

STYLISTIC PROBLEMS OF TRANSLATION

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*Annotation.* This paper deals with stylistic problems of translation and offers modest solutions to each. Among the semantic problems discussed are homonymy, polysemy, and little knowledge of semantic change and its types including semantic generalization, specification, melioration and pejoration. The stylistic problems offered include: clarity, ellipsis, redundancy and extraposition. As regards the cultural problems discussed, they cover the problems underlying the translation of idioms, proverbs and culture-bound words.

*Аннотация.* В данной статье рассматриваются стилистические проблемы перевода и предлагаются скромные решения для каждого. Среди обсуждаемых семантических проблем - омонимия, полисемия и недостаточное знание семантических изменений и их типов, включая семантические обобщение, уточнение, мелиорация и пезжорация. Предлагаемые стилистические проблемы включают: ясность, многоточие, избыточность и экстрапозицию. Что касается обсуждаемых культурных проблем, то они охватывают проблемы, лежащие в основе перевода идиом, пословиц и слов, связанных с культурой.

*Key words: stylistic problems of translation, clarity, ellipsis redundancy, extraposition, stylistic features of translation.*

*Ключевые слова: стилистические проблемы перевода, ясность, избыточность многоточия, экстрапозиция, стилистические особенности перевода.*

Translation is, in essence, a human activity that allows human beings to exchange ideas and thoughts regardless of the language they use. A good translation is one that incorporates all of the original's ideas as well as its structural and cultural characteristics. Any language unit's meaning and sense is indivisibly linked to its emotional color. When describing a term, word combination, or a grammatical scheme, the translator must remember the following: It is necessary to find out what feelings and emotions are connected to the meaning or sense of the language units. Even the absence of emotional color is of great importance, because it signifies the fact that the given word or grammatical pattern is emotionally neutral, and that this neutral emotional color must be preserved in translation. As is well-known, the correct translation conveys not only the meaning, but also the expressive-stylistic characteristics of the original. The challenges of conveying stylistic peculiarities of lexical and grammatical phenomena have also been studied in conjunction with other lexical and grammatical problems of translation. Nevertheless, translators face issues that may be referred to as stylistic in nature in this work. In addition, a creative approach and ability from the translator is required to value the device used in the book from the standpoint of its stylistic color in the book, as well as his ability to compare the functions of these devices in the source and target languages. It should be noted that the stylistic problems of translation are more relevant to literary translation. First and foremost, it is necessary to clarify the subject of style and methodological adaptation. Professor g. sullivan is a professor at the

university of michigan. "style is the general tone and color of an artistic work, the technique of image analysis, the artist's reaction to reality, and the basic idea," salomov writes in his monograph "concerns of translation." These appear in the work as a feature that represents the main aspects of the form as a whole at the end of the artistic process. The style cannot be separated from the writer's general attitude and is blindly transformed into a single linguistic characteristic of the story. The style is closely related to the photograph." Gleichzeitig, the individual style is regarded as a set of stylistic characteristics that are inherent in the author's works produced in a particular period or are characteristic of the entire series.

Paraphrases of translation. In german linguistics, the term *peri* means to describe, or to describe. Paraphrasedoutput: it is one of the rhetorical tools, as well as a unique literary image tool. The term "paraphrasedoutput" refers to an extended description of particular parts of a particular object, idea, or individual. Consider the use of citrus in germany, instead of an eagle, the jupiter bird, or the country with blooming fruits: god is the most powerful being, the police is the eye of the law, and ludwig erhardt is the father of the economic miracle. Periphrasism is more direct than traditional expressions, a rhetorical technique, a means of effective expression, and alternative re-creation is used. There are many directions to paraphrasedoutput: from a psychological, semantic, stylistic, and cognitive standpoint, periphrasis is viewed as a complex, difficult to comprehend phenomenon. It is also a simple term that is still not widely available to this day. In modern translation studies, the following is included in the translation of periphrasis. There are problems, it is suggested, when trying to find alternative ways to re-express the original paraphrasedoutput. The original text's periphrasis is also national. It is also necessary to preserve the originality.

Paraphrases of quotes. A quote is a western expression that means to quote. The meaning of this term has its own history. Zitieren is the german word for citation. It is derived from the latin word 'call, recall, and name', according to the *duden* dictionary. This term was used in the ancient roman legal sense of summoning or requesting to testify, according to this book. In the 15th century,

when this term was popularized in roman jurisprudence, it was added to the german language as a legal term. This term has been used in the german language in the sense of naming, naming, as well as quoting as evidence from the author of a particular opinion, as it is today. At the same time, the latin word *sitatum* (quoted, indicated) was introduced to german society, implying the meaning of a written or spoken word quoted verbatim. If we take a look at the history of the term citation, it can be seen that it is not entirely correct to say that working with them came into being only in our time. Its history dates back to the ancient world. Quotes were used in ancient times primarily for the sake of increasing the silence of speech and speaking gracefully. It can be found in homer's epics "iliad" and "odyssey," as well as in the works of ancient greek thinkers and writers pindar and hasiod, and later the roman poet virgil. Quotations are usually used as a memorial term under photographs and statues. As a memorial inscription, the quote "many helpers for one virgil" is inscribed underneath the statue of virgil. The oratory tradition was resurrected by church figures from antiquity, as well as early christian writings. More bibles are being published daily. Such quotations are used as a basis for disputes between christians and non-christians, dahrists and pagans, and are given verbatim for accuracy.

Sylistic compensation in translation. Translational stylistic compensation before addressing the problem of methodological (stylistic) compensation, it is important to understand the subject of equivalence. In previous papers, the question of adequacy and equivalence was also discussed. At this point, an opinion is expressed about achieving equivalence in style. According to the well-known translation scientist v.n. kühn, the most well-known translation scientist. There are 5 stages of achieving equivalence, according to komissarov:

- 1) pragmatic;
- 2) situational (state dependent on specific conditions);
- 3) spiritual (semantic);
- 4) grammatical (transformational);
- 5) lexical-grammatical equivalence.

Any book has a communicative quality, it contains "information" that should be conveyed from the author to the reader (receptor-receiver), according to him. This information is based on a specific interpretation by the requesting party. In the field of philology, this aspect is called a pragmatic approach. When a suitable method for a different translation of linguistic units in the original text, particularly idioms with stylistic color and figurative meaning combinations, is not available, the need for compensation is heightened. In other words, since the term "compensation" itself means "compensation," the unit that is not used in the translation is placed in a different, more convenient place of the text and the previous part. Stylistic compensation is not a simple compensation, technique used to fully express a textually complex, unique aspect. Dem mann geht schwer aufs herz und er dachte, es wäre besser, wenn du deinen letzten bitten mit deinen kindern begegnest.' Aber die frau hörte auf nichts, was er sagte, schalte ihn, machte ihm vorwürfe. Wer a says muß auch b sagen, und weil er das erste mal gegeben hat, muß er auch zum zweiten mal sagen. ("hansel and gretel") - a retort to the original text.

Translation in English: this saddening effect on the wood-burner's heart, he said, "I'd better share my last morsel with the children." But his wife did not want to hear about it. A good start does not necessarily lead to a fruitful end, he said after a series of losses that he decided to join him. There is no other way to express the meaning of the original phrase "wer a sagt muß auch b sagen" (who says a, must also say b) in this situation, since it is impossible to translate it exactly or substitute it with a different one. It substitutes the one in the original text by quoting another wisdom that expresses its general meaning. Instead, he gives the argument that "a good start does not always end well," although not in the same place, at the end of the essay, and compensates, like the company pays the bill as a result of the accident.

Translation is not just a linguistic exercise but also a cultural and artistic one. Stylistic problems are common, but with a deep understanding of both languages, cultural sensitivity, and creative problem-solving, translators can produce works

that are faithful to the original while being enjoyable and meaningful in the target language. The goal is to bridge the gap between cultures and languages, making literature, ideas, and communication accessible to a broader audience.

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