

STYLISTIC PECULARITIES OF INTERPRETATION

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Interpretation issues can be isolated into expressive issues, phonetic issues and social issues. Elaborate issues of interpretation incorporate three principal gathering of issues: lexico-stylistic, grammatico-stylistic issues and issues associated with the stylistic peculiarities of different sorts.

The etymological issues incorporate syntactic contrasts, lexical vagueness and which means uncertainty. The social issues allude to various situational highlights. This arrangement corresponds with distinguished six fundamental issues in making an interpretation of from Arabic to English and the other way around; these are vocabulary, morphology, grammar, literary contrasts, logical contrasts, and realistic variables.

Another example interpretation trouble is the incompatibility of the source work. Culture comprises another serious issue which many translators face while interpreting literary works. An awful model of interpreted pieces of writing may give confusions about the first. That is the reason Bayar (2007) believed that inadequately interpreted writings contort the first in its tone and social references,¹ while Gerding (2000) pondered about the conceivable part of the objective culture content as a persuading variable in improving or frustrating the accomplishment of semantic, open and, all the more critically, social destinations of EFL (English as a Foreign Language) training.² Hassan (1997) stressed this idea when he brought up the significance of focusing on the interpretation of incongruity in the source language setting. He explained that this won't just exchange the highlights of the language deciphered yet additionally its social qualities.³

The exchange of expressive units is one of the significant errands in interpretation. It ought to be given unique consideration. Complex gadgets of a language are divided into four different types:

1) Lexical stylistic devices – pun, irony, metonymy, ontonomasia, zeugma, violation, metaphor, epithet, oxymoron.

¹ Bayar, M. (2007). *To Mean or Not to Mean: An Integrative View of Translation*. Syria: Kadmous Cultural Foundation.

² Gerding – Salas, C. (2000). *Teaching translation: problems and solutions*. Translation journal online, available at <http://www.translatiojournal.net>

³ Hassan, A., H., (1997). *Verbal Irony in Arabic and English: A Discourse Approach*. MA thesis, Faculty of Education, Ain Shams University.

2) Syntactic stylistic devices including repetition, detachment, parallelism, gap-sentence link, asyndeton, polysyndeton, chiasmus, aposiopesis, question-in-the-narration, rhetorical questions, sudden break—in the narration.

3) Lexico-syntactical stylistic devices – represented speech, antithesis, hyperbole, understatement, simile, climax, anticlimax, litotes, periphrasis, euphemisms.

4) Phonetical stylistic devices - rhyme, alliteration, rhythm, onomatopoeia. (10, Jochen Luders).

Propelled by planned nature of DTS, Baker distributed her article "Corpus Linguistics and Translation Studies: Implications and Applications" in 1993, which is for the most part consented to be the proclamation of CTS. As per Baker,⁴ in spite of the fact that deciphered writings are unique in relation to the normally created messages, they "record authentic open occasions and as such are neither sub-par nor better than other open occasions in any language" (1993:234). They, hence, ought to be taken as the object of study freely and investigated.

Basically, interpretation is viewed as one of the methods of "social collaboration"; its particular highlights are to be discovered against the standards set by the source language and its way of life as well as the non-deciphered objective language and its way of life.

Style, in both Uzbek and English, is an umbrella term, which can be joined into artistic analysis, narratology, pragmatics, sociolinguistics, literary etymology, psychological semantics, and so on, all of which have their own translations of the idea.

From the point of view of semantics, the style of a book is defined as "the total of relevant probabilities of its etymological things⁵". This definition shows that, firstly, style is firmly identified with the frequencies of specific semantic things; also, the phonetic things ought to be inside a specific setting; and thirdly, the style of a book must be represented by an exhaustive investigation of the frequencies of etymological things at all levels. House further suggests that "to quantify the style of a section, the frequencies of its phonetic things of various levels should be contrasted and the comparing highlights in another content or corpus which is viewed as a standard and which has a definite relevant relationship with this entry". In other words, style can be viewed as a sort of deviation from certain text based standards. Kussmaul defines style as "the manner by which language is utilized in a given setting, by a given individual, for a given reason, etc⁶", laying weight on the uniqueness of style, which results from

⁴ Baker. (1993). *Corpus Linguistics and Translation Studies: Implications and Applications*.

⁵ House, J. (2009). *Translation*. Oxford: Oxford University Press.

⁶ Kussmaul, Paul. (1995). *Training the Translator*. John Benjamins Publishing Co.

the intentional decisions made by the speaker or essayist, and this is the utilization of the phonetic methodology in scholarly text based examination. Miremadi⁷ and Newmark⁸ set forward an agenda of complex classes: lexical classifications, syntactic classes, figures of discourse, and attachment and setting.

Certain requirements of stylistics such as regulating rules portraying writings of a similar sort in the objective language should be met while translating the above given stylistic devices. These requirements are:

1. Semantic correspondence. Contingent upon the style and direction of interpretation the interpreter should consistently endeavor to guarantee that the deciphered content mirrors the genuine importance of the first. Semantic correspondence incorporates expressive precision, sufficiency and culmination.

2. Literacy. The primary necessity is that the content is predictable with the overall standards of foreign language. Generally speaking, the shortfall of expressive, linguistic and spelling mistakes is required to be.

3. Lexical and stylistic consistency. It is thought to be the right determination of counterparts to the conditions of the unique, the quest for analogs of abbreviations and contractions, right literal interpretation. The overall style of the interpreted text and style of the first ought not separate in discernment. Specialized interpretations are portrayed by the exactness of phrases, absence of sincerely shaded words, the development of straightforward sentences, unoriginality.⁹

To deliver the discourse applicable to the primary complex prerequisites, to be expressive, exact and elaborately persuaded, and the gadgets which utilized are the most suitable for the substance articulation and important in the current setting, the speaker should dominate the elaborate assets of a language and know its expressive standards. Interpretation, either oral or composed, is a complex what is more, multi-dimensional interaction.

The importance or feeling of any language unit is indissoluble associated with its enthusiastic tone. While deciphering a word, word mix or a syntactic marvel, it is important to settle the issue what sentiments and feelings are associated with the significance or feeling of the language units. Indeed, even the absence of passionate tone is elaborately vital, since it means that the way that the given word or linguistic marvel is genuinely impartial and this unbiased passionate shading should be protected in interpretation.

⁷ Miremadi, S.A.(1991). Theories of translation and interpretation. Tehran: SAMT Publication.

⁸ Newmark, Peter. (1988a). A Textbook of translation. New York: Prentice Hall.

⁹ Bell, Roger T. (1994). Translation and Translating. Longman Group UK Ltd.

As it is known, the sufficient interpretation passes on the sense, yet in addition the expressive-elaborate idiosyncrasies of the unique. In this manner, the issues of passing on elaborate quirks of lexical and syntactic marvels has consistently been concentrated along with different lexical and linguistic issues of translation. Nevertheless, in this commonsense work the interpreters deal with issues which might be called **stylistic** fundamentally. We talk about those situations when different expressive implies are purposefully used to make the content really striking and enthusiastic, to make it intrigue the reader more from the passionate perspective. This objective might be accomplished by utilizing lexical expressive methods, just as elaborate gadgets, by methods for extraordinary mix of expressions and sentences, for example by utilizing grammatical complex gadgets and expressive methods.

Every single one of these devices are pointed toward making the content stylistically coloured and this is what obliges the interpreter to go to various extraordinary strategies for tackling them. Additionally, the interpreter all the time experiences troubles associated with the issue that the SLT (source language text) has a place with a positive discourse style.¹⁰ Complex peculiarity of specific sorts in various dialects does not agree. The translator should know the fundamental instances of such discoincedences and be comfortable with the general standards of interpretation of writings having a place with different sorts.

Along these lines, as it has effectively been referenced above Stylistic issues of interpretation incorporate three fundamental gathering of issues: lexico-stylistic, grammatico-stylistic issues and issues associated with the stylistic peculiarities of different classes.

Separation of lexical and linguistic methods used to accomplish a specific expressive impact doesn't imply that they have been isolated by an unsurmountable hindrance. Indistinguishable enthusiastic background might be made by different elaborate gadgets.

The errand of the translator, most importantly is to pass on this foundation by a sufficient one, yet not to duplicate or emulate the expressive gadgets of the first, which is now and then inconceivable.

While passing on complex quirks of the first the interpreter frequently is obliged to substitute lexical expressive implies by syntactic ones and the other way around. The champion of the novel "Vanity Fair" by W.M. Thackeray depicts the obliviousness of Sir Pitt "him and his family has been swindling me on that ranch these hundred and fifty years". ...Sir Pitt may have said, he and his family certainly, however rich baronets don't should be cautious about sentence structure as helpless tutors should be.

¹⁰ Robinson, D. (1997). *Becoming a Translator*. London: Routledge.

It is apparent that much of the time the interpreter is obliged to include engaging interpretation to pass on the complex shade of the unique. Adversary model:

In December 1945, President Truman, one of the more of the outspoken jin goes, made the eagle scream with;

“Whether we like it or not, we must recognize that the victory which we have won has placed upon the American people the continuing burden of responsibility of the world leadership”. (W. Foster, Outline of Political History of the America)

In this model, for the underlined part of the sentence, it is needed to stay away from the interpretation on the word level. Since in the interpretation on word level, words happen in the job of the units of interpretation:

He got back home early yesterday.

One should bear in the psyche that while discussing the units of interpretation we mean the units of the source language.

Along these lines, we talk about interpretation on word level even in those situations when the expression of the source language (SL) relates not to one, but rather to a few words or an entire word mix in the TL.

The most troublesome sort of interpretation is the change of set-phrases. As it is known, the importance of a set-expression is not the amount of implications of its parts, for example there are words which are untranslatable on word level in lion's share of cases, since the entire word-mix or set-express happens in the part of a unit of interpretation: make the hawk shout.

Interpretation on word level of set-phrases is conceivable just in those situations when their "inside" structures in the SL and the TL match, for instance, to behave recklessly.¹¹

In various cases, the interpreter advances to logical replacement of the expressive methods, however not rare this strategy additionally happens to be pointless. It does not imply that the interpreter can not pass on such complex gadgets with the assets of the TL. To beat these challenges the interpreter may consistently go to the technique for remuneration. The embodiment of this strategy is that when the interpretations endure "misfortunes" in passing on expressiveness the interpreter attempts to repay "these misfortunes" by making here or some place an indistinguishable methods for a similar elaborate worth.¹²

To conclude, translation and interpretation are an intensely emotional craftsmanship, particularly when it manages matters outside the domain of science

¹¹ Merriam-Webster collegiate dictionary (10th Ed.). (1993). Springfield, MA: Merriam-Webster.

¹² Newmark, P. (1988b). Approaches to Translation. New York: Prentice Hall.

where unequivocally characterized ideas are all the more regularly communicated by certain by and large acknowledged terms. Interpretation between dialects isn't the entire of interpretation, in any case, it is a particularly enlightening breaking point instance of a much more extensive marvel. The need to interpret the verbally expressed word (either inside or between dialects) presents genuine pragmatic troubles for a considerable number of individuals on an everyday premise.

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