

Usage of Stylistic Devices in Literary Works and their Translations

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Abstract: *This article explores stylistic devices found in literary works and explores the difficulties that arise when translating these elements between different languages and cultures. It emphasizes the importance of stylistic features in creating meaning and emotional impact while assessing different translation methods with examples from both classical and contemporary literature.*

Keywords: *Stylistic devices, literary techniques, figurative language, rhetorical devices, metaphor, simile, irony, alliteration, personification, imagery, poetic language.*

Introduction.

Stylistic devices, commonly referred to as rhetorical or literary devices, are essential in enhancing the artistic quality of a written work. They function not merely as embellished tools but also as means to convey tone, mood, and profound insights. Literary translators encounter the challenging task of maintaining these stylistic subtleties within a new linguistic and cultural context. As literature transcends borders, translating these stylistic components becomes more about recreation than just transferring words from source language to target one. This review article provides the usage of different devices in original literary works and examines the strategies translators use to convey or adapt them into target languages while preserving their artistic integrity.

2. Common Stylistic Devices in Literature

Stylistic devices have different forms and functions, yet they all purpose for the same thing: to improve how we communicate and to produce an emotional or intellectual impact.

2.1. Metaphor and Simile

Metaphor — a strong comparison made by stating one thing is another, without using like or as: The city is a jungle [1, 6]. We can translate it into Uzbek as “Shahar — bu o‘rmon”. Another example is as follows: “Life is a journey”, it implies comparison and often conveys abstract ideas through concrete images. In Uzbek translation can be “Hayot sayohatdir”.

Simile — a comparison of two things, often using the words like or as: Oliver ran like the wind [1, 6]. This is how it can be translated into Uzbek: “**Oliver xuddi shamoldek yugurdi**”. Here's one more example “He fought like a lion”. One possible translation into Uzbek is “U sherdek jang qildi”.

2.2. Alliteration and Assonance

Alliteration — the repetition of the same sounds at the beginning of words or in a stressed syllable: The soldier stood silent and still [1, 6]. We might render it in Uzbek as “Askar sukut saqlagancha qotib qoldi”. “Whispering winds wandered westward” used to create rhythm or emphasis, it means “Shivirlayotgan shamol g‘arb sari kezdi”.

Assonance — the repetition of vowel sounds in nearby words: The hunter stopped, cocked his gun, and shot [1, 6]. “Ovchi to‘xtadi, miltig‘ini o‘qlab, o‘q otdi”. “The early bird catches the worm” is “Erta turgan odamning rizqi halol”.

2.3. Irony

Irony — where the true meaning behind a statement is intentionally quite the opposite of its literal meaning: “Lovely weather,” said Kate, looking out of the window at the pouring rain [1, 6]. “Qanday ajoyib havo bo‘lmasa” -dedi Kate, sharros quyayotgan yomg‘irga derazadan qaragancha.

3. Translation of Stylistic Devices

The main goal in translation is to preserve meaning and style. However, this is easier said than done. Different strategies may be applied depending on the context:

3.1. Equivalence

When a stylistic device exists in both languages, it can be directly transferred. For Nida, the success of the translation depends above all on achieving equivalent effect or response. It is one of the ‘four basic requirements of a translation’, which are (ibid.: 164):

- (1) making sense;
- (2) conveying the spirit and manner of the original;
- (3) having a natural and easy form of expression;
- (4) producing a similar response [4,68].

What's gone with that boy, I wonder? You TOM [2 , 7].

Qayoqqa gumdon bo'ldi ekan, bu tirmizak? Tom! Ilyos Muslim employs the equivalent method in his translation of “The Adventures of Tom Sawyer” by Mark Twain.

In other words, instead of translating word-for-word, the focus is on preserving the impact and connotation. In this translation, “*that boy*” is rendered as “*bu tirmizak*”, a culturally loaded Uzbek expression that conveys the idea of a mischievous or unruly child. This replacement of a neutral word with a more emotionally expressive equivalent is a typical example of the equivalence technique. Similarly, the phrase “*I wonder?*” is not translated literally, but its meaning and interrogative tone are preserved through the use of the word “*ekan*” in Uzbek. Thus, the translation demonstrates the use of the equivalence strategy, especially in maintaining the tone and emotional nuance of the original text.

3.2. Adaptation

Some metaphors or idioms do not make sense when directly translated and need to be culturally adapted. Mr. Dursley was enraged to see that a couple of them weren’t young at all; why, that man had to be older than he was, and wearing an emerald-green cloak! [5, 2] The phrase “***emerald-green cloak***” has been

translated as “*zumrad-zangori rido*” in the Uzbek version. Uzbek translator preserves the original imagery and specific color reference of the source text. By maintaining both the color “emerald-green” and the cultural equivalent “rido” (cloak), the translator uses the **adoption** strategy — staying faithful to the source while making it accessible and natural for the target audience.

3.3. Compensation

If a stylistic effect is lost in one part of the translation, the translator may insert a different effect elsewhere to maintain overall balance. People in cloaks. Mr. Dursley couldn't bear people who dressed in funny clothes — the getups you saw on young people! [5, 2] Mister Dursl kishining jig'iga tegadigan odamlarga toqat qila olmaydi. Bu odamlar esa hammasi birday rido kiyib olgan. The original phrase “**funny clothes**” is mildly ironic or disapproving in tone. In the Uzbek translation, the expression “**jig'iga tegadigan**” (“irritating” or “annoying”) is used as a form of **compensation** to convey the author's original **negative attitude** more explicitly. This is an example of **compensatory translation**, where the translator intensifies the expression in another part of the sentence to preserve the tone and stylistic effect of the original.

3.4. Omission

As a last resort, some devices may be omitted if no reasonable translation exists, though this may affect the richness of the text. So she lifted up her voice at an angle calculated for distance and shouted: “Y-o-u-u Tom! [2 ,7] Keyin yana bir marta qattiq tovush bilan: -To-o-m! - deb qichqirdi. Ilyos Muslim, translator of Uzbek version of this book, translated it using the omission technique. He left out some words or phrases from the text in the translation. This method was applied to parts that didn't influence the meaning or tone.

4. Case Studies

In postmodern literature, authors like Gabriel García Márquez uses subtle irony. José Arcadio Buendía believes he can use magnets to find gold, but instead finds a suit of fifteenth-century armor [3, 8]. José Arcadio Buendía's belief that magnets could find gold leads to the discovery of a suit of armor, symbolizing that his obsession with quick riches leads to uncovering the past, not future wealth. His attempt to weaponize the magnifying glass results in self-injury, highlighting the self-destructive nature of his impulsive actions.

Conclusion

Stylistic devices form the very backbone of literary expression, giving depth, color, and emotional resonance to a text. These elements—such as metaphor, irony, alliteration, and symbolism—not only convey meaning, but also reflect the unique voice and cultural context of the original author. Translating such intricate layers requires far more than just linguistic accuracy. It demands creativity, a profound understanding of both the source and target languages, and a keen sensitivity to cultural nuance. While certain subtleties and artistic effects may be inevitably lost in the process, a skillful and thoughtful translator acts as both an interpreter and an artist—striving to recreate not only the content but also the rhythm, mood, and aesthetic power of the original work. With the right balance of fidelity and imagination, the translator can ensure that the soul of the text lives on in another language, resonating just as deeply with new readers.

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2. <https://brainly.in/question/27051423>
3. <https://www.bbcmaestro.com/blog/what-is-assonance>