

**PRESERVATION OF AUTHORIAL STYLE: A STUDY OF
STYLISTIC DEVICES IN THE ENGLISH TRANSLATION
OF THE ALCHEMIST**

Olimjonova Fazilat Rustam qizi

Tashkent State Transport University student of TNI-3r

rustamovnafazilat0110@gmail.com

Annotation. *The article explores the preservation of Paulo Coelho's authorial style in the English translation of the novel The Alchemist. Based on the theoretical framework of I.R. Galperin and I.V Arnold, the study analyzes how specific stylistic devices such as parallelism, allusion, personification, and hyperbole, function within the text. The research demonstrates that the translator, Alan R. Clarke, successfully maintains the nature of the story by recreating these devices. The findings suggest that stylistic preservation is key to conveying the philosophical and emotional depth of the original work.*

Аннотация. *В статье исследуется вопрос сохранения авторского стиля Пауло Коэльо в английском перевода романа Алхимик. Опираясь на теоретические труды И.Р. Гальперина и И.В Арнольд, анализируется функционирование таких стилистических приемов, как параллелизм, аллюзия, олицетворение и гипербола. Исследование показывает, что переводчику Алану Р. Кларку удалось сохранить характер повествования благодаря воссозданию этих средств выразительности.*

Annotatsiya. *Maqolada Paulo Koelyoning Alkimyogar romani inglizcha tarjimasida muallif uslubining saqlanishi masalasi tadqiq etiladi. I.R.Galperin va I.V. Arnoldning nazariy qarashlariga tayangan holda,*

matndagi parallelism, alluziya, personifikatsiya va giperbola kabi stilistik vositalarni qayta yaratish orqali asarning xarakterini saqlab qolishga erishgan. Maqolada stilistik qurilmaning saqlanish asar falsafiy va emotsional mazmunini madaniyatlararo muloqotda yetkazib bershning asosiy omili ekanligi haqida xulosa qilinadi.

Key words: *stylistics, authorial style, Paulo Coelho, The Alchemist/ stylistic devices, parallelism, allusion, hyperbole.*

Ключевые слова: *стилистика, авторский стиль, Пауло Коэльо, Алхимик, стилистические приемы, параллелизм, аллюзия, гипербола.*

Kalit so`zlar: *stilistika, muallif uslubi, Paulo Koelyo, Alkimyogar, stilistik vositalar, parallelism, alluziya, giperbola.*

INTRODUCTION

The subject of stylistics in linguistics is not just about identifying figures of speech it is the study of all detailed things including functions, nature, stylistic devices, expressions that allow a writer to create his or her own unique world. Stylistic devices are the primary means by which a writer conveys individual meaning and decides what specific effect they want to produce on the reader.(Galperin, 2015). In this research the main focus will be given to stylistic devices which are used in the book The Alchemist by Paulo Coelho.

The novel is about wisdom and self-awareness somehow while reading we may understand that life gives us some struggles at the final point is to find our path. It is also described as philosophical lesson. Its success lies in its deceptive simplicity Coelho uses a minimalist style to discuss profound truths, really great words that may motivate people to become the person they want as at the beginning he writes: when the person wants something the whole life

around will help you get what you want. However, from a linguistic perspective, this simplicity is a result of a highly sophisticated system of stylistic tools. It means, if we look at the translation of this book is to preserve authors style: how does a translator keep the magic and the wisdom of the original while moving between different linguistic structures?

According to I.R. Galperin, a writer's style is a system of coordinated language means. In *The Alchemist*, these means- such as allusions, parallelism, personification, rhetorical questions function as a bridge between the journey of the shepherd boy and spiritual journey of the reader.

Stylistic Analysis of the English Translation

1. Parallelism - This is one of the most common ways how writer use the kind structure which is repeated as the same as he or she writes. According to I.R. Galperin, this device consists of a repetition of similar grammatical structures in succeeding sentences.

In the example from the *Alchemist*, this device is used in this way:

When the boy finds crystal shop merchant he asks about work in his shop to live and earn money.

I can work for the rest of today, the boy answered. I'll work all night, until dawn, and I'll clean every piece of crystal in your shop. In return, I need money to Egypt tomorrow.

The merchant laughed. Even if you cleaned my crystal for an entire year... even if you earned a good commission selling every piece, you would still have to borrow money to get to Egypt.

In the example, the author uses twice future structure and also the answer of merchant uses *even if you* twice which creates memorable and rhythmic structure.

2. Allusion - When we want to describe Allusion in this book it is mostly related to the religion of muslims. Allusion itself refers to a hidden or indirect reference to a well-known literary, historical, religious fact. According to I.V. Arnold, allusion is form of intertextuality. She argues that it only works when the author and the reader share the same background knowledge[10-17].

The next example also taken from the merchant`s and boy`s conversation:

He put a sign on the door, and they went to a small café nearby. As they sat down at the only table in the place, the crystal merchant laughed.

*You didn`t have to do any cleaning, he said. **The Koran** requires me to feed a hungry person.*

Or when he talks with Arabic people:

Do you know someone here who cures people`s illnesses? The boy asked.

***ALLAH** cures our illnesses, said the man clearly frightened of the strangers.*

3. Personification - This device is derived from the greek term prosopopeia. As stated by Cuddon (2015), it is the attribution of human qualities to inanimate objects. Furthermore, Hugh Blair emphasizes that writers use personification to express passionate emotions as if the surrounding world itself is feeling the struggle of the character.

Example from The Alchemist:

The boy felt jealous of the freedom of the wind, and saw that he could have the same freedom.

Or the another one:

The horizon was tinged with red, and suddenly the sun appeared.

4. Hyperbole - According to Galperin (1981), hyperbole is a stylistic device used to intensify a certain property of an object. The term itself is derived from the Greek word meaning over-casting or over-shooting. Hyperbole is not mean to be taken literally, rather it is a deliberate overstatement used for the sake of emphasis or to create a striking contrast. Rishel (2002) further stresses that hyperbole can reclassify something unimportant is important forcing the reader to pay attention to the emotional state of the character.

Finally, after hours of waiting, the guard bade the boy enter. The boy was astonished by what he saw inside. Never could he have imagined that, there in the middle of the desert, there existed a tent like this one. The ground was covered with the most beautiful carpets he had ever walked upon, and from the top of the structure hung lamps of handwrought gold, each with a lighted candle.

So in this example we may notice how the moment in the desert is described with great emotions in exaggerated way.

CONCLUSION

Summing up this research, it is clear that the English translation of The Alchemist is more than just a linguistic transfer of words, it is a successful preservation of a unique authorial philosophy. Through the careful use of stylistic device, the translator, Alan R. Clarke, managed to recreate the magic that makes Paulo Coelho's voice so recognizable worldwide.

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