# The ways of translating stylistic devices

**Научный руководитель – Аррыков Ата Мурадович**

***Максадова Мяхектач Максадовна***
*Student (specialist)*
Туркменский государственный университет имени Махтумкули, Ашхабад, Туркменистан
*E-mail: maksadova97eng@mail.ru*

**Abstract:** Translation science is a discipline which studies the translation process and the text produced as a result of this process with all its details. In our study we are going to try to show the mostly used ways of translating stylistic devices.

**Key Words:** Stylistic devices, Stylistic Correspondence; Stylistic Substitution; Stylistic Individualization; Stylistic Amplification; Stylistic Weakening.

One of the most interesting aspects of the theory of translation is the problem of passing stylistic devices in the target language. The importance of studying the way of translation of figurative devices  conditioned by the necessity of faithful figurative information passing in any work of art.

To enhance the communicative effect of his message the author of the source text may make use of various stylistic devices such as metaphors, similes, puns and so on. Coming across a stylistic device the translator has to make up his mind whether it should be preserved in his translation or left out and compensated for at some other place. [1]

Stylistics, sometimes called lingua-stylistics, is a branch of general linguistics. [2] A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalised pattern. [3]

A translator uses the methods of passing some stylistic devices that are used in the Source language text in order to give a large brightness and expressiveness to the text. According to the classification of A.Popovitch, a translator has the following choices or methods of translating stylistic devices: Stylistic Correspondence; Stylistic Substitution; Stylistic Individualization; Stylistic Amplification; Stylistic Weakening.

According to the analysis of several translated texts, we can say that the most used methods are stylistic correspondence and stylistic substitution.

**Stylistic Correspondence** is defined by A. Popovitch as a correspondence between translation and source text when the translation adequately reproduces the stylistic invariant of the original text. It means that all the elements in the source text and target text correspond to each other on the stylistic and semantic level. [4] For example:

*The king informed the **whole neighbourhood** …(Metonymy)*
Царь проинформировал всю округу …(*Метоним*)
*Hökümdar **şol sebitlere** habar iberip… ( Metonimi&yacute;a)*

*The **whole island** was in trouble. (Metonymy)*
*Весь остров был в беде. (Метоним)*
***Bütin ada** ünjidedi. ( Metonimiya)*

The examples indicate that the same stylistic device, metonymy, is remained with its same semantic meaning and its structure. *The whole island here meant as the people of that island.*

*Toriki and Levy broke into a run for their boats, the latter ambling along **like a panicstricken hippopotamus.** (Similie)*

*Торики и Леви бросились сквозь завесу дождя к своим лодкам, прыгающим на волнах **подобно испуганному гиппопотаму**. (Сравнение)*

*Toriki bilen Lewi gayyklaryna tarap edil jany bokurdagyna gelen **begemot dek yaykyldap ylgayardy.** (Meňzetme)*

*If only he could stop **bumping.** (Onomatopoeia)*

*Если бы он только на минутку перестал **бумкать.** (Ономатопея)*

*Ýekeje minut ol **bampyldatmasyny** goyaysady. (Onomatopeya/ ses we şekil aňladyan söz)*

*Captain Lynch, driven **like a wisp of straw**, sprawled over him.(Similie)*

*Капитан Линч, уносимый ветром, **словно клок соломы**, повалился на него. (Сравнение)*

*Ýeliň ugruna **sypal yaly** gayyp gel&yacute;än gämibaşy Linç onuň üstüne yykyldy. (Meňzetme)*

**Stylistic Substitution** happens when the translator does not have corresponding stylistic means for reproducing certain images from the original text. Thus, he substitutes them with others, more appropriate and more natural for his language. For example:

*"But Huru-Huru was with me when I opened the shell, have I not told you so **times and times and times without end?"** ( Repetition)*

*Но ведь Хуру-Хуру был со мной когда я открыл раковину - **сколько раз мне повторять!***

*Ýöne men balykgulagy açanymda Huru-Huru meniň yanymdady, men saňa muny **müňlerçe gezek** aytmadymmy? (Giperbola)*

*The **bunches of human fruit** fell like ripe cocoanuts. (Metaphor)*

*Гроздья человеческих тел осыпались **словно спелые кокосы**.(Сравнение)*

*Adamlar &yacute;ere **bişen hindi maňyzlary (kokoslar) dek** yere gaçyardylar.(Meňzetme)*

*But whatever his weight is in **pounds, shillings** and ounces. He always seems bigger because of his bounces.*

*Не знаю я, сколько в нем **метров и литров** и килограмм. Но тигры, когда они прыгают, огромными кажутся нам.*

In translation *shillings and pounds* can be unfamiliar to the foreign reader. Moreover, equivalence of the translation does not suffer, because translator preserves the same incompatibility of words aimed at producing humoristic effect.

By studying these ways we try to come up with the most preferable ways - stylistic correspondence and substitution - which help us understand the process easily.

### References

1) Komissarov V.N., Koralova A.L. A manual of translation from English into Russian. M., 1990. pg.115.

2) Galperin I.R. Stylistics, M., 1977, pg.9.

3) Znamenskaya T.A. stylistics of the English language, M., 2004, pg.12.

4) Popovitch A. Theory of artistic translation. Slovenia. 1975.

5) http://www.Jack London.The House of Maphui. americanliterature.com