

STYLISTIC DEVICES ARE THE MAIN TOOLS OF STYLISTICS

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Annotation Writers employ stylistic methods, sometimes referred to as rhetorical devices or figures of speech, to infuse a document with ideas, meaning, or emotion. These strategies aim to captivate the reader by using imagery, focus, or clarity. Literary devices to convey ideas or rhetorical tactics to persuade can both employ stylistic devices.

Keywords: Stylistics, stylistic devices, tool;

Annotatsiya Yozuvchilar hujjatni g'oyalar, ma'no yoki his-tuyg'ular bilan singdirish uchun ba'zan ritorik vositalar yoki nutq figuralari deb ataladigan stilistik usullardan foydalanadilar. Ushbu strategiyalar tasvir, diqqat yoki ravshanlik yordamida o'quvchini o'ziga jalb qilishga qaratilgan. G'oyalarni etkazish uchun adabiy vositalar yoki ishontirish uchun ritorik taktikalar ikkalasi ham stilistik vositalardan foydalanishi mumkin.

Kalit so'zlar: Silistika, stilistik vositalar, vosita;

Аннотация Писатели используют стилистические методы, иногда называемые риторическими приемами или фигурами речи, чтобы наполнить документ идеями, смыслом или эмоциями. Эти стратегии направлены на то, чтобы увлечь читателя с помощью образов, фокуса или ясности. Литературные средства передачи идей или риторические приемы убеждения могут использовать стилистические приемы.

Ключевые слова: Стилистика, стилистические приемы, инструмент;

According to the linguists without figurative language, writing would be plain and shallow. The more stylistic devices you know, the more unique your writing can be. If writing is your passion, you probably already know a dozen or so stylistic devices, but I'm betting there are a few on this list you've never heard of. Take a look at this comprehensive list of stylistic devices and see if any might work in your current work in progress. Of course, you want to be reasonable and not go overboard with forced prose. Nevertheless, I'm sure you can find great places to utilize these wonderful literary techniques. When an author sits to write a story, she does not simply write what happened. Instead, she uses what are called literary devices, which are narrative techniques that add texture, energy, and excitement to the narrative, grip the reader's imagination, and convey information. While there are literally hundreds of literary devices at an author's disposal, what follows are a handful of the most common. [1, 35]

Let's take this example: "... he was extravagantly ambitious" — ("... u haddan ziyod shuhratparast edi "). In this instance the translator has expressed the word "extravagantly" with the uzbek version "haddan ortiq" which does not seem to be very live in terms of allegorical epithet. Analyzing the allegorical words and phrases have

showed that in most situations the allegorical words and expressions in the pure original version and their characters which are relevant to the language are considered to be equivalents in the scope of their nominative functions. For instance: the following phrase is translated into Uzbek it turns out to be like this: “my own house was an eyesore” – (“mening uyim u yerda ko‘zga tushgan dog‘dek edi”) or another example “among the broken fragments of the last five minutes” – (“so‘nggi besh daqiqa asoratlari orasida”).

Or let’s analyze another example: in one of the translations of F.S. Fitzgerald’s novel ‘The Great Gatsby we can be witnessed the following translation “dimmed a little by many paintless days under sun and rain” was translated by the help of epithet like this (“...anchadan buyon yangilanmagandi”), here the word “paintless” did not express the allegorical epithet. Instead, saying (“...garchi ko‘plab rangsiz kunlar davomida bo‘yoq quyosh va yomg‘irdan xira tortgandi”) would be more appropriate. In this variant the information on the basis of description would be saved. Among the semantic shifts between the one and other forms the compensation is considered to be the most significant one. For example, Never before had Lucy met that negative English silence in its full perfection? Her own edges began to curl up in sympathy [3, p.5]. The word expression in this instance her own edges began to curl up in sympathy belong to the following phrases: to be on edge – asabiylashmoq, to set the teeth on edge – asabga tegmoq kabi ma‘noni anglatadi. In this case the seems change their meanings, the denotative meaning of the word edge will enliven. However, at the same time these word expressions take part in the meaning of being fed up: (Hali shu paytgacha Lyusi inglizlarga xos bo‘lgan bunday shafqatsiz sukunatni uchratmagan edi va bu holatni ko‘rib uning qoni qaynay boshladi).

In the process of text translation, we can come across with the following problems as well. These problems can be tackled through the following ways: “addition” – (so‘z qo‘shish), “omission” – (so‘zlarni tushirib qoldirish), “substitution” – (bir so‘z o‘rniga boshqasini qo‘llash), “transposition” – (so‘zlarni joylarini o‘zgartirish) [5,56]. The degree of the skilfulness of the translator is known through his or her competence in dealing with these kinds of problems. For example, he or she translates one word in a novel which comes from other languages appropriately with the help of suggesting addition or offering that meaning from his or her point of view when there is not an equivalent in his or her mother tongue.

L.Loseva [5, p.45] demonstrates the following three marks of texts:

- 1) a text- is an information in a written form;
- 2) a text- has a finished form structurally and meaningfully;
- 3) a text expresses the special attitude of the author to the presented information;

Let’s take an example from the story “Pride and Prejudice” by J. Austen:

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters. (J.Austen). This sentence was translated according to M. Ismoilova [2, 44] like that:

Agar shunday odam yangi joyga ko‘chib keladigan bo‘lsa, hali xech kim uning rejalaridan xabardor bo‘lmay turiboq, yuqoridagi haqiqat uning yaqin atrofida yashaydigan qo‘shnilarning es-hushini shunchalik egallab oladiki, unga shu zahotiyoq atrofdagi birorta qo‘shnining qizi uchun qonuniy o‘lja deb qaray boshlashadi (J.Austen). It is visible from the example that the translator used the antonymic translation skilfully. The English version of the phrase “rightful property” has been translated into Uzbek appropriately like: “qonuniy o‘lja”. In the Uzbek version of that sentence the word “property” has been used in the style of percolation, but this was saved in the translation. Here the style percolation of translation gave “a victim” to the word. However, the translator compensate this in other sentences, namely she did compensation. In this text, the arrival of the personage of Mr. Bingley has been described. Here the thoughts of people who lived in next doors were given i.e. when Mr Bingley arrived the new place his new neighbours started gossiping about him and his poverty. Even some of them considered him their potential son in law. Therefore, in the text he was described as a rightful poverty. In the translation no stylistic means have been used, instead that was translated like “beneficial asset”. Nevertheless, in the Uzbek language ўлжа is also compared to benefit. Like:

- Yo‘qolib topilgan mol-o‘lja, og‘rib sog‘aygan jon-o‘lja (a proverb).

So, in the mind of bi-lingual people the concept of property is beneficial asset is conveyed, and to our minds is that expression would be translated with the help of equivalent way, the original meaning and stylistics would be suitable and an adequate translation would emerge depicting the sensitive expression: Agar shunday odam yangi joyga ko‘chib keladigan bo‘lsa, hali xech kim uning rejalaridan xabardor bo‘lmay turiboq, yuqoridagi haqiqat uning yaqin atrofida yashaydigan qo‘shnilarning es-hushini shunchalik egallab oladiki, unga shu zahotiyoq atrofdagi birorta qo‘shnining qizi uchun qonuniy o‘lja deb qaray boshlashadi.

Respublikamizda mustaqillikka erishgandan beri tarjima bilvosita tarjima o‘rnini egalladi. Shunga ko‘ra, tarjima qilingan asarlarni stilistik jihatdan kelib chiqishidan tahlil qilish zarurati vujudga keldi. Matnda turli stilistik vositalar, rang-barang so‘zlar, allegorik so‘zlar tarjimalarda faol ishtirok etadi. Ularni to‘g‘ri tarjima qilish muvaffaqiyatli tarjimada adekvatlik va ko‘p darajali muvofiqlikka xizmat qiladi. Tarjimada joriy stilistika bilan shug‘ullanishda bugungi kunda to‘plangan umumiy tajribadan o‘rinli va tartibli foydalanish muhim ahamiyatga ega. Tarjimada stilistik vositalarni saqlash muhim, lekin tarjimani so‘zma-so‘z bo‘lishiga yo‘l qo‘ymaslik kerak.

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