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TRANSLATION STYLE AND THE ROLE OF MEDIUM TRANSLATION

Annotation

In this article, the translation methods and interpreting of each author's style according to their own and comparing the writers' styles in different languages. In addition it is discussed the impact of medium translation in literary translation.

Key words: Stylistic adequacy, stylistic changes, stylistic harmony, aesthetician principles, medium work, fiction, literary style, target language, business communication, mass translation.

СТИЛЬ ПЕРЕВОДА И РОЛЬ МЕДИУМ ПЕРЕВОДА

Аннотация

В статье говорится о методах перевода и собственном стиле каждого писателя, а также о влиянии медиум перевода на художественный перевод.

Ключевые слова: Стилистическая адекватность, стилистические изменения, стилистическая гармония, принципы эстетики, медиум, художественная литература, литературный стиль, язык перевода, деловое общение, массовый перевод.

TARJIMADA USLUB VA O'RTA TARJIMANING TA'SIRI

Annotatsiya

Maqolada tarjima uslubi va har bir muallifning o'ziga xos uslubi borligi, shuningdek badiiy tarjimaga o'rtakash tarjimaning ta'siri haqida gap boradi.

Kalit so'zlar: Stilistik adekvatlik, stilistik o'zgarishlar, stilistik uyg'unlik, estetika tamoyillari, o'rta tarjima, badiiy adabiyot, adabiy uslub, tarjima tili, ishbilarmonlik muloqoti, ommaviy tarjima.

Introduction. In translation of fiction the style of original text should be expressed. The saving of invariance between the original text and translated text is the main factor to reflect the correct stylistic directions. During translating the source material it is necessary to pay attention to the stylistic adequacy, stylistic changes, stylistic changes as an inversion, stylistic strengthen, stylistic typology, stylistic peculiarity, stylistic weakening, stylistic equality, stylistic losing in replacing the theme and style.

Unique features of the author are made by the language reserve of the author. To recreate every author's "language" and style is the important condition of fiction translation. This phenomenon is expressed in the works of two outstanding writers who wrote in one language- Russian, they are F.M. Dostoyevsky and A.P. Chekhov. The significant difference between those writers' style is obvious as Uzbek writers Oybek and Abdulla Qahhor also wrote in different styles. However the writers who created in different languages as A.P. Chekhov in Russian and Abdulla Qahhor's style who created in Uzbek is cloze by its expression. This stylistic harmony is explained by two writers' literary and aesthetic point of view and the using language skillfully are similar. So Arabic novelist J.Zaydan and Uzbek novelist A. Qodiriy' styles focused to the theme and historical flavor.

During translating foreign writers' works into Uzbek or vice versa, there are some issues which require specific approach to re-express the authors' various style and flavor before the translators. These approaches need to be analyzed and studied before giving the work to the press. Furthermore those translated works are made up different branches of literature. In order to give differentiation of the author' style it should be investigated as their outlook, social background, school education, faith, theme, ideas, material and the time when he or she described.

The style is the collection of typical ideas and fictional peculiarities of the writer which repeated in his every creative works.

For example, Persian poet and philosopher Omar Khayyam described the eternity of substance, the mortal coil and

challenging the human to take pleasure in "Aruz wezni" in his own way.

The style of the translator is created by the personal attitude towards the authorized literary rules and aesthetician principles, fiction translations traditions and literary literacy. There is an influence of the literary- historical traditions, linguistic and stylistic background, material and condition too. Centures-old translation practice, different translation schools founded in cultural life's rich, colourful experiences created the exist styles.

Uzbek authors as Oybek, Sadrudin Ayniy, Gofur Gulom, Abdulla Qahhor, Hamid Olimjon, Uygun, Mirtemir came to the literature at the same time and created the same events and the themes, but every of them has their own voice, literary-aesthetician world and their own styles. If the translator finds the reflection of those peculiarities in other language, the he could cope with translation. We should know that every single content of the original need the appropriate tone. That is military march couldn't be translated into lyrical tone, rubaiyat into another rhyme, ghazal into ballad, memorial poem into the yor-yor (the music which played in weddings) tone. For every work you should find relevant tone and the you achieve the core aim.

In translation works of different writers gives opportunity to gain information about writer and the events which took place at the time when the work is made. But they have another problem which demand to be solved. Sometimes Uzbek translators have to translate the works of European authors' works from Russian. In this situation the translator have a big problem in finding appropriate style in original work due to working with medium work.

Literature review. Studying the problem of style in translation and the role of medium language in fiction translation, researchers, as a rule, distinguish the difference in style of writing fiction. The study of style in translation of theory represents a book by Boase- Beier, Jean, 2006 "Stylistic Approaches to Translation". The style in translation one of the main subject of the works of Gabriela Saldanha, "Style in, and of, Translation"(2014). According to actualization linguo-methodological aspect of study the expression of style in translation

and medium translation in fiction began to be more important branch not only in fiction translation but in various lays of literature as business communication and mass translation.

The main researcher in style of translation G. Saldanha gives such three main challenges and gives them definition: "prominence, motivation and attributability" and "Source text-oriented stylistic analysis generally relies on a close comparison of source and target texts to provide answers to research questions" [1]. From this definition it is obvious in translation style we learn more about the artist who create the original, so researching source text is significant in the process of translation.

Methodology. We want to draw your attention to the book whose translation arose stormy discussion. This book which was considered by public as a work written by a very "complicated" author was translated into Russian by Bogoslavskaya-Bobrova M.P. Though the book was appreciated as a "pearl of the century" the manuscript of the translation which was finished in 1936 had to wait for its publication for forty years. There seems to be some differences and misunderstandings between the original work and its translation. In this fact we can see the influence of the ideology of the former regime which could not accept the foreign culture, cultural isolation and the policy of the iron regime. In 1976 the work was published in the journal "Inostrannaya literatura" (Foreign Literature) edited by a famous writer Chenziz Aytmatov.

Dealing with the special peculiarities of the novel one can mention its originality, i.e. the childhood of the main hero Stephen Dedalus, his studies at the religious colleges, his family relationships, his prayers, unjust punishment, confession, his studies at the university, rejection of the religion and faith, adventurers taking place far from the motherland, and his attempts to find out his own way of life should be mentioned.

As to the special peculiarities of the author it should be mentioned that the events taking place in the plot of the book are not narrated stage by stage and gradually, they do not develop steadily but the author mentions what he remembers, time, life, place are not based on a real chronology and thus the reader does not feel the authors "I"; he is absorbed in the plot of the book and the neutral description of the inner feelings of the heroes, inner dialogue, other dialogues used in the text, the art of expressing the spirit of the hero their sufferings and other emotions make the aesthetic effect of the work grow steadily. The reader unwillingly turns into a partner of the heroes taking part in the events described in the book. He shares the sufferings, thoughts of the hero and goes to prayers with him, shares his confession and tries to get rid of his own sins, and feels the strike of the hell and takes part in the heating debates discussing the problems of beauty, reality and aesthetics.

Data analysis and results of research. Now, let's talk about the translated version of the novel. The novel has been translated into Uzbek by a talented translator Ahmad Otoboy.

In the theory of literature there is a term "secondary" or "second hand translation". [2] These terms were used by Dionis Dyurishin in his book "Theory of political Translation" and by Anton Popovich in his manual "Problems of literary translation". They are also called "completive translation". [3] This kind of translation serves as a "medium" for those translators who don't speak the language of the original work. This process is also called "a translation from translation". Such kind of translation appears in the scene under the condition of correlation of younger literatures when one literature serves as a liaison between other literatures.

In this case as a medium serves not language but literary styles. This very interesting branch of literature helps us to study the literary process and to discover its laws. This style has its advantages and disadvantages. Its advantage is in the fact that the translator works right on the original text. In the direct process of translation the translator must have a bilingual ability, i. e. he must have a good command of both languages, the language of the original text and that of the target language. The people who are at the modern stage of development wouldn't like to translate the works of W. Shakespeare through other languages, therefore they always fight for the direct translation right from English.

Nowadays the Russians, Ukrainians, Georgians, Armenians and people living around the Baltic sea are translating the works of this playwright right from English. M. Lozinskiy, B. Pasternak, S. Marshak have translated the works of W. Shakespeare from English of the XVII th century into Russian. S. Ivanov has translated the works of great Alisher Navoiy from the old Uzbek language of the XVth century into Russian.

Medium language serves as a means of expressing the literary style. Under the colonial system the language and the literature of the ruling class was served as a medium for the translators. Translations made during the recent years were performed by means of the medium language, i.e. the Russian. The Uzbek translator M. Shayhzoda has translated "Hamlet" from the Russian version of B. Pasternak, and from the Azerbaijanian version of Jaf'ar Jabborly. A. Cho'lpon from the translations made by P. Kanshin, E. Vohidov translated "Faust" into Uzbek from the Russian translations made by B. Pasternak, N. Kholdkovskiy and others from German, Muhammad Ali translated the poems of R. Burns from their Russian version made by S. Marshak from English. Yan Komarovskiy states that for his translation of the Uzbek epic poem "Alpomish" into Slovak language Lev Penkovskiy's Russian translation served as the basic text. One of the peculiarities of such translation are that the shortcomings that took place in the text are considered to be the author's mistakes. For instance, let us have a look at the sentences taken from "A Portrait of a young artist" by J. Joyce.

"He told Stephen that his name was Athy..." (Он сказал Стивену, что его фамилия Этти...)

- У тебя странная фамилия – Дедал, и у меня тоже странная – Этти. Моя фамилия – это названия города, а твоя похожа на латынь». In these sentences "Athy" is used in the first case as an anthroponomy – a family name – Этти, in the second case it is a toponym – the name of a city 'Atay' in Kilder county. In this case we can see a language interference – in the expression of the notion and its pronunciation: the family name is pronounced in one way and the name of the city in another and this fact seems to be the mistake made by translator. In Russian this name has been transliterated correctly, i.e. as 'Этти' but in Uzbek it sound as 'Эдди' a mispronounced version of the English and Russian names. In this case the translator must have taken into consideration that some anthroponomy such as Edward, Teddy, Dedal, Dantee are usually diminished and pronounced as Eddi, Ted, etc., and on the other hand the translator could successfully translate into Uzbek such word games as can be seen in "You have a queer name, Dealus, and I have a queer name too, Athy. My name is the name of a town. Your name is like Latin. (Потому что и там и тут «эти». Понятно? «Этти» - город в графстве Килдер, а в грамматике местоимение - «эти»).

- Чунки унда ҳам, бунда ҳам "Эди" бор. Тушунарлими? Эдди – Килдер графлигидаги шаҳар номи, "эди" – грамматикада феъл.

In order not to make mistakes it is better to translate the original text. In our country this way of translating i.e. translation of the original European texts is finding its right way. Such translations have been made by bilingual J. Kamol (from Shakespeare), Ya. Egamova, S. Salimov, P. Usmon o'gli (from Geute), B. Holbekova (from R. Burns, and J. Joyce), A Fayzoollo, U. Qo'chqor, B. M. Sharif, T. Qahhor, M. Akbarov are examples of best translations and they are worth appraising. Direct translation is the best criteria of estimating the translation. There are lots of examples in the journal "Жаҳон адабиёти" (World Literature). It has been performing the function of an announcer the events in this field since 1997.

In his translations published in this journal (2007, №3-4) Ahmad Otoboy demonstrated himself not only as a skilled translator but also as a delicate stylist. As the personality and character might be unique, the style also may have its own peculiarities. (Even the twins may have some differentiating points in their character and physical appearance). All the elements of the work, its language, style, plot, composition, form, expression of ideas, portrait, creation of image, description of nature, the hero's speech, logical description of conflicts, ideological aim of the author, his outlook, his world of thinking, creative skills, his permanent work on the text and its edition –

these all peculiarities are common to J. Joyce. These peculiarities had also a positive influence on the translator – Ahmad Otoboy.

Reading A. Otoboy's translation from translation we can easily feel his correlation to the original text. It is clearly due to delicate translation of the text into Russian and thanks to attentiveness and consideration of the translator, his ability to catch the additional meaning of utterances, his acquaintance with additional literature and explanations and at last his high skills of translational abilities.

On the eve of publishing the original text the reviewers Garnet and Herbert Wells were against publishing it. They blamed the author in using unacceptable words and phrases in the text. Though tried to make the author to change his mind the author did rejected their offers and remained stubborn. But the translation has also its own rules. In his translation of "Alpomish" L. Penkovskiy has chosen this way. On the way taking the musical instruments made by Alpomish to *Tovqa oyim Qayqubod* jumping over the fence fell down and cursed rudely. In this place the taking into consideration the rules of moral and aesthetics the translator omits the phrases denoting a rude curse. In J. Joyce's book there are a number of unacceptable and uncensorial expressions and words that avoiding them would destroy the originality of the book. They are one of the components of the peculiarities of the author. As is seen from the context there lots of such expressions smelling unpleasantly that if to speak in Joyces words 'you have to close the book and change the air in your environment'. Relying on his own national mentality and the principles of aesthetics as well as the rules of translation Ahmad Otoboy refined the style of the author and expressed them in Uzbek without insulting the spirits of the readers and tried to use them only once though in the origin they were mentioned repeatedly.

One of the difficult and complicated problem of translation is the ways of rendering the 'hidden' child language which has its own peculiarities in the text. In this case the translator has to live in the world of the children and try to travel in the world of children and express their ideas in their own 'created' language and thus form a full imagination of the child environment. As has been described by J. Joyce a student of a religious college Stephen and his little brothers are not aware of the difficulties their parents suffer looking for a shelter in order to rent a flat for living. In such a situation the translator should follow the author and get in the world of children and feel the their way of thinking. In the very case we are having, to do with the fact that the children are not interested in the sufferings of their parents. In reality we cannot help feeling their unhelpfulness and poor conditions of their life. Even a grown up Stephen without a good amount of life experience can feel tiredness and unhappiness in the voices of his brothers. When elder brother asked where the parents were they tried to answer the brother in a childish language which is called in sociolinguistics 'tarabar' language so that nobody else surrounding them could understand their ideas.

"Goneboro toboro lookboro atboro aboro houseboro", - they answered.

Such an artificial language exists in all the languages of the world. In order that the others could not understand their ideas

usually youngster use such an artificial language. In this case in accord with the agreement arranged between the partners the communicators add to the stem of the words additional letters or syllables. Such words cannot be found in the dictionaries. Stephen's brothers add to the stem of the words meaningless combination of letters 'boro'.

The translator of the Russian version of the book M.P. Bogoslavskaya-Bonrova gets use of the style of the author and tried to create a secret language and translated their language in the following way: - «Пошлико домко смокотретько... - Потомуко, чтоко наско выставляетка хозияинко».

As is seen from the context of the translation the secret language is not felt clearly. If it is necessary to increase the effect of the secret language it is possible to add the meaningless syllables not only to the end of the word but also into the structure of the word or disarrange the order of consonant letters in the word. For instance, the Russian word "смотреть" could be presented in the form of "лрокмекль"). Moreover by adding the meaningless combination of letters such as 'tara, bara, mara, kara, para, zara' or a part of these combinations after the vowel letters or between syllables and create a secret language. (Such a style can also be seen in the works of Russian poets for example, in the poem "Zangezi" written B. Khlebnikov. "Маара-рома (Биба-буль! Уккс, куks эль, Редиди дедиди ! Пирри-пэпи, па-па-пи! Чоги гуна, гении-ган! Али- Эли – Или! Эк, ак, Ук! Гамчь, гэмчь, Ио!)

Say, the Russian phrase "пойдем гулять" could be changed into " "тарарпой барардем тараргубаралаять" or Uzbek phrase "Юр, айланиб келамиз" can be expressed by means of "юбир абайлабанибиб кебелабимиз" or by "юзир азайлзаназиб кезеданазимиз". But in our case the Uzbek translator doesn't seem to understand the essence of the secret language and could not use it in his translation. (But these misfortunes might be correct in its book version). Ahmad Otoboy has chosen an easier version of the child language and said in a sweet and dialectal version:

-Ула уйи кўйгани кеттила... Хўжайин биззи уйдан хайдаяпти". In such cases the translator could get use the information offered by O. Safarov in his article "Болаларнинг ширин тиллари" (The sweet language of children).

Conclusion. Style is a peculiar way of expressing the ideas. Some experts say that "Style is effectiveness of assertion" but others say that style is a nose: there is no similar nose in the world [4] (B. Shaw). According to V.G. Belinskiy "Style is an ability, talent, i.e. clear expression of idea"[5]. Style has always importance like a person, like an unrepeatable character. Therefore every great writer has his own style. If we treat it in a broader sense 'style is the personality of the writer. Every element of the work i.e. language, plot, composition, form, the style of expressing the idea, every detail, images, the way of describing the nature, speech of the heroes, the way of describing the portrait, contradictions, the viewpoint of the author, his outlook, the framework of his thoughts, his skills, the process of reviewing the work (just imagine the situation in which though the publisher were hurrying him up J. Joyce tried to edit his work deliberately and unhurriedly) are the necessary components which define the essence of the writer's style.

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