



Transformation of Stylistic Devices in the Prose of Ernest Hemingway during Their Translation into Russian and Uzbek

Yulduz K. Rakhmonova^{1*}

¹ Tashkent State Transport University, Tashkent, Uzbekistan

* Correspondence: yulduzrahmonova91@gmail.com

Abstract:

This article examines the main linguistic means preferred by the outstanding American modernist writer of the 20th century, Ernest Hemingway. Special attention is given to the analysis of the stylistic devices he uses and the methods through which these devices are translated into Russian and Uzbek. The article provides numerous examples from the original and translated stories of E. Hemingway into Russian and Uzbek.

Keywords: adequacy, transformation, stylistic device, alliteration, onomatopoeia, metaphor, metonymy

1. Introduction

The translation of literary texts is an art that requires the translator to possess certain knowledge, skills, and abilities, primarily in the area of stylistic devices and the literary norms of the target language. To adequately convey all the selected linguistic means chosen by the author, it is also necessary to thoroughly study the stylistic peculiarities and preferences of the writer [1,2,3]. Adequate transformation of a literary text in translation is determined by the requirements of maximum fidelity to the original, enabling the translated text to fully convey the semantic and communicative value of the original as a whole, as well as its individual parts. Adequate or complete translation, according to A. V. Fedorov, is defined as a translation that corresponds to the original in terms of function (comprehensive transmission) and the translator's choice of means (language and style completeness) [4]. Adequate transformation of the original text is only possible if the translation norms are fully adhered to. A translation is considered equivalent if all elements and levels of the original text are adequately conveyed in the translation without any losses. To achieve this goal, the translator must understand the meaning of the content and structure of the text, which in turn implies the ability to identify the main idea of the text and thoroughly understand the meaning and significance of individual episodes in the original text. According to V. Komissarov, adequacy "represents something objective, i.e., the correspondence of objects, reaching a degree of adequacy, representing an objective reality independent of us" [5].

An adequately translated text should comply with the generally accepted norms of the style of literary fiction. In the process of translation, the information from the original text is reconstructed and generalized in a creative manner, where the translator utilizes their previous experience [6,7]. The literary nature of the translated material plays an important role in literary translation, and the main characteristic of this genre is its expressiveness and emotional impact. Therefore, when selecting expressive means in

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translation, special attention should be given to the use of appropriate stylistic devices and emotionally charged elements to ensure the adequate perception of imagery and emotional impact in the translated text by the readers.

When translating the stories and novels of E. Hemingway, translators, in Uzbek translation of his stories Ibrohim Gofurov, often encounter unforeseen linguistic and pragmatic situations and employ methods that have not been previously used in the translation practice of many translators. Overcoming the difficulties associated with the peculiarities of Hemingway's authorial style leads to a better understanding of the content and stylistic coloring of the original text.

Stylistic devices, or figures of speech, in a literary work bear the main communicative load, expressing real-life phenomena. They convey lexical, grammatical, structural, and emotional-evaluative properties while simultaneously contributing to the creation of a unique imagery in the work. The stylistic coloring of linguistic units is determined by the genre-compositional setting of the author. To adequately convey personal, associative, and evaluative connotations, the writer carefully selects stylistic means and attaches special importance to their organization in the text. In this process, the same tropes often realize multiple meanings, acquire new lexical and stylistic shades of meaning not inherent to them, thus entering into semantic relationships with distantly located speech segments.

2. Method

This research employs a comparative analysis approach to investigate the transformation of stylistic devices in the prose of Ernest Hemingway during their translation into Russian and Uzbek. The methodological framework involves several key steps [1,3,4,5]:

- 1) **Selection of Texts:** A selection of prose works by Ernest Hemingway is made, including novels, short stories, and essays, which are known for their distinctive style and use of stylistic devices. These texts serve as the basis for analysis and comparison.
- 2) **Identification of Stylistic Devices:** A comprehensive inventory of stylistic devices used by Hemingway in the selected texts is compiled. This includes devices such as imagery, symbolism, irony, repetition, understatement, and dialogue techniques, among others.
- 3) **Translation Process:** The selected texts are translated from English into Russian and Uzbek by professional translators fluent in both languages. Care is taken to preserve the original meaning, tone, and stylistic nuances of Hemingway's prose while adapting it to the target languages.
- 4) **Comparative Analysis:** The translated texts are subjected to a detailed comparative analysis to identify any shifts or modifications in the use of stylistic devices compared to the original English versions. Attention is paid to changes in tone, rhythm, syntax, and cultural nuances that may arise during the translation process.
- 5) **Evaluation and Interpretation:** The findings of the comparative analysis are evaluated and interpreted to assess the impact of translation on the stylistic integrity and aesthetic quality of Hemingway's prose in Russian and Uzbek. Insights gained from the analysis shed light on the challenges and strategies involved in translating stylistically complex literary works across different linguistic and cultural contexts.

Through this methodological approach, the research aims to deepen our understanding of the complexities of literary translation and illuminate the ways in which stylistic devices are transformed in the process of rendering Hemingway's prose into Russian and Uzbek.

3. Results and Discussion

Ernest Hemingway's work is commonly divided into two periods, which significantly differ in terms of thematic, compositional, and stylistic principles. However, both periods are characterized by a variety of narrative techniques, points of view, and the selection of language means to depict characters' speech. In his first collection of stories, "In Our Time," for example, the author uses colloquial vocabulary interspersed with dialectal and foreign words, as well as a large number of idioms and phrasal expressions. The rare but distinctive stylistic experiments of this period served as a way for Hemingway to refine his writing style.

The second period of Hemingway's work, associated with profound changes in the writer's ideological and aesthetic positions, is characterized by an increased degree of attributiveness in his style, giving the narrative an openly emotional and subjective-evaluative character. In this second creative period, Hemingway's use of stylistically colored elements, literary and bookish words, and the unexpected and original lexical creations stand out. These changes in Hemingway's style, employed to describe new social groups and phenomena, along with a significant increase in the use of long words, indicate a systematic transformation in Hemingway's style. In comparison to the concise and laconic style of his early works, Hemingway's late prose lacks the conversational ease and simplicity that characterized his earlier style [10]. The writer's later works are primarily characterized by the predominant use of indirect speech with unrefined, cumbersome structures.

However, even in Hemingway's early prose, various figures of speech can often be found, including the use of phonetic stylistic devices. This fact is partly explained by the romantic nature of the author's early stories and his poetic abilities - Hemingway wrote poetry at the beginning of his career. Although his poetry did not bring him the same popularity as his prose, the phonetic stylistic devices are evident upon the first reading of the chapters in the collection "In Our Time," especially the interludes between the chapters. By emphasizing the dramatic nature of the situation, Hemingway employs onomatopoeia and alliteration:

they all stepped back on the scaffolding back of the drop,... built of oak and steel and swung..., Sam Cardinella was left sitting there strapped tight... The priest skipped back onto the scaffolding just before the drop fell [11].

Through alliteration - the repetition of the sound "s," which gives a certain rhythm to the narrative - the author achieves the desired impact on the reader.

Other instances of using alliteration to create a rhythm in the narrative include phrases such as *"the bull only bumped him," "the bull rammed him wham," "he hung on to the horn," "kids were in carts crouched," "over the barrera and around the torero," "the picador twisted the stirrups straight," "hung down in a blue bunch,"* and *"the corridor of the county jail"*.

3.1. Translation of onomatopoeic words

To adequately convey the imagery of the original, it is essential to convey its expressiveness to the reader, which is determined by the ability of all language means, including stylistic devices, to do so. Phonetic stylistic devices are an effective means of emotionally impacting the reader. In the translation of the collection of stories "In Our Time" by translators belonging to Ivan Kashkin's school - V. Toper, O. Kholm'skaya, N. Volzhina, E. Romanova, N. Georgievskaya, N. Daruzes, M. Lorier, and L. Kislova - the imagery was preserved in the translation of onomatopoeic words using transliteration and transcription methods. However, the translation of alliteration resulted in significant losses in the emphatic aspect of the original text.

Example 1

- EN:** He heard the whunk that meant that the bullet was home [11]
RU: услышав характерное «уонк», понял, что не промахнулся [12]
UZ: O'ziga xos "raq" etgan tovushni eshitib, aniq nishonga tegganini tushundi.

Example 2

- EN:** He heard the ca-ra-wong! Of Wilson's big rifle... another blasting ca-ra-wong! came from the muzzle [11]
RU: Он слышал, как трахнул штуцер Уилсона – «ка-ра-уонг!» and again «ка-ра-уонг!» [12]

The use of onomatopoeic words, where an association is created between the sounds of words and the actions described in the stories, produces a specific emotional effect on the reader.

Interesting examples of onomatopoeia in the collection "In Our Time" are words that express the sounds of strikes:

Example 3

- EN:** Then wham and he lit on his hands [11].
RU: Потом – бац! [13]
UZ: Keyin shap etdiyu qo'llarida yondi.

Example 4

- EN:** And the bull rammed him wham against the wall [11].
RU: и бык грохнул его о барьер [13].

Example 5

- EN:** They whack-whacked the white horse on the legs [11].
RU: Белого коня хлестали по ногам [13].

In Examples 4 and 5, onomatopoeia is combined with alliteration and assonance.

3.2. Translation of alliterations and assonance

In some expressions, Hemingway uses alliteration and assonance to convey the illusion of movement and the accompanying action. The following sentence was successfully translated using alliteration and assonance:

Example 6

- EN:** The rope going cloppetty, cloppetty, clop, clop, clop [11].
RU: и скакалка хлопает, хлопает – хлоп, хлоп, хлоп [13].
UZ: Qamchin bilan tars etib urdi- tars, tars...

Masterfully using adjectives denoting colors and objects associated with them, Hemingway conveys an atmosphere of depression and moral emptiness, enhancing the emotional effect through the alliteration of the [s] sound:

Example 7

- EN:** "Nick sat up against the charred stump and smoked a cigarette" [11].
RU: Ник сел на землю, прислонился к обгорелому пню и закурил [13].
UZ: Nik yerga o'tirib oldi, qorayib ketgan to'nkaga suyandiyu, tamakisini tutatdi.

In the sentences provided below, as in the previous example, instances of alliteration, which impart a particular rhythm to the narrative, are used to intensify the emotional impact of the statement. The translation was unable to preserve the alliteration,

which led to a loss of stylistic and emotional significance:

Example 8

EN: The snow went off the road in fine smoking bursts, the road and the hillside beyond suddenly covered with snow that looked like sugar frosting and the snow falling behind in a moving wall of smoky crystals. [11]

RU: Снег с дороги соскакивал в тонких дымящихся порошках, дорога и холм за ней внезапно окутывались снегом, похожим на сахарную глазурь, а снег, оставался позади, образуя движущуюся стену из дымчатых кристаллов. [13]

Example 9

EN: The wind made talking difficult and I didn't want to talk. [11]

RU: Ветер мешал разговаривать, и мне не хотелось разговаривать. [13]

UZ: Shamol gapirishga xalaqit Berardi va mening ham gapirgim kelmasdi.

Example 10

EN: I could hear the wind coming in the pines. [11]

RU: Я слышал, как ветер шумит в соснах. [13]

UZ: Qarag'aylardan shamol shivirlasini eshitardim.

Despite the loss of alliteration in the translation, the referential meaning is preserved, but there is a weakening of the stylistic and emotional impact.

3.3. Translation of Hemingway's stylistic devices

Contrary to the opinion of some Western critics that E. Hemingway does not use tropes in his early prose [7,8], a careful examination of even his first collection of stories reveals numerous stylistic devices such as hyperbole, oxymoron, metonymy, and similes. The writer frequently employs the syntactic stylistic device of repetition, which takes on various forms throughout his creative work.

Hemingway's selection and use of phonetic and lexical stylistic devices can be explained by both the writer's personal preferences and his commitment to a realistic portrayal of reality without embellishments, as well as, to some extent, the spirit of the times and the unique literary genre direction. The combination of tropes to give imagery to the work in the writer's creative process is also determined by pragmatic factors. The choice of one translation option over another is largely subjective, and the typological differences between the two languages, their divergent systems, make it difficult to adequately convey the original text, which is further influenced by the translator's personality, their perception of the original, and their translation style.

By resorting to contrast in character descriptions and their actions, Hemingway deliberately employs polar stylistic layers of vocabulary - ornate, embellished language versus ordinary, colloquial language. Metonymic transfers, a unique rhythm achieved through alliteration and onomatopoeia, are intended to serve the author's intention to create the illusion of reality, objectivity, and observation of what is happening. The abundance of metonymic transfers in the writer's first collection of stories, "In Our Time," is evidence of this. Less than half of the sentences containing metonymic expressions are translated using the same or other tropes of similar expressiveness:

Example 11

EN: Like all Southern women Mrs. Elliot disintegrated very quickly under sea sickness [11]

RU: Как все южанки, миссис Эллиот очень быстро расклеивалась от морской болезни [13]

UZ: Hamma janubliklar singari missis Elliot dengiz kasalligidan o'zini tez o'nglab oldi.

In this sentence, the translator managed to find an equivalent replacement for the verb "disintegrate" - a colloquial metonymy commonly used in speech - "*расклеиться*" (disintegrate) "*o'nglab oldi*". In the following examples, metonymic transfers are based on personification, where qualities or actions inherent to a person or another animate object are transferred to inanimate objects. In the translation, perfectly adequate correlates in the form of metonymic expressions were found.

Example 12

EN: Like all Southern women Mrs. Elliot disintegrated very quickly under sea sickness [11].

RU: Как все южанки, миссис Эллиот очень быстро расклеивалась от морской болезни [13]

UZ: Hamma janubliklar singari missis Elliot dengiz kasalligidan o'zini tez o'nglab oldi.

Example 13

EN: Life was opening out [11].

RU: Жизнь раскрывалась перед ним [13]

UZ: Ko'z oldida hayoti nomoyon bo'ldi.

Example 14

EN: The river made no sound [11]

RU: Река не шумела [13]

UZ: Ko'l shovqin chiqarmasdi.

Example 15

EN: Holding the rod, pumping alive against the current, Nick brought the trout in [11].

RU: Держа удилице, гнущееся, как живое, Ник стал подтягивать к себе форель [13]

UZ: Suv oqimida tirikdek harakatlanayotgan qarmoqni ushlagan Nik gulmoyi balig'ini o'ziga arab tortardi.

In the last example, the translation was made using a comparative construction ("fishing rod - like a living thing"). The next two examples represent metonymies similar to comparisons, as human life is compared to a dog's life, and Paris is compared to a tangle:

Example 16

EN: The old man said it was a dog's life [11].

RU: мой старик ворчал, что это собачья жизнь [13].

UZ: Cholim bu 'it hayot' deb vaysardi.

Example 17

EN: Paris is all balled up and they never do straighten it out [11].

RU: в Париже – какой-то сплошной клубок, и никак его не распутаетшь [13].

UZ: Parij bir butun chalkashib ketgan jun to'piga oxshaydi v aini umuman yechib bolmaydi go'yo.

In the following Examples, the translators managed to preserve imagery despite having to resort to certain transformations, such as lexical and grammatical replacements and rearrangements:

Example 18

- EN:** When he went by me I felt all hollow inside he was so beautiful [11].
RU: когда он прошел мимо нас, опустив голову, у меня засосало под ложечкой, до того он был хорош [13].
UZ: Boshini egib yonimizdan o'tib ketganida uni qanchalik yaxshiligini ko'rib yuragim taka -puka bo'lib ketdi.

Example 19

- EN:** The water was a rising cold shock [11].
RU: Холодная вода обжигала, поднимаясь все выше по ногам [13].
UZ: Sovuq suv oyoq bo'ylab ko'tarilgan sari oyoqlar muzlab borardi.

In the metonymy where the lexeme "beating" is used metaphorically, the expression takes on a form of exaggeration - hyperbole, which is translated into Russian with the verb "бить/ урмоқ" (to beat):

Example 20

- EN:** We all take a beating every day... one way or another [11].
RU: Так ли, этак ли, всех нас бьют, изо дня в день [13].
UZ: Undayam, bundayam, kundan kunga bizni kaltaklashardi.

3.4. *Translation losses*

As with any translation into another language, losses in transformations are inevitable, and the following sentences demonstrate such losses due to the replacement of metonymic expressions with descriptive translation combined with various translation transformations [16,17]. For example, in the first sentence, the metonymy "herded" is replaced by the neutral verb "направляла/ yo'naltirmoq" (directed), but the noun "procession" is rendered as the specifying addition "поток беженцев/qochoqlar oqimi" (stream of refugees).

Example 21

- EN:** Greek cavalry herded along the procession [11].
RU: Поток беженцев направляла греческая кавалерия [13].
UZ: Qochoqla oqimini grek kavaleriyasi boshqarib borardi.

Example 22

- EN:** A square-faced bottle [11]
RU: квадратная бутылка [13]
UZ: to'rtburchak shakldagi shishs idish

Example 23

- EN:** The pants were torn and the skin was barked [11].
RU: Штаны были разорваны и кожа содрана [13].
UZ: Shalvarlari yirtilib terisi shilinib ketgandi.

Example 24

EN: Had been a rotter [11]

RU: вел распутный образ жизни [13]

UZ: Betartib hayot tarzi kechirardi.

Example 25

EN: He felt sleep coming [11].

RU: Он чувствовал, что засыпает [13].

UZ: U yuqusi kelayotganini sizdi.

Example 26

EN: Bottles ...sweated wet in the wind [11]

RU: бутылки, вспотевшие на ветру [12]

UZ: Shamolda terlab ketgan shisha idishlar.

Example 27

EN: He had traded away what remained of his old life [11]

RU: он продавал остатки своей прежней жизни [12]

UZ: U avvalgi o'tmish hayoti unsurlarini sotardi.

Example 28

EN: Evil-smelling emptiness [11]

RU: одуряющей смрадом пустоты [12]

UZ: ko'ngilni ezadigan jim-jitlik

Example 29

EN: A stupid look on his potato face [11]

RU: лицо у него глупое и рыхлое, как картофелина [12]

UZ: Tavaqay yuzidagi axmoqona nigoh.

Example 30

EN: The drunkards killed their poverty [11]

RU: пьяницы глушили свою нищету пьянством [12]

UZ: ichuvchi qashhoqlik hissini aroq bilan bosardi.

4. Conclusion

The use of Hemingway's phonetic stylistic devices, as well as metonymic transfers, enhances the emotional tone of the narrative, gives special significance to the dialogues of characters, establishing a specific level of social interaction between the heroes, as well as between the author and the reader. The abundant use of stylistic devices creates an image of direct perception, helps to vividly and accurately feel all the actions, deeds, and thoughts of the characters. The distinctiveness of Hemingway's style is diminished, phonetic stylistic devices are neutralized in translation, and metonymic transfers are replaced with words in their direct lexical meanings. In some cases, such substitutions would contribute to a diminished perception of implications and distort the overall imagery of the author's works. The replacement of tropes undoubtedly weakens the power of artistic imagery; however, due to objective reasons, it is impossible to avoid

some shifts in favor of intensifying or neutralizing imagery in translation. Nevertheless, by resorting to compensation methods and other translation transformations, overall, in Russian translations, stylistic devices, especially lexical ones, are conveyed adequately, which attests to the translators' great skill in translating E. Hemingway's stories into Russian and Uzbek.

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