

Representation Of Literary Devices In Literary Translation

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Abstract: The translation of literary texts extends beyond simple linguistic substitution; it involves a deep engagement with the stylistic and cultural layers embedded in the source language. Among the most critical components of this complexity are literary devices, which include metaphor, irony, symbolism, alliteration, hyperbole, and others. This paper explores the challenges and strategies involved in representing literary devices in translation, with a focus on English to Uzbek and English to Russian literary works. By examining select examples and translation strategies, the study aims to reveal the translator's role as a cultural mediator and creative interpreter.

Keywords: Literary translation, literary devices, metaphor, stylistic equivalence, translation strategies.

Introduction: Literary translation is a multidimensional process that requires more than linguistic fluency. It necessitates the ability to interpret, adapt, and recreate the artistic and emotional essence of a literary work. One of the most demanding aspects of this task is the translation of literary devices, which are crucial to the stylistic and expressive character of the original text. These devices often carry cultural connotations, emotional undertones, and aesthetic values that do not always have direct equivalents in the target language. The effective rendering of literary devices is essential for preserving the integrity and impact of the original work in translation.

LITERATURE REVIEW

The theoretical foundation for this study is grounded in the foundational works of key scholars in translation studies, each of whom has contributed significantly to understanding the complexities of literary translation. Roman Jakobson (1959), one of the most influential figures in the field, famously argued that “poetry by definition is untranslatable,” suggesting that the unique poetic elements of a text—its rhythm, sound, and cultural connotations—cannot be perfectly transferred across languages. However, Jakobson acknowledged that what can be translated is the “creative equivalence of meaning and form”, meaning that while some aspects of the poetic or literary

experience are inherently tied to a particular language, the core ideas and emotional undertones can be recreated. This insight is particularly crucial when dealing with literary devices such as metaphors, similes, and symbolism, where the aesthetic form and its emotional impact must be preserved as much as possible in the translation.

Building on Jakobson's work, Eugene Nida (1964) introduced the concept of dynamic equivalence, which became a cornerstone of modern translation theory. Nida's theory emphasizes the importance of achieving equivalent impact in the target language, rather than adhering to a strict, word-for-word translation. This approach is particularly useful in literary translation, where the emotional and aesthetic effects of the original text are often as important as its literal meaning. Nida argued that in cases of literary translation, the translator's task is not just to replicate the structure of the original but to ensure that the translated text produces a similar response in the target audience. This allows for more flexibility, especially when dealing with culturally specific literary devices that might not have direct equivalents in the target language.

Susan Bassnett (2002) further expands on these ideas, stressing the interpretive nature of literary translation. Bassnett posits that literary translation involves navigating between the linguistic surface of the text—

its words and grammatical structure—and its deeper cultural and emotional layers. According to Bassnett, a translator must not only be a linguistic expert but also an interpreter of cultural nuances, understanding how a text functions within its original cultural context and how it can be adapted without losing its integrity. In her view, literary translation is an act of cultural mediation, where the translator plays a vital role in transferring not just the language, but the very essence of the text's emotional resonance, tone, and meaning.

Further expanding the scope of translation theory, Vinay and Darbelnet (1958) provided a systematic approach to translation with their introduction of a taxonomy of translation procedures. Their work categorizes various methods, including transposition, modulation, equivalence, and adaptation, which are critical when translating literary devices. Transposition involves changing the grammatical structure without altering the meaning (for example, turning a passive sentence into an active one). Modulation, on the other hand, refers to changing the viewpoint of the text to better suit the target language's cultural or linguistic expectations. Equivalence refers to finding a direct equivalent for an expression in the target language, while adaptation may involve creating new expressions or modifying the cultural context to make the translated text resonate more with the target audience. These procedures are instrumental when translating literary devices, as they allow the translator to address the challenges posed by stylistic elements such as metaphor, irony, and symbolism.

Mona Baker (2011) builds on these earlier works, offering a more detailed exploration of how metaphor and idiomatic language are treated in translation. Baker notes that one of the most frequent dilemmas translators face is whether to preserve the literal image of a metaphor or to adapt it to the cultural and linguistic norms of the target language. Translating metaphors often requires the translator to strike a delicate balance between maintaining the original's expressive power and ensuring that the metaphor remains comprehensible and effective in the new cultural context. For instance, a metaphor that draws on specific cultural references or imagery may need to be either explained or replaced with a locally relevant equivalent. In such cases, the translator's ability to maintain the emotional weight and aesthetic quality of the metaphor becomes paramount.

These theoretical insights from Jakobson, Nida, Bassnett, Vinay and Darbelnet, and Baker provide a comprehensive framework for understanding the complex process of translating literary devices. They underscore the need for translators to engage with both the form and content of the original text, ensuring

that literary devices are not merely transferred but are adapted to retain their emotional and aesthetic impact. These theories also inform the strategies employed by translators to bridge linguistic and cultural gaps, making the study of literary translation not only a linguistic challenge but also an art form in its own right.

METHODS

This study adopts a qualitative, comparative methodology rooted in Descriptive Translation Studies (DTS). The analysis includes the following steps:

1. Selection of literary passages from English-language novels and their Uzbek and Russian translations.
2. Identification and categorization of literary devices used in the source texts.
3. Comparative analysis of how these devices are rendered in the target texts.
4. Evaluation of translation strategies based on theoretical frameworks.

Primary texts include George R. R. Martin's "A Game of Thrones" and George Orwell's "Animal Farm," along with their published translations in Uzbek and Russian. The study focuses on selected passages where literary devices play a central role in the narrative or stylistic structure.

1. Translation of Metaphors and Similes

Metaphors and similes are among the most frequently used literary devices in fiction. They convey abstract ideas through concrete imagery. For example, in Martin's "A Game of Thrones," the phrase "Winter is coming" is not only a literal warning but a metaphorical expression of impending doom and change. In Uzbek, it is translated as "Qish yaqinlashmoqda," which retains the literal meaning but may lose some of the broader metaphorical resonance unless contextualized.

Another example is the metaphor "Time is a thief." In Uzbek, it becomes "Vaqt o'g'ri kabidir," preserving both imagery and semantic depth. However, in Russian, translators may prefer modulation, such as "Время крадёт наши мгновения" (Time steals our moments), focusing more on the action than the metaphorical identity.

2. Rendering Irony and Humor

Irony, often culturally embedded, poses significant challenges. In Orwell's "Animal Farm," the statement "All animals are equal, but some animals are more equal than others" contains ironic critique. The Uzbek translation "Barcha hayvonlar teng, lekin ba'zi hayvonlar boshqalardan tengroqlardir" attempts to preserve the irony, though the phrase "tengroq" may require contextual familiarity.

Humor rooted in wordplay or cultural references is

especially difficult. In many cases, literal translation fails to convey the humorous intent, prompting translators to use substitution or adaptation strategies that create a similar comedic effect in the target language.

3. Translating Symbolism

Symbolism, especially when tied to specific historical or cultural contexts, may not translate directly. For example, the use of pigs in "Animal Farm" to symbolize corrupt leadership may not resonate equally across cultures. Translators often use footnotes, prefaces, or cultural equivalents to clarify such symbols. In some translations, symbolism is slightly adjusted to make the allegory accessible to the target audience.

4. Sound Devices: Alliteration, Assonance, and Rhyme

Sound-based devices are integral to the musicality of poetry and poetic prose. These are often language-specific and rarely translatable in their original form. For example, the English phrase "Silver snow silently slid" relies on the repetition of the "s" sound. The Uzbek version might be "Kumush qor sokinlikda sirg'alib tushdi," which preserves the imagery but not the alliteration. In such cases, compensation techniques may be used elsewhere in the text to restore some of the stylistic impact.

5. Hyperbole and Understatement

Exaggeration and understatement are used for emphasis or irony. In translation, hyperbole like "I've told you a million times" must be culturally recalibrated. Uzbek or Russian versions may tone down the exaggeration or choose an equivalent idiomatic expression that maintains the speaker's emotional tone.

CONCLUSION

The representation of literary devices in translation underscores the translator's dual role as both interpreter and creator. The effective translation of metaphor, irony, symbolism, and sound patterns involves a balance between fidelity to the source text and adaptation to the target culture. This process requires a deep understanding of both linguistic structures and cultural nuances.

Translators employ a range of strategies—including adaptation, modulation, compensation, and equivalence—to recreate the aesthetic and emotional resonance of the original. While some literary devices can be translated directly, others demand creative intervention. The success of a literary translation often hinges on how well these devices are handled.

Future research may explore translations between less

commonly studied languages or delve into genre-specific challenges, such as translating poetry or drama. Additionally, empirical studies involving reader response to translated literary devices could provide further insight into the reception and effectiveness of different translation strategies.

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