REPRESENTATION OF METAPHOR, METONYMY, AND HYPERBOLE AS LEXICAL-STYLISTIC DEVICES IN THE ORIGINAL AND TRANSLATION

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Annotation: *This article analyzes the translation of lexical-stylistic devices such as metaphor, metonymy, and hyperbole in the English translation of Abdulhamid Cho'lpon's novel* Night and Day. *The study examines the challenges of rendering stylistic devices in literary translation, as well as translation strategies and transformation methods. Translation techniques including metaphorization, demetaphorization, antonymic translation, and descriptive translation are explained through examples. Particular attention is paid to the preservation of national and cultural features, equivalence of metaphorical expressions, and artistic imagery in the translation process.*

Understanding the artistic elements of a text and the stylistic devices used within it is highly important for a translator, since awareness of semantic nuances facilitates the translation process and contributes to the success of the translation. In this chapter, we examine the problems of rendering artistic devices such as metaphor, hyperbole, and others encountered in the process of translating Abdulhamid Cho'lpon's novel "Night and Day" into English.

When translating any literary work into a foreign language, it is first necessary to comprehensively analyze and thoroughly study the stylistic features of the text. In addition, there are several terms widely used in translation studies that every translator must know, and their English forms are generally accepted in the field. These include: “translation method”, “translation tools”, “translation technique”, “translation procedures”, “translation transformation”, “translation strategy”, and others.

“In our opinion, translation method, strategy, and technique are completely different categories,” states the linguist and translation scholar A. Hurtado. Furthermore, she continues her idea as follows:

It would be incorrect to judge translation techniques as either necessary or unnecessary in themselves, because according to their functional and dynamic aspects they differ in the following branches:

1. Genre of the text (complaint letter, contract, tourist brochure, etc.)
2. Type of translation (technical translation, literary translation, etc.)
3. Translation method (written translation, general translation, simultaneous interpretation, etc.)
4. Purpose of the translation and characteristics of the target audience
5. Chosen approach (interpretative-communicative and others)

Based on the above considerations, it becomes possible to define the principles for analyzing translation techniques.If we classify how words used in translation function as equivalents to the original text, we observe that they possess five major characteristics:

1. They influence the translation result;
2. They are identified in comparison with the original;
3. They affect micro-units of the text;
4. They are discursive and contextual by nature;

5. They are functional.

A translation strategy, by summarizing all the above information, plans the choices made during the translation process.

Venuti emphasizes that translation strategies "include such essential tasks as selecting the foreign text to be translated and developing methods for translating it." In discussing translation strategies, he uses the terms *domesticating* and *foreignizing*. In this regard, we consider the opinions of Krings and Venuti highly accurate, because the most important factor in literary translation is the translation strategy itself. It controls the overall structure of the work throughout the translation process, ensuring the preservation of artistic elements, lexical-stylistic devices, and expressive means. In short, a translation strategy is a plan prepared before translation begins; it includes selecting methods of transferring the text into another language and choosing all transformation techniques employed during the process. Translation strategies play a significant role in preserving the overall meaning of the text and transferring the linguistic units used in it into the target language.

However, when translating literary works into foreign languages, there are specific difficulties that are not encountered in other types of translation. Examples include figurative expressions such as metaphor and metonymy.

According to translation scholar and specialist in international academic publications Mildred Larson, the greatest difficulty in literary translation lies in the differences between the cultural and national characteristics of languages. If a translator lacks sufficient skill, they may fail to notice figurative meanings and metaphorical expressions in the text and translate them literally into another language. When a unit carrying figurative meaning in one language is transferred into another, it may lose its artistic attractiveness, and the intended

meaning may also be distorted. A skilled translator employs all of their knowledge, abilities, and experience regarding the history, culture, and customs of different peoples while translating a literary work. Therefore, linguistic competence alone may not be sufficient for successful translation.

One of the figurative devices incompatible with word-for-word translation is metaphor, and its rendering across languages remains one of the urgent issues in translation studies. The renowned translation scholar Mildred Larson states that literal translation of metaphors causes awkwardness in translation. As a reason, she points to differences between the author's language and the culture of the target language, as well as differences in the social contexts of readers belonging to different nations. According to her, problems in transferring metaphorical imagery from one language to another arise due to the following factors:

1. The characteristic expressed through the metaphor is not represented in the same way in the target language;

2. The metaphor is not explicit, and its meaning is conveyed implicitly;

3. The feature underlying the metaphor is not clearly manifested;

4. The feature expressed through the metaphor belongs to the internal characteristics and culture of the language and may not exist in other cultures;

5. Metaphors conveying a particular meaning are formed differently in different languages and are compared with different objects.

Every nation has its own cultural development, and this development inevitably influences its language. Certain objects or concepts receive greater emphasis in different cultures; therefore, it is difficult to find equivalent lexical expressions between such languages. Culture is often reflected in the figurative use of words. As an example, the scholar refers to the people of Papua New Guinea. In many languages of the world, including Uzbek, the word "sheep" is

metaphorically used to describe a meek or obedient person. In Papua New Guinea, however, the same word is used to mean “a handsome young man attractive to girls.”

According to M. Larson, in order to reveal the meaning of a metaphor in another language during translation, the following methods may be used: adding comparative markers such as “like” or “as” to the metaphor and using it literally, employing an equivalent metaphor in the target language, or translating the metaphor literally and providing an explanation at the end of the work or page.

In translating metaphorical expressions, the translator must deeply study both languages, understand their similarities and differences, and also be aware of the distinctions between the cultures and worldviews of the peoples speaking these languages.

In the example mentioned above, we observed how the metaphorical meaning of the word “sheep” differs across cultures. In some nations, the word carries a positive meaning and serves as praise, whereas representatives of other cultures use the same word to convey a somewhat negative meaning. Therefore, it is natural that certain difficulties arise in translation between these two languages. In such cases, literal translation of the metaphor would be entirely incorrect and would lead to misunderstanding of the intended meaning.

To solve such problems, P. Newmark proposes the following approaches in metaphor translation:

a) reworking the metaphor, that is, replacing it with another expression actively used in the target language;

b) converting the figurative expression into a standard form in the target language;

c) transforming the metaphor into a simile while preserving the core meaning;

d) creating a new metaphor close in meaning to the original metaphorical expression;

e) explaining the meaning of the metaphor;

f) omitting the metaphor if its meaning is not highly significant within the text;

g) finding the common point between the metaphor and the meaning and applying it within the work.

These methods used in translating metaphors from one language to another greatly facilitate the translation process. A translator may rely on the recommendations of M. Larson and P. Newmark to translate metaphorical expressions successfully.

“Due to transformation processes between different languages, metaphors and similes used in a literary work may change. This phenomenon can occur in three ways,” writes A. Schweitzer.

1. Metaphorization

In metaphorization, content expressed plainly in the source language is rendered through metaphorical expressions in the target language. In other words, an ordinary word lacking figurative meaning becomes a metaphor during translation.The following types of transformation are distinguished:

a) stylistic transformation (preserving the stylistic features of the work, for example enriching a character’s speech with colloquial expressions);

b) grammatical transformation (changing the lexical composition of a particular grammatical form);

c) lexical transformation (using in the target language a phraseological unit absent in the source language).

The following passage from *Night and Day* demonstrates metaphorization:

“Tur-e, afting qursin sening!.. Gazeting boshingni yesin!..”

Gazetni olib, uning yuziga irg‘itdi.

“Get down from there, damn your ugly mug! To hell with you and your newspaper!”

He took the newspaper and threw it back in Miryoqub’s face.

In the original text, the phrase “afting qursin” is rendered in translation as “ugly mug,” where the word “mug” creates a metaphorical effect.

2. Demetaphorization

Demetaphorization, or omission of metaphorical expressions, represents the opposite of metaphorization. Here, an idea expressed metaphorically in the source language is transferred into the target language through ordinary words. In written translation, this occurs because the target language may contain a phraseological lacuna, meaning there is no alternative expression conveying the same metaphorical meaning.

“Yosh qizning ‘qars’ eta yorilishi mumkin bo‘lgan ko‘ngil shishasini yamash uchun onaning tadbir sandig‘ida hech narsa topiladimi?”

“Could she patch the girl’s broken heart with motherly love alone?”

In the original text, metaphorical expressions such as “glass of the heart” and “mother’s chest of remedies” are used. However, in K. Fort’s translation these stylistic devices are omitted and their meanings are conveyed through plain words. The words “glass” and “chest” that created the metaphorical effect are absent in translation, illustrating demetaphorization.

3. Creation of a New Metaphor

In this case, a new metaphor corresponding to the meaning of the original metaphor is created in the target language. Through this, the figurative

expression transfers its meaning completely to an absolute or partial equivalent in translation.

Absolute equivalents must fully correspond to the lexical, grammatical, stylistic, and semantic features of the original metaphor. Such equivalence is often found in translating proverbs and historical-mythological expressions.

For example: “Ko‘ngilni g‘ash bosadigan kichkina va yalang‘och xonaning fonari o‘chirilgan, hech narsa ko‘rinmaydi.”

“The lamp in the small, bare, and truly vexing room had been put out; nothing was visible.”

Here, the metaphorical expression from the original is transferred directly into the translation without alteration. The adjective “bare” metaphorically describes the room as nearly empty. Such usage is uncommon in both Uzbek and English, suggesting that this metaphor is Cho‘lpon’s creative invention, which K. Fort successfully preserved in translation.

4. Replacement with a Simile: This method involves rendering a metaphorical expression as a simile.

“So‘fining og‘ir zarbi bilan o‘zlariga kelgach, oldilarida zo‘r bir tog‘ning turganini ko‘rib, ixtiyorsiz cho‘chib ketdilar.”

“They came to after the sufi’s club-like blow of a voice; he stood in front of them like a big mountain, and they were struck dumb despite themselves.”

In the original text, the expression “a huge mountain” functions metaphorically. K. Fort transformed this metaphor into a simile using “like a big mountain.” This decision may stem from the fact that the word “mountain” is not widely used metaphorically in English to mean a great obstacle, and readers might otherwise require additional explanation.

5. Antonymic Translation:

Antonymic translation refers to translating a negative sentence into an affirmative one. Unlike absolute equivalence, partial equivalents may not correspond lexically or grammatically to the original expression. During translation, figurative meanings and degrees of imagery may undergo certain changes.

“O‘sha sovuq so‘fi shu quvnoq jonni va sayroq qushchani istagan vaqtida baxtli yoki baxtsiz eta olmaydimi?”

“Could that cold old man really hold the power to make this joyous songbird happy or unhappy?”

In the original text, a rhetorical question in negative form actually conveys a strong affirmation. By saying “Could he not make her unhappy?” Cho‘lpon intends to emphasize that he indeed could make her unhappy. In translation, however, K. Fort renders the rhetorical question in affirmative form. Nevertheless, the overall contextual meaning remains understandable to the reader.

6. Descriptive Translation: If a metaphor in the source language may be incomprehensible to readers of the target language, an explanatory translation is provided.Since metaphor enriches speech imaginatively, it enhances the artistic power and vocabulary of language.

The emergence and comprehension of metaphor are phenomena related to thought; therefore, metaphors exist in all languages. Thought is broader than language and knows no boundaries. Similar stylistic devices can be observed in both English and Uzbek.

For example, the English phrase “The opportunity got out of hand” may be translated directly into Uzbek as “Imkoniyat qo‘ldan chiqdi.” By using literal translation, the meaning is fully conveyed because the phraseological expression exists in Uzbek as well and carries exactly the same meaning. In

such cases, translation becomes relatively easy; the key task of the translator is to find and correctly apply the equivalent expression in the target language.

Strategies used in translating stylistic devices into other languages generally include explanation, creation of new expressions, paraphrase, technical or literal translation, word substitution, addition or replacement of words, and analogical translation.

Besides differences in the linguistic features of the source and target languages, it is equally important to study the cultural characteristics associated with these languages. In our view, the emergence and understanding of every stylistic device and artistic expression in a literary work are connected with the author's worldview, perception of reality, and cognitive imagination. The formation of stylistic devices is strongly influenced by the history, culture, values, lifestyle, and mentality of the people speaking the language of the work.

Since most stylistic and figurative devices used in literary creation are based on metaphorical semantic transfer, the strategies employed in translating metaphors generally apply to other types of stylistic transfer as well.

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