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## STYLISTIC TRANSFORMATIONS IN THE ENGLISH TRANSLATIONS OF A. QODIRIY'S NOVEL "DAYS GONE BY"

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### ABSTRACT

The article investigates the stylistic transformations in the English translations of A. Qodiriy's novel "Days Gone By". The main focus is given to the translations of metaphor, metonymy and synecdoche.

### KEYWORDS

Transformation, stylistic device, metaphor, metonymy, synecdoche.

### INTRODUCTION

Imagery or to name with other terms stylistic devices have a crucial role to embellish the literary work. Stylistic devices used by Abdulla Qodiriy in the novel "Days Gone By" not only increase the artistic spirit and beauty of the work, but also vividly reveal the cultural life of the people. This first Uzbek novel has been translated into different languages by various translators. In particular, 1931 was translated into Azerbaijani by Khalid Said and Abdulla Kamchinbek. In 1958 it was translated into Russian by Lydia Bat and

Vera Smirnova. In 2019, the 125th anniversary of Abdulla Qodiriy was widely celebrated, and the author's work "Days Gone By" was translated by Ilhom Tokhtasinov, by the British Carol Ermakova. Also, in 2019 it was translated into English by the American researcher and translator Mark Edward Reese under the name "Bygone Days". Among these translators, Mark Reese was the first translator who directly translated Abdulla Qodiriy's novel. The first and unabridged edition of the novel published in 1926 was

chosen for translation. The translation work began in 2004 and was completed in 2019.

### MAIN PART

It is known that any translation is a creative work to a certain extent. The translation of works of art requires a special approach, skills and artistry. Gaybulla Salomov, a professor of Uzbek translation studies, explains this as follows: “The essence of the translation process is to find alternative means from a piece of language to preserve the unity and integrity of the content and the form reflected in the original.” [5, 58]

It should be noted that the peculiarity of translating literary works, especially novels, is that, unlike other literary works, they cannot take the place of the original, and the text of the work is not translated in its entirety. Analyzing the three translation of the novel by Carol Ermakova, Mark Reese and Ilhomjon Tokhtasinov it is worth noting that, we may see the differences in the translation because the source language is different.

Below, we have analyzed the translation of such devices as metonymy, metaphor and synecdoche,

As we know, there are different forms of metaphor. Metaphors are sometimes found in phraseological units. For example:

In the original: “Qamchingdan qon tomsa, yuzta xotin orasida ham rohatlanib tiriklik qilasan.” [1, 4] In this passage, “Qamchingdan qon tomsa” is translated/calqued as “a person with blood dripping from a whip” means an angry, oppressive person. In the process of translation all three translators rendered in a different ways. We can observe metaphorical transformation.

Translation of Mark Reese: If blood falls in drops from the horse whip, you can enjoy life among even a hundred women. [4,53]

Translation of Carol Ermakova: If blood flows from your whip, let there be hundreds-your life will be free of sorrow [2,16]

Translation of Ilkhom Tokhtasinov: If being a malicious husband among them, if they be a hundred, you can live not knowing troubles. [3,12]

Abdulla Qodiriy metaphorically means that if a man is cruel and oppressive, even if he gets hundred wives, he will live happily and without sorrow.

In Reese’s and Ermakova’s translations the phraseological unit “Qamchingdan qon tomsa” is rendered as “blood falls in drops from the horse whip” which corresponds in terms of the concepts “blood” and “horse whip”. But Tokhtasinov’s translation the metaphor in phraseological unit is faded. It lost its imagery features as the word “malicious” is an attribute and there is no connotation. In this example we can observe stylistic transformation.

Another example: “Har holda Toshkand ustiga yana qonliq bulutlar chiqdi, ishning oxiri nima bilan tinchlanar - bu bir xudog’ag’ina ma’lumdir” [1, 19] The transfer of meaning related to the natural phenomenon is mentioned in this passage. “Bloody clouds” mean dangers and tragic days. The word “cloud”, especially “a black cloud” often describes sadness, grief, and suffering in literature. The writer here adds a “bloody quality” to the word “cloud” to mean the inevitable danger.

Translation of Mark Reese: My son, one doesn't know whether to cry or laugh at the people's fate. However,

bloody clouds have appeared over Tashkent. Only God knows how this will resolve itself. [4,89]

Translation of Carol Ermakova: There you have it, my son. I know not whether to laugh or cry at the people's fate! Be that as it may, crimson clouds have once more gathered over Tashkent, and only the Most High sees how it shall all end. [2,40]

Translation of Ilkhom Tokhtasinov: Here, my son, I really do not know whether to cry over the fate of our people or laugh! But it looks like that again thickened bloody cloud came over Tashkent, only God knows how it's going to end! [3,36]

This is a fragment taken from the letter was written by Yusufbek Hoji to inform his son Otabek about difficult days awaiting Tashkent the city where most of novel set. The metaphor “bloody clouds” strengthens the socio-political meaning and explains the menacing danger. The translators render this concept in the following way.

Reese and Tokhtasinov gave with metaphorical concepts “bloody clouds”, whereas Carol Ermakova used “crimson clouds”. Ermakova used the concept “crimson” which denotes the dark version of the red colour. We think, that “bloody clouds” keeps the metaphor and is better way to dramatize the upcoming tragic events. The concept “crimson” denoting the colour of sky is less expressive. In the following passage, we can observe metonymy: “Ziyofat samimiyat bilan chaqirilg’anliqdan dasturxon qadrlik mehmonga maxsus turlangan edi. [1, 205]

Translation of Mark Reese: Since the guests had been invited to share a meal, the dinner table was then prepared for them. [4,61]

Translation of Carol Ermakova: The feast had been prepared with the utmost care and respect for the esteemed. [2,20]

Translation of Ilkhom Tokhtasinov: Refreshments were prepared with the utmost care and respect for the honored guest. [3,17]

In this passage, the word “dasturkhon” referring to food is metonymy. This is a realia – a culture bound word – which reminds “a table cloth”. But the word “dasturkhon” carries much culture in its peripheries. Actually it is a table cloth, but it when Uzbeks say “dastukhon yozamiz” we mean not only “we lay the table”, but also we will be more than happy to have you as a dear guest, “we invite you to our house”, “we will have a party”, “we cook delicious meals”, “start eating something”, “have breakfast/lunch/dinner”. Coming out from this cultural and symbolic meanings all three translations of the word “dasturkhon” differ cardinally. The first translator gives “the dinner table”, the second “the feast”, and the third “refreshments”. Why? Because, the metonymical word may contain all the above mentioned concepts. But the best translation can be Ermakova’s, which is “the feast”. From the described context in the Original one can read and feel that the guest was respectable and the preparation was well done. The feast was organized by Qutidor who belonged to the upper class and very respected person in the city. In such occasions Uzbeks lay the table with utmost preparation and one can see abundance of food. Several dishes and lots of fruits and drinks are usually served even now.

We can also witness the use of metaphor and synecdoche as a means of stylistic convergence by following the work “Days Gone By”. In one of the passages, we can find metaphors and synecdoche in

the following sentences. This is expressed in the word “hoof”.

Original: “Bizning shul Otabekdan oʻzga farzandimiz boʻlmay, dunyoda oʻzimizdan keyin qoldiraturgʻan tuyoqimiz va koʻz ikkan orzu-havasimiz, umid hadafimiz faqat shul Otabekdir”. [1, 6]

The word “tuyogʻimiz” is literally translated as “our hoof” and one can observe a metaphorization and synecdoche. The word “hoof” is an animal concept and in this context means “child/ offspring”. That is metonymical connection or with other words it the whole is expressed through the part.

Translation of Mark Reese: It should not be a secret to you that your son-in-law was sent to serve you in Margilan. God willing, he arrived in good health. Respectfully, no doubt you know that Otabek, as our only son all that will remain after we depart from this earth; and our only hopes are for Otabek. [4,241]

Translation of Carol Ermakova: You already know on what pretext your son-in-law, our son, was dispatched to you recently. Allah be praised. I hope he is in good health. You should know, however, that besides Atabek we have no other children, he is our only trace, the only rend we shall leave behind us on this earth, our only hope. [2,135]

Translation of Ilkhom Tokhtasinov: As it is known to you that we have no children but Otabek, he is our happiness in this world and all our gladness and hope in life is Otabek and we want him to continue our amily-kin. You accepted our son as your own child and we are grateful to you. [3,141]

The word “hoof” was used by Abdulla Qodiriy in the meaning of “offspring”, “descendant” in the language

of Yusufbek Haji. This synecdoche are given in the following meanings in the translations. In the translations of Mark Reese, the equivalent of the word “hoof” is given by the word “remain” in the sense of “leftover”. In the translations of Carol Ermakova, it is given by the word “trace”, and Tokhtasinov translated “but Otabek, he is our happiness in this world”. so, Reese and Ermakova kept the metonymy

Our analysis shows that the three English versions of the novel “The Days Gone By” have differences in the stylistic aspect. Depending on cultural understanding, and interpretation of the context the translations may use different concepts to render the meaning.

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