STYLISTIC DEVICES PROBLEMS IN TRANSLATION

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Annotation: *This article demonstrates the difficulties of stylistic devices in translation and some suggested ways of dealing them. Moreover, it indicates the importance of style.*

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Nowadays, Translation is a crucial field in making communication between two countries that is growing rapidly in the world. However, because languages have their own national features of stylistic systems and carry the imagery of the work, it is not always easy for translators to choose the best option for rendering the meaning of works. It is difficult to maintain the text's original image when translating it. In the process of translating, style is crucial. In literacy and writing, stylistic and rhetorical devices are frequently employed to draw readers in and help the writing stick in their minds. When poets and novelists employ stylistic devices to stimulate the human senses, literary works are perceived. Readers can distinguish a writer's writing style with the help of stylistic devices. Stylistic devices, which can make a word more forceful and expressive are consisted of expressive means of a language. Giving accurate results of rendering contents and conveying specific stylistic elements of a work are both necessary in literary translation.

In the field of translation, one of the most difficult tasks is accurately conveying stylistic devices. Stylistic devices – such as metaphors, similes, idioms, puns, and alliteration – add depth, creativity, and nuance to language. They enable authors to express ideas in unique ways, arouse emotions, or play with cultural references, all of which contribute to texts' memorability and engagement. However, the creative feature of stylistic devices poses significant difficulties for translators. The complexity arises because stylistic devices are often deeply rooted in cultural, linguistic, or contextual nuances that don't easily transfer from one language to another.

Stylistics in translation is the study of how to convey the unique style and aesthetic qualities of a source text in its translation. Style refers to the distinctive way an author expresses ideas through word choice, sentence structure, tone, and literary devices. It encompasses the emotional and aesthetic dimensions of a text. A successful translation not only conveys meaning but also reflects the original's style. This is crucial for literary works, poetry, and any text where tone and voice are essential to its impact. Stylistic devices are essential tools in the realm of language and literature, serving as the building blocks that shape the voice and tone of a text. These devices—ranging from metaphors and similes to alliteration and hyperbole—allow writers to express ideas vividly and creatively, enhancing the emotional resonance and aesthetic appeal of their work.

Translation is the expression in target language what has been expressed in source language, preserving semantic and stylistic equivalences (Dubois 1974).

Translation is ultimately a human activity which enables human beings to exchange ideas and thoughts regardless of the different languages they use. Translation is, in Enani's (1997) view, a modern science at the interface of philosophy, linguistics, psychology, and sociology. Translation is, in Chabban's words (1984:5), "a finicky job," as it has not yet been reduced to strict scientific rules, and it allows for the differences that are known to exist between different personalities.

Three key principles are among the standards for an accurate translation contributed forth by El Shafer (1985: 93):

1. The knowledge of the grammar of the source language plus the knowledge of vocabulary, as well as good understanding of the text to be translated.

2. The ability of the translator to reconstitute the given text (source-language text) into the target language.

3. The translation should capture the style or atmosphere of the original text; it should have all the ease of an original composition.

Translation problems can be divided into stylistic problems, linguistic problems and cultural problems. The three primary categories of stylistic problems in translation are lexico-stylistic, grammatical-stylistic, and problems related to the stylistic problems of different genres. The linguistic problems include grammatical differences, lexical ambiguity and meaning ambiguity. The cultural problems refer to different situational features. This classification reflects El Zeini's, who identified six main challenges with translating from Arabic to English and vice versa: pragmatic factors, textual differences, rhetorical differences, morphology, syntax, and lexicon. Untranslatability adds another degree of difficulty to translation work. Another significant issue facing translators is culture. A inadequately translated work of literature could lead to misunderstandings about the source. This is why Zidan (1994) questioned whether the target culture content could serve as a motivating factor in promoting or impeding the achievement of the linguistic, communicative, and—above all—cultural goals of EFL (English as a Foreign Language) education, while Fonti (2001) believed that poorly translated texts distort the original in its tone and cultural references. This idea was highlighted by Hassan (1997), who noted how crucial it is to consider how irony is translated within the context of the original language. He explained that this will convey the cultural elements of the translated language in addition to its qualities.

Stylistic problems of translation

One of the main responsibilities of translation is the transfer of stylistic units. A special focus should be given to it. A language's stylistic devices are separated into four categories:

1. Lexical stylistic devices- epithet, metaphor, metonomy, ontonomasia, 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, rethorical questions, sudden-break–in the narration.

3. Lexica-syntactical stylistic devices- represented speech, antithesis, hyperbole, understatement, simile, climax, anticlimax, litotes, periphrasis, euphemisms.

4. Phonetical stylistic devices- rhyme, alliteration, rhythm, onomatopoeia (10, Jochen Luders).

Certain stylistic requirements, or normative standards that define texts of the same type in the target language, should be addressed by the translation of these particular stylistic elements. These requirements are:

1. Semantic correspondence. Depending on the style and orientation of translation the translator must always strive to ensure that the translated text reflects the true meaning of the original. Semantic correspondence includes stylistic accuracy, adequacy and completeness.

2. Literacy. The main requirement is that the text is consistent with the general rules of the Azeri and foreign languages. As a rule, the absence of stylistic, grammatical and spelling errors is expected to be.

3. Lexical and stylistic consistency. It is assumed to be the correct selection of equivalents to the terms of the original, the search for analogues of acronyms and abbreviations, correct transliteration.

The general style of the translated text and style of the original should not diverge in perception. Technical translations are characterized by the accuracy of phrases, lack of emotionally colored words, the construction of simple sentences, impersonality. To make the speech relevant to the main stylistic requirements, to be expressive, precise and stylistically motivated, and the devices which used are the most appropriate for the content expression and relevant in the present context, the speaker must master the stylistic resources of a language and know its stylistic norms. Translation, either oral or written, is a complex and multi-dimensional process. The meaning or sense of any language unit is indivisibly connected with its emotional color. While translating a word, word combination or a grammatical phenomenon, it is necessary to settle the problem what feelings and emotions are connected with the meaning or sense of the language units. Even the lack of emotional color is stylistically of great importance, because it is an indication of the fact that the given word or grammatical phenomenon is emotionally neutral and this neutral emotional color must be preserved in translation. As it is known, the adequate translation conveys not only the sense, but also the expressive-stylistic peculiarities of the original.

Translators face stylistic problems when using expressive means to make a text more emotional and striking. These problems can be achieved through lexical expressive means and stylistic devices, which require special methods to solve. Translators often encounter difficulties when the source language text belongs to a specific speech style, as stylistic idiosyncrasies may differ between different languages. Stylistic problems of translation include lexica-stylistic, grammatical-stylistic, and problems related to stylistic peculiarities of different genres. The task is to convey the emotional background of the text, without copying or imitating the original stylistic devices.

Expressiveness in speech is very often achieved by making a stylistic use of lexical units. The author uses words in their transferred meanings, in the form of metaphors, metonymies, epithets, compares them with the meanings of other words, opposes the meanings of one and the same word within one and the same context or the

meanings of homonyms and so on. SDs pose challenges for translators, as they struggle to find dictionary and transferred equivalents in both SL and TL languages, and find identical homonymous pairs due to sound form correspondence. This requires a creative approach and skill in valuing stylistic devices and comparing their functions in source and target languages.

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