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## A LINGUA-PRAGMATIC ANALYSIS OF STYLISTIC DEVICES ON THE EXAMPLE OF THE TRANSLATION OF HAROLD LAMB'S "BABUR- THE TIGER"

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### ABSTRACT

This article mainly deals with linguo-pragmatic analysis of metaphor in the original text and its translation. Harold Lamb's "Babur- the tiger" is an autobiographic English noval and its Uzbek translation was done by Gofurjon Sotimov. After having read and analyzed them, I wanted to have this mini research on the analysis of the usage of metaphors and their appearance on Uzbek translation.

### KEYWORDS

Pragma-linguistics, metaphor, Babur, translation, analysis.

### INTRODUCTION

Today, the term "pragma-linguistics" is frequently encountered in linguistics. There are questions such as what this term means and how it is related to linguistics. It is appropriate to briefly address these at the beginning of the article. Pragma-linguistics emerged as a general branch of linguistics in the 1960s and 1970s. Pragma-linguistics is the study of text linguistics, that is, it is considered part of text linguistics. Undoubtedly, the main objective of the communication process is the transmission and

reception of information. Perhaps for this reason, the interpretation of social communication as an "information-meaning cooperation" between individuals through the use of signs lies at the core of all definitions of the communication phenomenon provided by various authors. However, the purpose of communication is not limited to merely exchanging information; rather, it also aims to influence the "partner," to persuade them of something, to command compliance, or to prompt them into action.

Linguistic communication is a crucial type of human activity. The Russian linguistic philosopher Gennadiy Vladimirovich Kolshanskiy, who authored several treatises on the issue of the alignment between objective and subjective states in linguistic activity, advises that the subjectivity of language should be understood through its humanistic characteristics: "Language is a sign of the thinking ability of an individual, a person, and all of humanity, and thus it reflects, in its system and structure, all the features of how humans comprehend the world, the characteristics of human practical activity, and the conditions of the social and natural environment. Language is both objective and subjective, a dual-substance phenomenon that, by its very nature, addresses both reality and the human being simultaneously."

The definition of lingua-pragmatics and the description of its subject may vary among researchers, but they generally agree on the following key ideas:

- The central point of describing communicative activity is the concept of activity itself.
- Language serves as a tool that activates the interactions among communication participants.
- The occurrence of linguistic activity is directly related to the communicative environment.

It should be noted that the language of literary literature is considered one of the distinct forms with unique characteristics of literary language. While the language of artistic literature adheres to the general principles of language development, it is, from a lingua-pragmatic perspective, fundamentally centered on the use of language and verbal artistry. The extent to which an author can effectively employ linguistic tools

in elevating their literary work to a true level of art emerges as a key factor in this process. In our literature, one of the main criteria for studying the artistry of each creator is how effectively the author utilizes the possibilities of artistic language and, at the same time, the extent to which the language of their works influences the development of our language. In other words, like literary language, it serves as a means of communication for the people. The uniqueness and complexity of the language of artistic literature lie in its ability to absorb a wide range of non-literary forms and layers of language, showcasing them to the general public. Moreover, various styles of a specific literary language can be widely employed in each work of artistic literature. The language of a literary piece encompasses all forms of literary language and spoken language with its artistic-aesthetic quality. To enhance the attractiveness and impact of this language, the author inevitably resorts to artistic imagery. This approach lays the groundwork for the information the writer intends to convey to be engaging and comprehensible. It would be beneficial to examine such instances through examples from the Uzbek translation of Harold Lamb's work, "Babur-The Tiger."

"Tangri taoloning marhamatiga umid bog'lab ilgari harakatlanar ekan, Bobur mirzoning ko'nglida uning mamlakati va xalqining taqdiri haqidagi mas'uliyat unga tinchlik bermasdi". In analyzing this text, we will focus on the artistic devices utilized. The word "bog'lab" when used in its literal sense, refers to tying a knot or binding a rope. However, in the excerpt presented, this word takes on a figurative meaning as in "umid bog'lab" which translates to "placing hope" or "having hope." This usage creates a metaphor, enriching the text's expressive quality.

Furthermore, in the second part of our compound sentence, a unique use of linguopragmatics is employed in the phrase “ko’nglida mamlakati va xalqining taqdiri mas’uliyati tinchlik bermasdi”. Here, the translator brings the word “mas’uliyat” (responsibility) to life, drawing the reader's attention through stylistic nuances. This technique serves to engage the reader more deeply with the text.

Qo’rquv, qahatlikdan omonlik topdik,

Yangi jonu, yangi jahonlik topdik. (Bobur)

Bobur explains the above lines, stating: “O’lim vahimasi ko’ngildan ko’tarilib, ochlik shiddati eldan daf bo’ldi. Umr bo’yi omonlik va arzonchilik qadrini bunchalik bilmagan edik”. We had never truly appreciated the value of safety and abundance throughout our lives.” In the phrase “ko’ngildan ko’tarilib” the word “ko’tarilib” loses its literal meaning; one cannot literally lift fear from the heart. Instead, it conveys the idea that “now death has slipped from everyone’s mind.”

In the line “ochlik shiddati daf bo’ldi” the word “shiddat” is used in relation to the situation, enlivening it and enhancing the meaning. This choice of wording intensifies the expression, emphasizing the relief from hunger. Overall, these linguistic nuances illustrate Bobur's ability to convey complex emotions and conditions through metaphorical language.

Stylistic devices enhance the expressiveness and imagery of a literary work, allowing the language to convey meaning more effectively to the reader while also enriching the emotional tone and variety of the narrative. For example, in the sentence “Xon bu gapdan biroz ranjigan bo’lib, Xoja Abulmakorimni huzuriga chorladi va Bobur mirzoni sovuqroq qabul

qilishgani uchun ranjiganmikan, degan xayolga bordi,” the word “sovuqroq” is not used in its literal sense, referring to temperature, but rather metaphorically to describe human behavior. In this context, it conveys meanings such as “unwelcoming,” “indifferent,” or “reluctant.” This is another example of the artistic use of metaphor. To gain a deeper understanding, we can refer to a specialized dictionary.

The word “sovuq” is used figuratively to mean “unpleasant, disagreeable; rude, harsh.”

In the phrase “Bobur mirzoning Xitoyga ketish rejası havoda muallaq osilib qoldi,” the author skillfully uses metaphorical expressions to describe how Bobur Mirzo’s plan to go to China was left unrealized. Literally, a plan cannot be “suspended in the air,” as it is a product of the mind, but such figurative language vividly illustrates the failure of the plan. Through these beautiful similes and metaphors, we can appreciate the translator’s level of mastery. Similarly, in the sentence “Havasi kelib, insonga huzur bag’ishlab, unga ilhom beradigan olovli maydan tatib ko’rdi” the phrase “olovli may” involves a metaphorical shift in meaning. This does not refer to wine made from fire, but rather the comparison of its taste and sensation to fire, adding to the vividness of the description and helping the reader better visualize the unfolding events.

Words are the primary tool of literary art. The effectiveness of conveying these words, as illustrated in the examples above, is achieved through artistic imagery. Among these literary devices, the most commonly used figure of speech is undoubtedly the metaphor. Metaphors are widely employed not only in poetry but also in prose. In fact, our people frequently use metaphors in everyday speech. For instance, in the sentence “Qahraton qish qochoqlarning dovondan

o'tish yo'lini to'sib qo'ydi" if taken in its literal sense without any figurative expression, it would mean that the harsh cold of winter prevented the refugees from crossing the pass. Similarly, in the sentence "Mana shunday umidsizlik onlarida Boburning qalbida umid uchqunlari paydo bo'ldi" the expressions "umidsizlik onlari" (moments of despair) and "umid uchqunlari" (sparks of hope) are also examples of metaphor. Literally, "uchqun" refers to "a small particle that sparks from fire," as in "tandir og'zidan uchqunlar sachrardi". In the figurative sense, "umid uchqunlari" suggests the presence of even a small amount of hope. From this analysis, it is clear that literary devices add linguistic beauty to a work and provide the reader with an artistic and aesthetic experience.

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