кард, мегӯям! – аз ғазаб дар чаимони писарак оташаке дурахшид. – *I tell you he started first! – a spark flashed in the eyes of the boy – дар чаимон оташаке дурахшид – a spark flashed in the eyes*.

In our opinion, the translator showed his special skill in the transmission of the following common speech metaphor, quite original and fresh, which is the result of the creative imagination of the writer:

Аммо қиёфаи апаши ҷидди шуда нигоҳи ӯ мерамад, балки ба қучоё парвоз мекунад нигоҳаш. – *But the face of her sister becomes serious, and her eyes startled, frightened, as if flying away somewhere*.

The translation of the following text fragment is also quite adequate, where, along with the linguistic metaphorical combination, the author of the original text uses the “word-play”, using them first in a figurative and then in a direct sense:

– *Болу қаноти надарат шаву асои дасти ман. - Бибӣ, асо дорӣ-ку. – Become the wings for your father and the warder for me – Granny, but you do have a warder.*

In the case of the absence of corresponding linguistic and speech metaphors in Russian, translators turn to another, equally common method of transferring metaphorical combinations - semantic calque, in which, in our opinion, the exact transfer of the semantic basis of the original is possible, along with the preservation of carriers of emotional and evaluative information:

Модар ўро дар сояи гул мепарварад, надар ба ҳар тора мўяш чун барги бед меларзад ва намеғузорад, ки паша ба рўяш нар занад.- The mother grows and caresses him under the shade of a flower; his father, like willow leaves trembles for each strand of his hair, he will not allow a fly to flap a wing in front of the face of his son.

Дар сояи гул мепарварад – grows him under the shade of a flower; чун барги бед меларзад – like willow leaves trembles; паша ба рўяш нар занад – (he will not allow) a fly to flap a wing in front of the face.

Ор: <...>нисарак ва апаш ду шоха гул, як чўра булбуланд, хонаро зеб медиханд. – <...> the boy and his sister are like two branches of one flower and a couple of nightingales that adorn the parental home. Ду шоха гул – two branches of one flower; як чўра булбуланд – couple of nightingales; хонаро зеб медиханд – adorn the house.

In the second case, we can observe the replacement of the stylistic status of the unit, i.e. instead of the original metaphors; a comparison appears in the translated text (*like*).

As one of the ways of transferring metaphors, one can consider the method of selecting the relative equivalent, when the figurativeness and expressiveness of the original expression in the final text is partially preserved, undergoing either lexical or grammatical transformation [13]. This statement can be illustrated by the following examples:

<...>вале аз чорнаъл гурехтани чавон дар таҳи дил шод, ба ҳавлӣ ворид шуд.-<...> but glad I made the dandy run as fast as his legs can.

Ор: О чоғум садқат, булбулаки ширинзабоне, - биби сари нисаракро сила кард.- Oh, my dear, my sweet voiced nightingale, – grandmother stroked the head of the boy.

In the given examples, we can observe a lexical transformation, in particular, generalization – *наъл (plate) – leg; забон (language) – voice*.

As it was mentioned above, the translation that conveys not only cognitive information, but also emotional, aesthetic and expressive component is accurate and adequate. However, it is not always the transfer of how the information is expressed, by what a stylistic device under a writer possesses. The weakening of metaphorical figurativeness and even the loss of certain means of expressiveness are inevitable due to the national peculiarities of the stylistic systems of the two languages participating in the translation process, however, as E.G. Petrova notes, omissions of the original metaphors are

“serious and very common means of distorting the intention of an author”.

The identity of the semantic basis and the full similarity of the nominative function of metaphors of the original and translated text do not always contain an adequately transmitted expressive function.

The analysis of the illustrative material showed that the translation in rare cases suffers from inaccuracy, because it does not observe the law of preservation of metaphor, that is, language and speech metaphoric combinations, skillfully used by the author of a source text, lose their figurativeness and expressiveness in a final text. For example: *Чун дар маъракае бахт насибашон мезаити ситоиши аспу човандоз аз даҳон ба даҳон мезуаит, ҳасудону бадҳошон аз алам месўхтанд. – As soon as they won a contest, everyone started praising them all around, and the enemies died of impotent anger.*

In our opinion, the choice of the following relative equivalents in the Russian language would be more appropriate: *бахт насибашон мезаит – fortune favored them (instead of: As soon as they won); аз даҳон ба даҳон мезуаит – переходил из уст в уста (instead of: started praising) аз алам месўхтанд – burned with envy (instead of: died of anger).*

Ор: Бори аламу андўҳи ў гаронтар гаит.- His insult started to grow.

Despite the fact that the translator uses lexical units in the figurative meaning of *insult* in the final text when transmitting an expanded metaphorical combination, this choice, although displays a semantic basis, and does not contain the figurativeness and expressiveness of the original expression. In our opinion, the most accurate variant would be *the load of his sadness and resentment was becoming heavier*.

The disparity between the volumes of expressiveness on a similar semantic basis is reasoned by the difference in the degree of expression of the figurative values of equivalent units. Then the modification of one kind of information entails the weakening or strengthening of speech options, that is, with the identity of the nominative, emotional-evaluative and aesthetic functions, it is possible to change the expressiveness of an image.

III. CONCLUSION

Thus, the analysis of the translations of the novels of the modern Tajik writer Abdulhamid Samadov revealed that the adequacy and accuracy of the transfer of stylistic devices, in particular metaphors, is achieved in the following ways: 1) absolute equivalents (this method is often appropriate when transferring language, stamped metaphors); 2) relative equivalents; 3) semantic calque; 4) lexical translation (when the loss of figurative information carriers occurs); 5) with the help of various types of lexical and grammatical transformations (generalization, concretization, modulation, replacement of some parts of speech with others, changes in syntactic structures).

It is rather good that in the investigated illustrative material there was no fact of ignoring and unjustified replacement of the metaphors used by the author of the source text, which certainly indicates the competence of the translators.

However, the preservation of the stylistic effect of the source text in translation is not always possible even for an experienced translator. The transfer of the intention of an author can be impossible to the full extent; literary translation is only a desire to recreate the whole variety of techniques of the original text by means of another language, only a variation on the source text. However in our opinion, the translations of the novels by the modern Tajik writer that we considered in this research, performed by translators Alika Jamal and Komilamo Kamalova, are quite adequate and accurate, since each of them fully transferred figurativeness and expressive-emotional component, reflected the national identity and the personality of the characters, the national peculiarities of the world perception, and also tried to preserve the literary style of the author.

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