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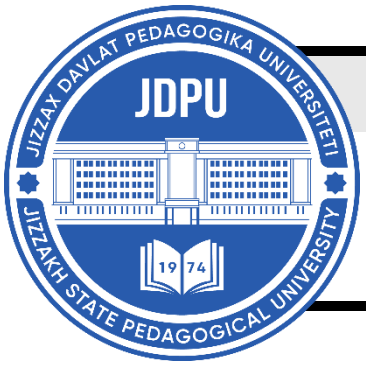

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STYLISTIC FEATURES OF TRANSLATING METONYMY: A CASE STUDY OF THE UZBEK TRANSLATION OF "AN ODYSSEY OF THE NORTH" BY JACK LONDON

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ABOUT ARTICLE

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Abstract: The primary objective of this paper is to thoroughly examine the transformations employed in the translation of metonymies in Jack London's short story "An Odyssey of The North" into Uzbek from English. The analysis compares metonymy occurrences in the source and target texts to enhance the emotional impact and establish equivalence. The literary text, translated into Uzbek by F. Abdullaev, incorporates several significant semantic-stylistic transformations. According to L.V. Solonivich's theory, the translator effectively implemented various stylistic transformations in the story. Omission, addition, and substitution were used when translating into Uzbek. Furthermore, the analysis reveals stylistic correspondence and amplification, ensuring a diverse emotional experience for the readers while also impacting the source text.

INTRODUCTION

Translation of stylistic tools in literary works presents inherent complexities due to cultural, contextual, grammatical, and expressive disparities between source and target

languages. Translators routinely encounter challenges stemming from cultural and national distinctions when working with stylistic devices. As prominent linguists advocate, it is imperative to underscore the preservation of the original image in the translated text by conveying the function of the technique rather than its technical elements. According to Nida, "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements" [12].

Metonymy represents a specialized stylistic device within literary texts, constituting an integral part of the figurative system present in poetic and rhetorical expressions that ancient Greek and Roman rhetoricians developed. According to Galperin I [1, p. 144], Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some association connecting the two concepts that these meanings represent. Metonymy primarily functions as a referential device, enabling us to use one entity to represent another. Yet, it also facilitates understanding. Take metonymy "the part for the whole", for example, where various parts can symbolize the entire entity. The specific part we select determines the particular aspect of the whole we are highlighting. Many attempts have been made to pinpoint the types of relations based on metonymy. Among them, the following are the most common: A concrete thing used instead of an abstract notion; The container instead of the thing contained; The relation of proximity, as in; The material instead of the thing made of it, as in; The instrument that the doer uses in acting instead of the action or the doer himself.

Metonymic thinking can be broadly defined as the cognitive process through which we understand and conceptualize one entity by its association with another [7, p.39]. More specifically, it involves the extraction of a well-understood or easily perceivable facet of an entity, and utilizing it to symbolize the entity as a whole, or to represent another facet or component [8, p.77]. Metonymic concepts structure not just our language but our thoughts, attitudes, and actions, and these concepts are grounded in our experience.

The translation of a literary text involves unavoidable stylistic shifts that result from interpretation. A. Popovitch unequivocally defines Stylistic Correspondence as the essential connection between a translated work and the source text (ST). This requires the translation

to faithfully reproduce the stylistic features of the original text at both the stylistic and semantic levels [14, p. 20]. Stylistic Correspondence represents the most fitting method for transferring stylistically and semantically compatible text when achieving complete linguistic invariance in the literary translation is possible. Stylistic Amplification consists of the deliberate accentuation of excess means by incorporating the translator's metaphors, epithets, or other stylistic devices that may not be present in the original text. A. Popovich categorically categorizes other types of stylistic changes in the original: stylistic substitution, stylistic substitution or inversion, stylistic typification, stylistic individualization, stylistic weakening, stylistic leveling, and stylistic loss.

When translating stylistic devices such as stylistic-semantic transformations, it is crucial to consider various transformations. The most effective ones include substitution, omission, and addition. According to Vinay and Darbelnet, omission involves making explicit content in the source language implicit in the target language, relying on the context or situation to convey the meaning [16, p. 344]. On the other hand, addition focuses on making implicit content in the source language explicit in the target language, apparent from the context or situation [16, p. 324]. These techniques are essential for achieving accurate and impactful translations.

MATERIALS AND METHODS

The text we are analyzing is the story "An Odyssey of the North" written by Jack London, first published in Atlantic Monthly in August 1899. This story was indirectly translated into Uzbek and named "Shimol Oddiseyasi" (2019) by F. Abdullaev.

The main purpose of our article is to analyze both the original and translated texts, focusing on how the translators maintained the author's style and heightened the story's emotional impact. We will use a comparative approach, employing substitution, omission, and addition as the primary method.

The primary goal of this paper is to thoroughly examine the relationship between the original and translated texts, particularly how translators incorporate stylistic devices such as metonymy into the target language. Additionally, we aim to identify the specific changes that occur in the translation process.

ANALYSIS AND DISCUSSION

After analyzing and comparing instances from English to Uzbek, we come across the occurrence of metonymy in source and target text. It has been observed that translators utilized three primary transformations: substitution, omission, and addition. There were stylistic changes and amplification during the translation process.

English Original language	***At table***, Malemute Kid baited her with the assurance of an old friend, and Prince shook off the shyness of first acquaintance and joined in. [3, p.63]
Uzbek Target language	***Dasturxonga*** o'tirishar ekan, Meylmyut Kid eski do'st sifatida unga tegajog'lik qilardi, o'zini biroz qo'lga olib Prins ham Kidga qo'shildi. [4p. 15]

Upon analyzing the first example, we can observe the use of the stylistic device known as metonymy in the idiom "at table". While the word 'table' typically refers to a piece of furniture with a flat top supported by legs (Longman Dictionary), in combination with the preposition 'at' it conveys the meaning of sitting at a table and eating a meal (Merriam-Webster Dictionary). During mealtime, it is customary for individuals to be seated on a chair, as opposed to the table, the function of metonymy here is to indicate the significance of chairs and tables in the context of dining. It is easy to notice that by substituting one thing for another, we can bring a whole bunch of vivid associations along with it. This idiomatic expression effectively portrays the act of dining and the associated furniture. Upon close examination of the target text, the translator has identified a culturally specific word that effectively conveys the same meaning as the original word. In Uzbek culture, we confidently utilize the word 'dasturxon' (meaning tablecloth) instead of "table" to describe a spread of various dishes, fruits, and delicacies. The translator has successfully achieved stylistic correspondence and equivalence. In example (2), the stylistic correspondence is expressed with the same word in different situations, and both translations employ the method of substitution.

English Original language	He of the Otter Skins ate in silence, forgotten in the merry battle; and long ere the others were done he pushed back from the table and went out among the dogs. [3, p.63]
Uzbek Target language	Boshqalar ham ko'p o'tmay ***dasturxondan*** turib, qo'lqop va quloqchinlarini kiyib uning ketidan tashqariga chiqdilar. [4, p.15)

In the third example, it is clear that the translator F. Abdullaev skillfully employed a stylistic device by condensing the word. This technique adds depth and impact to the text, making it a memorable and powerful addition. Let us delve deeper into it and discover its full potential.

English Original language	And it wasn't as if Strange One didn't know the value of sea-otter; he was an Indian of some sort, and what little he talked showed he'd been among ***white men***.
Uzbek Target language	Mister Uliss terining bahosini bilmaydi deb o'ylamay ham qo'ya qol, uning o'zi hindu bo'lsa ham, gapidan ***oqlar*** orasida yashagani bilinib turadi. [4, p.10]

In the given sentence, the term 'white' specifically denotes individuals with fair skin of European origin. It refers to people, particularly men in the story. When translated directly, "white men" would be "oq odamlar" in Uzbek. The translator intentionally omitted 'men' and added the plural suffix '-s' (-lar in Uzbek) to the adjective 'white' (oq), creating a metonymic expression. The translator skillfully conveyed the meaning through omission and metonymy, providing a clear and compelling explanation. As Newmark explains the primary purpose of omission in translation is to cater to the readership by using more general words for clarity, simplicity, and brevity, which may sometimes lead to the omission of certain words altogether [10]. According to Nida (1964), "In some cases, omission may be necessary to avoid redundancy and awkwardness, particularly when the source language tends to be redundant [11]." From a stylistic perspective, the writer did not intentionally employ any stylistic devices. However, the translator adroitly used metonymization to infuse additional emotion into the sentence's meaning. It is noteworthy that both language readers extract the same profound semantic meaning from the text.

The translator's method exemplifies the principles of 'expansion' and 'reduction' shifts, wherein the target text contains varying amounts of information compared to the source text. These shifts are recognized by different terms in literature, including 'addition' and 'subtraction' [11]; 'compensation by splitting' and 'compensation by merging' [2]; 'amplification' and 'reduction' [13, p. 17]; and 'dilations' and 'contractions' [9].

Notably, in the example that follows, the translator skillfully employed expansion to heighten the impact of the text.

English Original language	So I went on and on, through the lands which sang in the warm sunshine; where the harvests lay rich on the plains; and where great cities were fat with men that lived like women, with false words in their mouths and ***their hearts black with the lust of gold.*** [3, p.76]
Uzbek Target language	Quyosh nurlari ostida qo'shiq jaranglab turgan o'lkalarni kesib o'tdim, dalalarda mo'l hosil yetishib turgan mamlakatlarni kezdim, xotinlar singari riyokor yolg'onchi erkaklar va oltin desa jonini beradigan ***ochko'zlar*** bilan to'lgan katta shaharlarni ko'rdim. [4, p.28]

In the source text, the phrase "their hearts black with the lust of gold" pertains to the men in the great cities who are eager to acquire gold. When translated into Uzbek, this expression becomes "oltin vasvasasidan qalblari qoraygan." However, the translator, based on the description in the source text, sought to convey its meaning by incorporating the phrase 'ochko'zlar' (greedy people), which serves as a metonymy in the target language. The addition of this word by the translator has enhanced the intended meaning.

Upon examining the subsequent example, we can discern yet another noteworthy change.

English Original language	For there was much fog, and every day ***men*** were lost in the boats. [3, p.78]
Uzbek Target Language	Chunki hamma yoqni tuman bosgan, ***qayiqlar*** har kuni halok bo'laverdi. [4, p.30]

The original text does not contain any metonymy. When translated literally into Uzbek, we encounter an example like this: " Chunki tuman ko'p edi va har kuni odamlar qayiqlarda adashib qolishardi". The original text is about boats and the people in them. However, the translator omitted the word "men" and used only the word 'boat' instead, trying to describe the people inside it by putting it as the subject of a sentence. In this case, the container was used instead of the thing contained. From the instance, one can discern that stylistic amplification occurred during the translation.

CONCLUSION

The translation of the stylistic device metonymy demands the utmost attention and a deep understanding of the semantic intricacies and cultural nuances of language units by the translator. When employing a comparative stylistic method to analyze the source text

alongside its translated version through the application of transformations and shifts, we can draw the following compelling conclusions:

1) Achieving stylistic correspondence and equivalence through the method of substitution.

2) The target text undergoes stylistic amplification through the use of stylistic transformations such as addition and omission.

The translation process has the potential to create a stylistic device, as demonstrated in the article, to ensure clarity and conciseness in the sentence.

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