

**PROBLEMS OF TRANSLATING STYLISTIC MEANS IN THE EPISTLE
"ALPOMYSH"**

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ANNOTATION: The article presents a semantic-stylistic analysis of hyperbole and similes in the Uzbek folk epic Alpomish. At the same time, valuable ideas and observations of world and Uzbek linguists about the stylistic composition of words in the epic are analyzed.

Key words: semantics, ballada, society, hyperbolar, stylistics

АННОТАЦИЯ: В статье представлен семантико-стилистический анализ гипербола и сравнений в узбекском народном эпосе «Алпамыш». При этом анализируются ценные идеи и наблюдения мировых и узбекских лингвистов о стилистическом составе слов в эпосе.

Ключевые слова: семантика, дастан, общество, гипербола, стилистика

ANNOTATSIYA: Maqolada o'zbek xalq og'zaki ijodi bo'lmish Alpomish dostonidagi mubolag'a va qiyoslanishlarning semantik-stilistik tahlili amalga oshirilgan. Shu bilan birga, dostonda so'zlarning stilistik tarkibi haqida jahon va o'zbek tilshunoslarining qimmatli fikr va mulohazalari tahlil qilingan.

Kalit so'zlar: semantika, Alpomish, jamiyat, mubolag'a, stilistika

INTRODUCTION

Humans spend 70 percent of their lives engaging in various forms of communication, including speaking, listening, reading, and writing. It goes without saying that it is important to understand the mechanisms of interaction between verbal and nonverbal, or extralinguistic, forms of human activity.

LITERATURE ANALYSIS AND METHODS

In world translation studies, a number of scientific studies have been conducted on simile, its tools, syntactic-semantic properties and their problems, among which it is appropriate to highlight M.I. Faget, T.J. Gambell, R. Hussain, Y. Fenin, Y. Korshunova, A. Dolgova, T. Smaranda, A. Stefanovich. The English linguist E. Sommer compiled a linguistic dictionary called "Similes dictionary" of similes in the English language. The English linguist A. Gargani studied the pragmatic aspects of similes and conducted research on the distinction between

metaphors and similes. Scientific research on similes has also been successfully conducted by Uzbek philologists. In particular, N. Mahmudov and D. Khudoyberganova conducted in-depth linguistic analyses of similes and compiled a dictionary called "Explanatory Dictionary of Similes of the Uzbek Language". M. Mukarramov classified similes used in speech and identified the components involved in their formation. In particular, S. Aliyev, N. Mirzayeva, A. Hojimuhammedov, and G. Kobiljonova, studying similes in poetry in their scientific research, specifically focused on the different aspects of metaphor and simile.

RESULTS AND DISCUSSIONS

As we know, the epic poem "Alpomish" is an example of folk oral art. The epic poem has been formed and developed over thousands of years, passed down from mouth to mouth. Therefore, the similes in the epic are used based on the imagination, culture, and lifestyle of the Uzbek people. For example, in the epic poem, the beauty and grace of the daughter of Alpomish Barchinoy are compared to the moon in many places. The "moon" standard is recognized as the highest peak of beauty in our people. We often see in English-speaking nations that a woman's beauty is described as being equal to the moon. In the translation of the epic poem "Alpomish", the simile is also translated in the same form, that is, with the "moon" standard, which does not cause any problems in leaving the same impression on foreign readers:

Original: *"Yaqin keldi birday bo'lib,
Bu yurtga ovoza to'lib,
Barchin birga oyday bo'lib,"*

Translation: *"They came close to us as one, gee.
This land was filled with news soon.
Barchin looked like a full moon".*

Here, Barchin is depicted returning from the Kalmyk land with Alpomish, surrounded by his concubines. In this passage, her uniqueness and beauty are described by comparing her to the full moon. This analogy is appropriately transferred to the translation.

Merriam Webster's English Dictionary defines simile as follows: A simile is a figure of speech that compares two dissimilar objects and is expressed using the elements "like" or "as". For example: Your high-arched brows are like two war-bent bows. In this sense, it is also close to metaphor. Therefore, many linguists find it difficult to distinguish between simile and metaphor. The excellence of this dictionary is that it also provides the etymology of words and their use in various genres. For example, the dictionary mentions the use of simile in folklore and epic poetry as an extended simile to emphasize the heroic status of a character in a work.

We can compare and study the similes used in the epic poem "Alpomish" by looking at another example to see how they are reflected in the translation:

Original: *"Nomus bilan orin olib,
Kelayotir sherday bo'lib,
Dushman qolgan yerday bo'lib,"*

Translation: *"Gaining your honor and dignity showed,
Like a lion he is coming, in truth.
The foe was left like a black earth,"*

As can be seen from the excerpt from the epic, “Kelayotir sherday bo‘lib”, “Dushman qolgan yerday bo‘lib” verses translated “Like a lion he is coming”, “The foe was left like a black earth” used in the Uzbek language to make similes the affix “-day” is reflected in the translation language in the form of the auxiliary “like”. Similes arise depending on various factors such as the lifestyle of peoples, flora and fauna, culture, and geographical location. The character, appearance, and mood of the heroes in the epic are also conveyed to the reader in a more understandable and impressive way using similes. In linguistics, similes are studied in two types: 1) Individual (free) similes; 2) Permanent (permanent) similes.

Individual (free) similes depend on the author's skill and are explained by the breadth of his imagination. As for stable (permanent) similes, the standard of simile is used as a stable image formed in the imagination of a certain people. Such similes are introduced into speech like ready-made units in the language. All the similes used in the epic poem “Alpomish” can be examples of stable similes. According to M.Yokubbekova, Doctor of Philology, “Similes have an associative effect on the human imagination and imagination, forming a certain attitude towards the object of the image. There are various theoretical, scientific, popular studies on the complex nature of similes, their structural, linguistic and spiritual properties. Similes have been specially studied as a means of depiction in both literary studies and linguistics.”

Similes in Uzbek *-day*, *-dayin*, *-dek*, *-dayingina*, *-cha*, *-larcha*, *-chasiga*, *-ona*, *-omuz*, *-simon*, *-namo* suffixes like; *misli*, *kabi*, *singari*, *xuddi*, *bamisoli*, *go‘yo*, *misoli*, *baayni*, *yanglig‘* is expressed using auxiliaries and prepositions, while in English it is expressed with prepositions or conjunctions such as *like*, *as*, *as if*, *as though*, *as like*, *such as*, *as...as*. In addition, in Uzbek “*o‘xshamoq*”, “*mengzamoq*”, “*bo‘lmoq*”, “*barobar bo‘lmoq*” while verbs belonging to the verb word class such as “*to resemble*”, “*to seem*”, “*to recollect*”, “*to remember*”, “*to look*”, “*to appear*”, “*to disguise*” are used as means of simile in English.

Simile should not be confused with simple (logical) comparison. In a simile, the objects being compared belong to the same class. For example: human with human, animal with animal. In a metaphor, objects belonging to semantically different classes are compared.

Metaphor. Among the stylistic devices used in the epic poem “Alpomish”, metaphor stands out. Metaphor is derived from the Greek word “*metaphorien*” and means “*to transfer*”, “*to move*”. The use of words and expressions in a figurative sense, based on the similarity between objects and phenomena in order to give imagery and emotion to speech, is called metaphor. In our opinion, for a metaphor to occur, based on the similarity of some features of two objects or events, the name of one should be replaced by the other, and the similar object or event should be omitted. In this respect, it differs from simile. We can consider this on the example of an excerpt from the epic poem and its translation, considering the linguostylistic aspects of the original and the translation:

Original: *To‘qson g‘ajir o‘rtağa olib turibdi.
Yosh o‘g‘lonsan, bekor halak bo‘lasan,
Bekor halak bo‘lib bunda kelasan,
G‘ajirlar changida tayin o‘lasan”.*

Translation: *And ninety hawks above her go wheeling round.
Both day and night Poor creature, she thus is found!
In vain, young falcoon, you in haste have flown!*

Do you think those hawks will let her be your own?"

This passage, which is in the Karajān language, was said to dissuade Alpomish, who was coming to free the region from the oppression of the Kalmyk alps. In the original "To'qson g'ajir o'rtaq olib turibdi" and in the lines given in the translation, "And ninety hawks above her go wheeling round," we can see that ninety alps are meant. In the original text "g'ajir" and the words "hawk" given in the translation are used in a metaphorical figurative sense. Karajon figuratively expressed the strength and ruthlessness of the Toqson alp with the example of the predatory bird ghajir. It is also used in a metaphorical figurative sense in the translation with the example of the yurtqikh bird. "G'ajir" While the word is used a total of four times in the epic, we can see that it takes on a metaphorical meaning in three cases.

Synecdoche. Another means of artistic expression used in the epic poem "Alpomish" is synecdoche. Synecdoche is derived from the Greek word "synecdoche", which means "relationship", "interconnection". It is a form of metonymy, a type of transfer that consists in naming the whole (large) thing by the name of its part (small) or vice versa. There are mainly two types of synecdoche: 1) Understanding the part (small) through the whole (large) or vice versa through the part (small); 2) Understanding the multiplicity through the unity. The following passage can be taken as an example of the first type of synecdoche:

Original: *"Senday sarson bo'p yurmasman,
O'lmasam omon bermasman,
Olmay o'zbakni qo'ymasman,
Askarimni qaytarmasman".*

This passage is taken from the speech of the Kalmyk alps in response to Karajan's warning to the Kalmyk heroes not to engage in battle with Alpomish. The word "askarimni" in the line "I will not turn back my soldier." refers to the entire army through the word askar, which constitutes the army. Now let's see how the synecdoche is translated into the language of translation:

Translation: *"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 original word "askarimni" is translated into the translated language as "my troops". In Sh. Butayev's "English-Uzbek Dictionary", the word "troop" is translated as army, troop. It is clear that the translator translated the synecdoche in the original text not in a figurative sense, but in its own meaning.

We will give the following example from the epic poem "Alpomish" of the second type of synecdoche (understanding the plural through the singular):

Original: *"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 in the phrases "Qalmoq olmasin" and "Qalmoq kelar". However, we see that this is not reflected in the translation:

Translation: *"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 “Kalmoq kelar” in the original text is given in the plural form in the translation as “The Kalmyks are coming”. Although the word “Kalmoq” appears in the singular form in twelve places in the epic, expressing the plural form, it is not reflected in the translation as a synecdoche. In our opinion, the translator, adhering to the norms of the English language and taking into account the possibility of ambiguity between the singular and plural in a foreign reader, may have found it advisable to reflect the meaning of the synecdoche in the translation language.

Exaggeration. In the samples of Uzbek folk oral art, in particular, in heroic epics, the stylistic method of hyperbole is widely used to describe the physically strong, invincible heroes of the epic. Hyperbole represents a special, deliberate exaggeration, emphasis. Hyperbole, like an epithet, is built on the basis of enhancing and exaggerating the emotional meaning. In this case, the feelings and emotions of the speaker are so enhanced that, as a result, the speaker seeks to enhance and exaggerate the quality, quantity, strength of a certain object or subject in his speech. Today, hyperbole is a widespread expressive stylistic means in the process of human speech. We often express our delight in something or our anger at something through hyperbole. Because they are used so often in communication and language, they have lost their originality and have become ready-made expressions that heighten and exaggerate the speaker's emotions.

The well-known Uzbek linguist A. Hojiyev noted that “hyperbole is an exaggerated description of the characteristic features of things, events, and processes.” According to a number of other stylistic scholars, “hyperbole means exaggeration, exaggeration, and overstatement. Hyperbole is also based on figurative meaning. However, if in other types of tropes, some kind of analogy or some other object and event is understood on the basis of figurative meaning, then excessive amplification or diminution in hyperbole requires a lack of understanding in the correct sense. When using the hyperbole method, one should pay attention to the extent to which it corresponds to reality. Otherwise, instead of giving artistic color to hyperbole, it may arouse distrust in the reader.” Hyperbole is also interpreted in various literatures under other names (litotes, alliteration, hyperbole, gulluv, tablig).

The stylistic method of hyperbole is found in many places in the text of the epic poem “Alpomish”. In it, the artistic art of hyperbole is extremely intensified, exaggerated, and presented with colorful images. The difference between this epic poem and other epic poems is that it uses more hyperbole. The scale of events in this epic poem is also associated with mythical events. In many cases, the art of hyperbole is resorted to to express the superiority of Alpomish over the Kalmyk Alps. For example:

“Tikilsam quriydi daryoning gumi,

Na’ra tortsam qular qo’rg’inning timi,

Buncha so’zni lofurmagin bema’ni,

Otim Hakim, men ham Boysinning xoni”.

The quoted passage is taken from Alpomish's speech to the Kalmyk alps and their leader Kokaldosh, who had come to fly with him, their heads like a cap, their bodies like a mountain, and their bodies like a horse, swaying and swaying under the horse. How skillfully the art of exaggeration is used in the epic “Alpomish” “Tikilsam quriydi daryoning gumi,” and “Na’ra

tortsam qular qo'rg'onning timi," The verses clearly show the steadfastness of Hakimbek in his opinion, the fact that not even ninety alps, the chieftain Kukaldosh, could be an obstacle to saving Barchin from the Kalmyks, is depicted with exaggerated stylistic technique.

We will examine the extent to which the translator was able to accomplish this task in translating the stylistic method of exaggeration presented in the epic into the target language in the following examples:

Original: *"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 quatrain, we can see that one of Barchin's maids, who saw Alpomish's Boychibor riding the Kalmyk hero Karajon in the race, exaggerates the situation and exaggerates the situation. The maid's idea, "If Alpomish was not killed by enemies, why is Boychibor riding an enemy rider," is exaggerated by comparing it to "the Day of Judgment." The translator K. Mamurov translates these lines as follows:

Translation: *"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 convey the essence of the original into the target language. However, the literal translation of the English phrase "fateful day" into Uzbek means "destructive day". It is also worth mentioning that the phrase "Qiyamat kuni" has an even closer English translation as "doomsday".

Next, we will consider the translation of the exaggeration "kōz yoshi sel boldi", which is often used in the epic poem "Alpomish". Exaggerations of this nature are used several times in the epic.

Original: *"Oh tortganda ko'zda yoshim selmidi,
Bek do'stim, umidim sendan shulmidi?"*

Translation: *"When I sigh woe, my tears will run flooding,
My bek friend, is this from you I'm expecting?"*

In this example "oh tortganda ko'zda yoshim selmidi" The stylistic device of exaggeration was transferred to the translated language in the form "when I sigh woe, my tears will run flooding". By the translator "sel" An equivalent translation was created by choosing the lexeme "flood" for the translation of the lexeme.

As we noted above, "sel" Lexemal exaggerations occur in many places in the epic poem "Alpomish". We can see how the translator translated these exaggerations in the following table:

Original:	Translation:	Word by word translation:
Oh tortganda yoshim selmidi	ko'zda When I sigh woe, my tears will run flooding	Oh tortsam ko'z yoshlarim sel bo'lib oqar edi.

Sel bo'ldi qalmoq ko'z yoshi	Kalmyks' tears ran flooding	Qalmoqlarning ko'z yoshlari sel bo'lib oqdi
Esimga olsam, ko'zda yoshim sel bo'lar	When I recall tears from my eyes run flooding	Eslasam ko'z yoshlarim sel bo'lib oqar edi.
Oh urganda ko'zdan oqar selob yosh	When one sighs oh-h tears run flood-like	Oh ursa ko'z yoshlari seldek oqar edi.
Ko'zdan to'kar bunda selob yoshimni	They will make my tears pour like flood	Ular mening ko'z yoshlarimni sel kabi to'kadilar
To'karman ko'zimdan selob yoshimni	I'll shed my tears from eyes like flood	Ko'z yoshlarimni seldek to'kaman
Oh urganda ko'zda yoshim bo'lar sel	When I sigh oh, my tears run like flood here	Oh ursam ko'z yoshlarim sel kabi oqadi

It is presented in the table "sel" The analysis of translations of hyperboles with lexemes shows that the translator was able to achieve alternative in the translation of hyperboles. The combination of the lexeme "flood" with the verbs "pour", "run", "shed" used in the translation text shows that it is depicted in different styles and repetitions are skillfully avoided. In original "sel" If the noun is expressed by a word group, in order to clearly express the action in the translation meaning "to flow like a flood", the translator used an expansion transformation to form a combination of the Participle I form of the verb "flooding" with the independent verbs "pour", "run", and "shed", thus clearly conveying the semantic meaning of the original stylistic device of exaggeration.

CONCLUSION

In the epic poem "Alpomish", stylistic devices such as simile, metaphor, synecdoche and hyperbole are effectively used to enhance emotional impact and artistically depict reality. The poetic essence of these artistic means of depiction and the degree of equivalence and harmony in their translation were examined. It was found that their syntactic and semantic aspects fully or partially correspond to each other, and it was observed that the stylistic device of synecdoche was reflected in the translation in its own meaning, not in a figurative sense, with a change in form.

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