

## Stylistic Problems of Translation of Phraseological Unit

*Qoravoyeva Shoirra Zafarjon qizi*<sup>1</sup>

**Annotation:** This article is about phraseological units, highlighting the importance of phraseological units in our speech, their correct and appropriate usage in both oral and written speech, the preservation of meaning in translation, taking into account their stylistic originality.

**Key words:** phrase, stylistics, translation, metaphor, metonymy, analogy, simile, exaggeration.

It is well known fact that phrases and idioms are considered as a part of rich and informative art of speech which has been kept by people for many centuries. With the help of phrases speech can be more beautiful, and clearer. However, there are plenty of problems in translation of phraseological unit which have been investigated and still are waiting for the research continuation. Consequently, translation problems of phraseological units into other languages, study the level of their presence in common artistic translation are the most considerable tasks in Translation Studies Science.

One of the most interesting and difficult aspects of the theory of translation is the problem of passing stylistic devices in the target language. The known problem comes into notice of scientists-linguists, and yet is not developed as much as necessary. The importance of studying the way of translation of the figurative devices is determined by the requirement of faithful figurative information passing in any work of art.

Phraseological units mostly appeared from the people's worldview experience and they can have not any adequate or close equivalent in the second language. For instance fixed phrases are used to indicate symbolic function through the meaning. They can be the followings:

- National distinctive indications; rainy day, black envy...
- Religious conception and notions; the salt of the earth, to fill up the cup...
- Idioms; to twirl the goat horn, to tighten one's belt...
- Phrases that centered on customs and traditions; to recruit somebody
- Phrases that based on national-daily philosophy; women's brain, goldfish memory

These kinds of phrases just belong to the any exact nation so to find appropriate and adequate equivalent meaning of them in another language is really tough. It is not enough just to transfer complete meaning of the idioms in the translation but a translator should try to convey national spirit of the fixed phrase.

Many researchers worked on this problem and one of them is Kyrgyz academic N.K.Abdyrakmatova considers that: "To translate phraseological units from one language into another one includes national color peculiarities, author's use of phraseological units in figurative meaning (author's, personal), problems of correct transferring of the phraseological units used in particular historical time. A translator should know basic etymology of each fixed phrase, speech culture of the people and then choose a proper equivalent. In its turn, this equivalent should be equal in grammatical form, emotional-expressive meaning, internal structure and stylistic use" [Abdyrakmatova, 2011].

According to A.Aldasheva, a translator needs to find suitable equivalent. For this purpose, it is very vital to know to the letter and master "background information", "background knowledge", a notion and main content of an original, language-stylistic skill of an author, lexical-grammatical system of

<sup>1</sup> Toshkent tibbiyot akademiyasi Chirchiq filiali "Ijtimoiy fanlar va Xorijiy tillar" Kafedراسi o'qituvchisi



both languages. A translator must distinguish both two languages and his proper and appropriate translation can raise quality level of translation version [Aldasheva, 2006].

A translator can use several the methods of passing some stylistic devices that are applied in the source language text to give a large brightness, clarity and expressiveness to the given message. The interpreter may have the following choice: he can copy the device of the source language text to make an effort, if it is not possible; he creates a new stylistic device that has a similar emotional effect in translation in target language. Expressive devices are divided into the following types. They are phonetic, morphological, lexical, phraseological and others. These forms may exist in any language as a system of logical and emotional intensification of the sentence. Expressive devices belong to a system of a language and are used in everyday speech of a writer irrespective of stylistic aim; however they can be used with a definite stylistic aim. In each case, they must be cautiously elected and arranged so as to get certain stylistic effect. Any expressive device can be used for definite literary purpose and only in that way they may be described as stylistic devices. Stylistic device are regarded as a literary transformation of a common language phenomenon.

The stylistic aspect of translation is necessary to a translator as the faithful and good language translation cannot be formed without it. It is the stylistic aspect of language that is not only responsible for translation from the source language into the target one, but for translator's skill as well. Foreign language translation depends on a translator's ability to pass the sense of stylistic units. This is the principle of stylistic compensation, which means a metaphor have to be passed by a metaphor, a metonymy by metonymy, a simile by simile etc. It is the function of stylistic device used in the text that is of essential importance for a translator.

A translator usually tries to "improve" an original text by using dissimilar devices. However, it normally may a cause of failure. The main reason of it is the peculiarity of the source language word usage, or another considerable cause is the national specific features of the stylistic systems of different languages. These challenges need more stylistic knowledge from the translators. Therefore, to achieve the major aim of translation and convey the content of the source language text completely in the target language text it is necessary to pay particular attention to making use of stylistic devices of translation. They are normally called "figures of speech".

Figures of speech can be a stylistic or rhetorical, in other words they are language stylistic phrase that lies in special syntactic organization of expression for acquiring writer expressive and figurative effect. Figures of speech can be divided into the following types:

- Lexical devices of literary expressiveness (so called "trops").
- Syntactic devices of literary expressiveness.
- Phonetic devices of literary expressiveness.

The lexical devices of literary expressiveness include the followings:

### 1. Metaphor.

"A metaphor is the interaction between the logical and the contextual logical meanings of a word which is based on a likeness between objects. For example, in the sentence: "Dear nature is the kindest mother still" Nature is likened to a Mother; i.e. the properties of a mother "nursing, caring for" are imposed on the nature. Thus the metaphor can be defined as the power of realizing two lexical meanings simultaneously" (Musayev Q "English Stylistics", Tashkent, 2003").

In metaphor the transference of meaning may take place when there is a similarity in place of location, forms, feelings etc, for example:



“Warm water – тепла вода”	“Warm relationship – тепли стосунки”
“Cold rain – холодний дощ”	“Cold glance – холодний погляд”
“Foot of boot – подошва черевика”	“Foot of mountain – подошва гори”
“Golden watch – золотий годинник”	“Golden hair – золоте волосся”

The previous two examples express the likeness in feelings, the third one shows resemblance in place of location and the last ones demonstrate resemblance in color. “Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs, even in prepositions” (Musayev Q. “English Stylistics”, Tashkent, 2003”). E.g.:

"The leaves fell sorrowfully." In this utterance the adverb that is a metaphor.

## 2. Metonymy

“Metonymy is a stylistic device based on a different type of relation between logical and contextual meanings, a relation based upon the association of contiguity. Thus the word crown may stand for "king or queen", cup or glass for "the drink it contains". For example:

“Many ears and eyes were busy with a vision of the matter of these placards”.

The given sentence logical meanings the words "ears" and "eyes" have contextual meanings - that of people. The relations of two meanings of the words are based on close interrelations objectively, presented between the part and the body itself.

“Metonymy as other stylistic device is used to achieve concreteness of description. By giving a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own. In order to decipher the true meaning of a genuine metonymy a broader context is needed. It is necessary to understand the words in their proper meanings first. Only then it is possible to grasp the metonymy” (Musayev Q).

## 3. Epithet

According to the professor Musayev epithet is a stylistic device which based on the relationship with emotive and logical meanings in a word, phrase or sentence. It demonstrates the single emotional attitude of the author or the speaker towards the object mentioned. For instance: “She had a wide, cool, go-to-hell mouth”. Here a group of epithets gives a helping hand to the author in a concise form to say the emotional attitude of a personage towards an article or phenomenon. Here other examples are given for epithet.

“Iron hate” “Kuchli nafrat”

“Silver hair” “Kumush sochlar”

“Heart-burning smile” “Yuraklarga o’t yoquvchi kulgi”

“A life-and-death struggle” “Hayot-mamot jangi”

“Bright smile” “Yorqin tabassum”

“Happy end” “Baxtli yakun”

“Sweet smile” “Shirin tabssum”

## 4. Simile

The simile is a type of stylistic devise which expresses a resemblance and similarity between different objects. The following conjunctions and adverbs are generally considered the formal element of simile: as, like, as like, such as, as if, seem...

Similes are generally used in literature for their expressiveness the same as a figure of speech. It is based on the association of dissimilar objects that belong to different spheres, for example:

“My heart is like a singing bird”



“The sun was as red as ripe new blood”

“As beautiful as a flower”

English phraseology is enriched by similes. For instance,

“Like a squirrel in a cage”

“To sleep like a log”

“Busy as a bee”

“Blind as a bat”

## 5. Hyperbole

“Hyperbole is a stylistic device based on the interaction between the logical and emotive meanings of the word. It is deliberate overstatement or exaggeration of some quantity, quality, size, etc., the aim of which is to intensify one of the features of the object to such a degree that from the practical point of view the fulfillment of which is impossible. Both the writer and the reader (or the speaker and the listener) are fully aware of the deliberateness of the exaggeration. The use of hyperbole shows the overflow of emotions in the speaker and the listener. Hyperbole may be expressed in a periphrastic descriptive way” [Musayev Q “English Stylistics”, Tashkent, 2003”].

The following sentences can be good example for hyperbole:

“What I suffer in those ways 110 tongues can tell” (K. Jerome)

“His mind began to move like lightning”

“I haven't seen you for ages”

“I'd give the world see him” etc.

## 6. Litotes

Litotes is a stylistic device which including abnormal use of negative constructions instead of positive forms. It means sarcasm of a certain feature of an object. In the following utterances you may see litotes:

“It troubled him not a little”

“He is not a silly man” – “He is a clever man”.

“Mr. Bardell was a man of honor - Mr. Bardell was a man of his word - Mr. Bardell was no deceiver ...” (Dickens)

## 7. Periphrasis

Periphrasis means substitution of the name of a given word by the expressive construction or phrase or it is a device by which a grammatical category or connection is expressed by a free morpheme (typically one or more function words modifying a content word)”. For example:

“A gentleman of the robe - a lawyer”

“The man in the street”- the ordinary person

“My better half”- my wife

“The ship of the desert” - Camel

“The requirements of equivalence in the translation of emotive prose differ considerably from these in other styles where form merely serves to convey the content of the utterance and do not fulfill any expressive and aesthetic function (publicist style in all its genres being to a certain extent an exception). In these styles stylistic means and devices are merely used as their indispensable markers” [Abdurahmonova X]. However, in the Belles-lettres style form and content are undividable whole; their general objective is to affect the receiver psychologically, to appeal to his feelings and to stir his



mind's eye, to arouse his sense of values both ethical and aesthetic. According to Abdurahmonova X. the approach to the problems of equivalence is broader and much more flexible in this style. "Losses may be greater here but so are the possibilities of compensation because the object in view is to produce as forceful a stylistic effect as that produced by the original. While in the translation of official, scientific and newspaper texts the losses are grammatical or lexical, in the translation of Belles-Lettres texts the losses are also stylistic affecting the expressive value of the translated text" [Abdurahmonova X]. This point can be demonstrating by the following example which is taken from H.W.Morton's book "In Search of London", the style of which comes very close to imaginative prose. It is a picturesque and remarkable explanation of the funeral of Henry V.

"As the two miles of pompous grief passed through the streets of London, every citizen stood at his doorway holding a lighted taper".

"В то время как торжественная похоронная процессия, растянувшаяся на две мили, двигалась по улицам Лондона, в дверях каждого дома стоял его хозяин с зажженной свечой в руках".

It is obvious from the preceding analysis that basic principles of translation are inviolate, and yet equivalence is not a rigid perception and varies in the rendering of texts that belonging to different styles.

