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ФОЛЪКЛОР
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TRANSLATION PROBLEMS OF EXPRESSIVE MEANS USED IN
FOLKLORE GENRES

Abstract

This article provides a comparative analysis of expressive means such as hyperbole, synecdoche and metaphor in the original and translated versions of the Uzbek epic “Alpomish”. The research delves into the syntactic and semantic features of these figurative means, paying special attention to similes, which play a basic role in the narrative structure and artistic expression of the epic. Besides, this study contributes to a deeper understanding of the role of expressive means in Uzbek folklore, it gives valuable information about the complexities of translation, and again reflects the artistic and cultural importance of “Alpomish”.

Key words: *functional stylistics, expressive means, metaphor, hyperbole, synecdoche, translation, equivalence, adequacy.*

Introduction. Many devices of functional stylistics are used in the epic “Alpomish”. In this article, we will analyze the lexical and syntactic functional stylistic devices such as metaphor, synecdoche, hyperbole, among the most used functional stylistic devices in the epic, and we will try to determine the artistic essence of these artistic devices and the levels of adequacy, equivalence and harmony in translation. In order to determine such indicators, we determine whether the syntactic-semantic elements of the stylistic language used in the "Alpomish" epic are completely or partially compatible with each other.

Folklore examples are considered the spiritual wealth of the nation and society and develop harmoniously with each other. Among the folk epics, the epic “Alpomish” tells about the lifestyle, faith, and glorious history of our nation. In order to increase its artistic effectiveness, in addition, various stylistic devices are used to accurately describe the situation; simile, metaphor, synecdoche and hyperbole are used effectively. In the process of translation into the translation language,

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we will try to determine how adequately these stylistic devices were transferred into the translation language by the translator.

Analysis and results. Among the stylistic devices used in the "Alpomish" epic, metaphor stands out. Metaphor is derived from the Greek word "metaphorion", which means "to move". Metaphor is the use of words and expressions based on the similarity between things and events in order to give imagery and emotion to the speech. In our opinion, for the emergence of a metaphor, based on the similarity of some signs of two objects or events, the name of one should be replaced by the name of the other, and the similar object or event should be omitted. In this respect, it differs from simile. We can consider the linguistic and stylistic aspects of the original and the translation on the example of a passage from the epic and its translation:

Source text:

Uchirgan suqsuring Oyko'l qo'nibdi,
To'qson g'ajir o'rtağa olib turibdi.
Yosh o'g'lonsan, bekor halak bo'lasan,
G'ajirlar ilojin qanday qilasan?
Bekor halak bo'lib bunda kelasan,
G'ajirlar changida tayin o'iasan,

Translation text:

That duck which escaped you, now has flown to us.
On Aykul lake, poor creature, she sits thus,
And ninety hawks above her go wheeling round.
Both day and night Poor creature, she thus is found!
In vain, young falcon, you in haste have flown!
Do you think those hawks will let her be your own?

This passage from the Karajan language was said to dissuade Alpomish, who was coming to free Yori from the oppression of the Kalmyk Alps. In the original "To'qson g'ajir o'rtağa olib turibdi" and in the translation "And ninety hawks above her go wheeling round" we can see that ninety mountains are meant. Metaphorical meaning is used through the words "gajir" in the original text and "hawk" in the translation. Karajan figuratively expressed the strength and ruthlessness of the ninety-nine mountains on the example of the wild bird "gajir". In the translation, it is also used in a metaphorical sense as a wild bird. We can see that the word "Gajir" is used four times in the epic, and three times, it is used in a metaphorical meaning.

Synecdoche is one of the devices of artistic representation used in the epic "Alpomish". Synecdoche is derived from the Greek word "synecdoche" and means "relationship", "interconnection". It is a form of metonymy, a type of transfer that consists in calling the name of the whole (big) thing by the name of its part (small) or vice versa. There are basically two types of synecdoche:

1. Understanding the part (small) through the whole (large) or, conversely, the whole (large) through the part (small).
2. Understanding plurality through unity.

An example of the first type of synecdoche is the following passage:

Source text:

Senday sarson bo'p yurmasman,
O'lmasam omon bermasman,
Olmay o'zbakni qo'yamasman,
Askarimni qaytarmasman.

This passage is taken from the speech of the Kalmyk Alps in response to Karajan's warning to the Kalmyk Bahadirs not to engage in battle with Alpomish. The word "askarimni" in the verse "Askarimni qaytarmasman" refers to the entire army through the word soldier, which forms the army. Now let's see how the synecdoche is translated into the language of translation:

Translation text:

Like you I'll not wander,
Till I die I'll not give peace,
I'll fight till I defeat Uzbeks,
I'll not call back my troops.

We can see that the word "askarimni" in the source text is translated into "my troops". In Sh. Butaev's "English-Uzbek Dictionary", the word "troop" is translated as "qo'shin, lashkar" in Uzbek. It can be seen that the translator has translated the synecdoche in the original text in its original meaning and not in the figurative sense.

We cite the following example of the second type of synecdoche from the epic "Alpomish":

Source text:

Xayolingga boshqa gaplar kelmasin,
Bul so'zim sha'ningga nomard bo'lmasin,
Qasd qilma, bek do'stim, qalmoq o'lmasin,
Qalmoq kelar ahvolidan bexabar.

This passage is taken from Karajan's attempt to dissuade his friend Khakimbek from fighting again before the battle with the Kalmyk army. The singular form is used instead of the plural form in the combinations "*Qalmoq o'lmasin*" and "*qalmoq kelar*". However, we see that this is not reflected in the translation:

Translation text:

May other words not come to your mind,
May my words not discredit your might.
No revenge, no death to them, my bek dear mate,
The Kalmyks are coming unaware of their state.

The combination "*Qalmoq kelar*" in the original text is given in the plural form in the translation as "*The Kalmyks are coming*". Although the word "*qalmoq*" appears in twelve places in the epic in the form of a singular form and forms a synecdoche, we see that it is not reflected in the form of a synecdoche in the translation. In our opinion, the translator may have found it appropriate to reflect the meaning of the synecdoche in the translated language, taking into account that the foreign reader may have doubts about singular and plural forms.

In examples of Uzbek folklore, especially in heroic epics, the stylistic method of hyperbole is widely used to describe that the heroes of the epic are physically strong and invincible. Hyperbole means special, deliberate exaggeration, emphasis. Hyperbole, like an epithet, is built on the basis of exaggerating the emotional meaning. In this case, the feelings and emotions of the speaker are enhanced so much that, as a result, the speaker tends to exaggerate the quality, quantity, and power of a certain object or subject in his speech. Today, exaggeration is a widespread expressive stylistic device in human speech. We often do not exaggerate when we are happy about something or when we are angry about something. Similar means of exaggeration are often used in communication and language, losing their originality and turning into ready-made expressions that increase and exaggerate the speaker's emotions.

The well-known Uzbek linguist A. Hojiev emphasizes that hyperbole is an exaggerated description of the symbolic nature of things, events, processes (Hojiev, 2002; 30). According to a number of stylistic scientists, including A. Shomaqsudov, I. Rasulov, R. Kungurov, H. Rustamov, it means exaggeration, exaggeration, and exaggeration. Hyperbole is also mainly based on figurative meaning. But in other types of trope, if some kind of simile or other object and event is understood on the basis of figurative meaning, excessive amplification or reduction in hyperbole requires not to be understood in the correct sense. When using the exaggeration method, he should pay attention to the extent to which it corresponds to reality. Otherwise, exaggeration can create distrust in the reader instead of giving artistic color.

In the text of the “Alpomish” epic, the stylistic method of hyperbole is found in many places. In it, the artistic art of hyperbole is extremely strengthened, increased and exaggerated with colorful images. This epic differs from other epics in that it uses more exaggeration. This is also related to the scale of events in the saga. In many cases, the art of hyperbole is used to express the superiority of Alpomish over Kalmyk Alps. For example:

Tikilsam quriydi daryoning gumi,
 Na'ra tortsam qular qo'rg'onning timi,
 Buncha so'zni lof urmagin bema'ni,
 Otim Hakim, men ham Boysinning xoni.
 Ketgan odam izlab bunda kelami,
 Kelgan odam sendan kamroq bo'lami,
 O'zi o'lmay, kishi yorin berami,
 Hech bir elda senday tentak yurami.
 Lof urib o'zini bozor solami,
 Lof bilan qo'lidan bir gap kelami?!

The quoted passage was taken from Alpomish's speech to the Kalmyk Alps and their leader Ko'kaldosh, who had come to fly with him, his head was down, his body was like a hill, and his idols were swinging under the horse. How skillfully the art of exaggeration is used in the epic “Alpomish” is clearly seen in the verses “*Tikilsam quriydi daryoning gumi,*” and “*Na'ra tortsam qular qo'rg'onning timi,*”. Hakimbek's steadfastness in his opinion, the fact that the Kokaldosh chieftain

could not be an obstacle to save Yari Barchin from the difficulties of the Kalmyks, is depicted with an hyperbole.

In the following example, we would consider to what extent the translator was able to translate the stylistic method of hyperbole presented in the epic into the translated language:

Source text:

To'rangning otini dushman minibdi,
Yig'lay bergin, qiyomat kun bo'libdi.
Bek Alpomish o'z yurtida to'rami,
O'lmasa otini dushman minami?!

In this example, we can see that one of Barchin's maids, who has seen Alpomish's Boychibor riding Karajon, the horseman of the Kalmyks, exaggerates the situation and exaggerates the situation in the verse "*Yig'lay bergin, qiyomat kun bo'libdi*". Kaniz's opinion, "If Alpomish was not destroyed by the enemies, why would the enemy's horseman come to Boychibor" is exaggerated by comparing it to the "doomsday". The translator Q. Mamurov translates these verses as follows:

Translation text:

An enemy knight captured and mounted his steed...
Weep, my dear, the fateful day is here...
Or, was Alpomish no Biy – it's not clear!
Or, did he hand over his steed to the foe?

In general, we can say that the translator was able to transfer the essence of the original to the translated language. However, the literal translation of the English phrase "fateful day" into Uzbek means "*halokatli kun*". It should also be mentioned that there is an even closer translation of the phrase "Doomsday" in English.

In the following places, we will consider the translation of the hyperbole "*ko'z yoshi sel bo'ldi*", which is often used in the epic "Alpomish". Exaggerations of this content are used several times in the epic. We will use one of them for our analysis.

Source text:

Oh tortganda ko'zda yoshim selmidi,
Bek do'stim, umidim sendan shulmidi?
Senday bekni bunda tirik ko'raman,
Ne bet bilan Qo'ng'iro't elga boraman?

Translation text:

When I sigh woe, my tears will run flooding,
My bek friend, is this from you I'm expecting?
I see the bek like you here alive, my friend,
How shamelessly I go back to Qunghirat land.

In this example, the stylistic method of exaggeration "*oh tortganda ko'zda yoshim selmidi*" is transferred to the translation language in the form "*when I sigh woe, my tears will run flooding*". We can say that, an equivalent translation was

created when the translator chose the lexeme "flood" for the translation of the lexeme "sel".

Conclusion. Analyzing the translations of hyperbole with the lexeme "sel" presented in the article, we were sure that the translator was able to achieve an adequate translation in the translation of each hyperbole. The essence of the hyperbole has been fully translated into the language of the translation. The lexeme "flood" used in the translation text is combined with the verbs "pour", "run", "shed" and it can be felt that it is described in different styles and repetitions are skillfully avoided.

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Ilhom Xolmominov (Ўзбекистан)

Folklor janrlarında bədii ifadə vasitələrinin tərcümə problemləri

Xülasə

Bu məqalədə "Alpamış" dastanının orijinal və tərcümə variantlarında hiperbola, sinekdoxa, metafora kimi üslubi vasitələrin müqayisəli təhlili verilmişdir. Tədqiqatda bu bədii vasitələrin sintaktik və semantik xüsusiyyətləri araşdırılır, eposun povest strukturunda və bədii ifadəsində əsas rol oynayan bənzətmələrə xüsusi diqqət ayrılır. Bu tədqiqat özbək folklorunda üslubi vasitələrin rolunun daha dərindən dərk edilməsinə kömək etməklə yanaşı, tərcümə işinin mürəkkəbliyi haqqında dəyərli məlumat verir, "Alpamış"ın bədii və mədəni əhəmiyyətini bir daha əks etdirir.

Açar sözlər: *funksional üslubiyyat, üslubi vasitələr, bənzətmə, metafora, hiperbola, sinekdoxa, tərcümə, ekvivalentlik, adekvatlıq.*

Илхом Холмоминов (Узбекистан)

Проблемы перевода стилистических приемов, используемых в фольклорных жанрах

Резюме

В статье представлен сравнительный анализ стилистических приёмов, таких как гипербола, синекдоха, метафора в оригинальной и переводной версиях узбекского эпоса «Алпамыш». В исследовании рассматриваются синтаксические и семантические особенности этих художественных приемов, уделяя особое внимание сравнениям, которые играют центральную роль в повествовательной структуре и художественном выражении эпоса. Кроме того, что это исследование способствует более глубокому пониманию роли стилистических приёмов в узбекском фольклоре, оно также даёт ценную информацию о сложностях перевода таких произведений, а также ещё раз отображает художественную и культурную значимость эпоса «Алпамыш».

Ключевые слова: *функциональная стилистика, стилистические приёмы, аналогия, метафора, гипербола, синекдоха, перевод, эквивалентность, адекватность.*
