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THE PROBLEM OF STYLE IN TRANSLATION STUDIES

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Abstract

This article examines the problem of style in literary translation, focusing on the preservation and adequate reproduction of an author's individual style in the target language. It explores the theoretical interpretations of style, its ideological, artistic, linguistic, and expressive components, as well as the relationship between the author's and translator's stylistic approaches. Particular attention is paid to stylistically marked vocabulary, expressive language, phraseological units, figurative expressions, and the cultural characteristics reflected in literary texts. The study also considers the challenges translators face when conveying the emotional, aesthetic, and semantic dimensions of an original work. Drawing on the theoretical perspectives of Uzbek translation scholars and examples from Uzbek classical and modern literature, the article highlights the importance of linguistic competence, cultural awareness, and stylistic equivalence in achieving an adequate literary translation. The findings emphasize that preserving an author's individual style is an essential criterion of translation accuracy and literary quality.

Keywords: Literary translation, individual style, author's style, stylistic equivalence, translation adequacy, stylistic devices, expressive vocabulary, linguistic features, cultural context, translation theory.

Introduction

Literary translation plays an essential role in promoting cultural exchange and introducing national literature to international audiences. One of the most challenging aspects of this process is preserving the author's individual style, artistic expression, and cultural identity. A. Qodiriy's novel Bygone Days (O'tkan kunlar) represents an important example of Uzbek literary heritage, characterized by its distinctive narrative style, expressive language, and national cultural elements. Translating such a work requires not only linguistic competence but also a profound understanding of its historical and cultural context. Therefore, preserving the author's individual style is a fundamental condition for achieving an adequate and meaningful literary translation.

Research methods

The study employs descriptive, comparative, contextual, and stylistic analysis methods. The descriptive method is used to examine the theoretical interpretations of style and its principal components in literary translation studies. The comparative method helps identify similarities and differences between the stylistic features of original literary texts and their translations. Contextual analysis is applied to determine how lexical and phraseological units convey stylistic and emotional meanings within a particular literary context. Furthermore, stylistic analysis is used to investigate the preservation of an author's individual linguistic characteristics, expressive devices, and artistic techniques in translation. These methods collectively provide a basis for evaluating stylistic equivalence and translation adequacy.

Main body

When discussing the rendering of an author's style in literary translation, it is necessary to consider the terms "style" and "author's style." The word "style" comes from the Latin stilus, meaning a pointed

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instrument prepared for writing; it also denotes a manner of writing or a mode of expression. It is also used to refer to the general tone and colour of a literary work [1, 111]. In a broad sense, style is the unity of ideological and artistic features in a writer's work; in a narrow sense, it is a mode of expression or narration. In its broad meaning, the concept of style encompasses the poet's or writer's worldview, the ideas forming the principal leitmotif of their works, plots and characters, artistic devices, language, and other features [2, 232]. Literary scholar E. Khudoyberdiyev notes that the concept of "style" is used in a variety of meanings, from extremely broad to very narrow. It may refer to the characteristics of the literature of a particular period (styles of a given period), features characteristic of the literature of different peoples (national styles), the distinctive aspects of literary methods and movements (Classicism, Sentimentalism, Romanticism), the features of an individual writer's work (the styles of Alisher Navoi, Lev Tolstoy and Abdulla Qahhor), or even the style of a particular work, such as Navoi's epic "Hayrat ul-abror" or A. Qodiriy's novel "Bygone Days" [3, 239-240].

In the literary style, which is not restricted by thematic or stylistic boundaries, artistic quality, expressiveness and emotional impact are strong. Its use of the richness of language may include "excess" words, figurative meanings, idioms, phraseological units and numerous artistic devices. It may depart from the norms of literary language in word order, use relatively few scientific and technical terms, and frequently employ rhetorical questions and emotional sentences. For these reasons, literary style is also called a "mixed style" [1, 113]. A writer's style is understood as the distinctive language and manner of depiction used to create artistic characters. Every genuine creator has an individual style. For example, Navoi's ghazals are distinguished by their high artistic quality and depth of thought, while Babur's works stand out for their musicality and simplicity of language. Style defines a creator's identity and independence. However, style should not be regarded as something invented by the writer alone. For example, there is hardly an Uzbek person who does not know A. Qodiriy's famous words, "It is good to act with an eye to the past," or the words spoken by his character Yusufbek Haji:

"No one has ever left this household dissatisfied." This demonstrates the distinctiveness of Qodiriy's style. Likewise, expressions spoken by the "Shum bola" character created by G. Ghulom and by well-known characters created by A. Qahhor have entered the Uzbek language and become idioms and aphoristic expressions. These examples show how deeply rooted a writer's style can be in the people's language.

A translator may consider the elements of an author's style in two groups: elements transferred unchanged into the translated text, and elements that depend on the translator's position. The first group includes the compositional structure of the work, descriptions of nature, portraits, methods of creating characters or types, the naming of characters, and the richness of expressive devices. The second group includes elements that may change depending on the creator's skill: the length of sentences, word order, the translator's approach to the degree of emotionality in word choice, and the translator's attitude toward certain principles of translation theory.

Every work has its own distinctive style; that is, each work by a writer is created in a particular style.

Examples include A. Qodiriy's "Bygone Days" and his other novels, A. Qahhor's short stories, and Oybek's major epic works. When considering the original and its translation, the fundamental issues of translation arise from the problem of whether the styles of the author and translator correspond. The problem of style has two aspects: the influence of the writer's style on the translator's style, and the influence of the translator's style on the writer's style. "Stylistic adaptation serves the purpose of making a work more domesticated and turning the writer into 'one of our own'" [1, 114]. "Individual style"

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refers to the set of principal stylistic elements that recur in an author's works created during a particular period or that are characteristic of the author's entire body of work. In addition, regardless of a person's creative activity, the words and expressions that they regularly use in speech or writing can also give rise to an individual style.

"Accuracy in literary translation can be achieved only by reflecting the writer's individual style. A translator who cannot convey style cannot claim to have achieved accuracy" [4, 113]. In this regard, the conclusion of translation scholar E. Ochilov is noteworthy: "Literary translation is a new literary phenomenon formed through the combination of two styles. In the process of translation, the styles of two creators meet and become acquainted. This encounter is manifested in translation as a union and mutual assimilation" [1, 114].

When discussing layers of style in literary translation, it should be noted that words also differ according to their stylistic colouring. For example, the Uzbek words chehra, ruxsor, yuz, aft, bashara and turq all refer to the face, but have different stylistic shades. The stylistic layers include elevated style (chehra; "to partake"), neutral or middle style (yuz; "to eat"), colloquial style (aft; "to have a bite"), and coarse style (bashara; "to gulp"). Stylistic expression is also achieved through suffixes that form affectionate or diminutive words, such as -voy, -xon, -jon, -qul, -gina, -kina and -loq. Similarly, stylistic nuance can be conveyed by using different shades of meaning: "died," "passed away," "met an untimely death," "departed to the next world," "left this world," "Azrael took his life," and "gave up his soul." For example, in the "Baburnama," the word meaning "to die" is reportedly used in 27 different ways in 27 instances. Returning directly to the issue of translation, it should be emphasised that translation, which contributes to the expansion of cultural relations between peoples, is a means of accelerating interaction and mutual influence between national literatures. It gives rise to shared themes and diverse literary and aesthetic forms in national literatures. Alongside accelerating the development of national languages, translation further enriches their vocabulary and is an important factor in the emergence of new grammatical means. In our time, when the process of mutual influence and enrichment among literatures is becoming increasingly active, translation is one of the most important means of serving friendship among peoples. Through the well-known Uzbek writer Oybek's novel "Navoi" and its Arabic translation, Uzbek literature enriched Arabic literature with a remarkable work. Some observations concerning the translation of this novel are presented below.

It should be noted that, in the process of translation, a creator is driven by the desire to recreate the work. The translator studies the author's entire creative activity and, if necessary, life, point of view, place in the literature of their homeland, literary standing, the period in which the work was written, the historical circumstances reflected in it, and national characteristics. Only then does the translator begin recreating the work. As G. Salomov points out: "To recreate a work in another language, that is, in their native language, the translator first refines and absorbs the author's thought, then selects an equivalent word according to the character of the text. The translator is concerned with expressing the original idea as fully as possible through the meaning, resonance, form and stylistic equivalence of these words" [5, 57]. A translator who understands this achieves success. A thorough knowledge of the national characteristics of the two peoples speaking the source and target languages, as well as good familiarity with the literature of both peoples, is an essential requirement for a translator. Only when these requirements are met can a fully-fledged translation be created. In conclusion, conveying the author's style in literary translation is one of the most pressing problems in the field. In literary studies, style encompasses the unity of ideological and artistic features in a writer's work, the mode of expression, the poet's or writer's worldview, the ideas forming the main leitmotif of their works, plots and characters, artistic devices, language and other features; it defines the creator's identity and independence.

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In literary translation, however, accuracy can be achieved only by reflecting the writer's individual style. A translator who fails to convey style cannot claim accuracy. During translation, the creator seeks to recreate the work. The translator studies the author's entire creative activity and, where necessary, their life, point of view, place in their national literature, literary standing, the period in which the work was written, the historical circumstances represented, and national characteristics before beginning to recreate the work.

Conclusion

In conclusion, the problem of style remains one of the most significant challenges in literary translation. Preserving an author's individual style requires more than the accurate translation of words and grammatical structures; it also involves conveying the author's artistic vision, emotional expression, cultural identity, and distinctive linguistic features. The analysis demonstrates that stylistic equivalence is essential for maintaining the artistic value and authenticity of the original literary work. In translating A. Qodiriy's Bygone Days (O'tkan kunlar), particular attention should be paid to national expressions, culturally specific vocabulary, phraseological units, and the historical context of the novel. Therefore, a successful literary translator must combine linguistic competence with literary knowledge and intercultural awareness. Ultimately, the preservation of the author's individual style ensures that translated literature remains not only semantically accurate but also artistically and culturally authentic.

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