



STYLISTIC EQUIVALENCE IN TRANSLATION FROM UZBEK INTO RUSSIAN

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Khabibullayeva F.K.

*Associate Professor, Head of the Department
of Uzbek and Russian Philology,
Andijan Branch of Kokand University
feruza0902@mail.ru*

Abstract: *In literary translation, special importance is attached to understanding the complex relationship between two creative personalities — the author of the original literary work and the translator. Alongside differences in worldview, cultural attitudes, literary views, and aesthetic preferences, the interaction of their individual styles plays a significant role. The adequacy and artistic value of a translation largely depend on the translator's ability to preserve and convey the stylistic originality of the source text. The article examines the problem of stylistic equivalence in the translation of Uzbek literary texts into Russian on the basis of the Russian translations of Abdulla Qodiriy's novel *Bygone Days*. Particular attention is paid to lexical, figurative, emotional, and cultural elements that form the artistic individuality of the original text. The study demonstrates that omissions, inaccurate equivalents, and insufficient consideration of national-cultural semantics may significantly weaken the psychological and aesthetic effect of the translated work.*

Keywords: *literary translation, hermeneutics, adequate translation, author, translator, stylistic features, interference, stylistic equivalence, national worldview.*

Literary translation has always occupied a special place in intercultural communication. Through translation, readers gain access not only to the content of foreign literary works but also to the worldview, traditions, mentality, and emotional experience of another people. Therefore, the translator acts not merely as a linguistic intermediary but also as an interpreter of culture. The process of literary translation requires a deep understanding of the semantic,

stylistic, and emotional structure of the original text.

One of the central problems of literary translation is stylistic equivalence. Stylistic equivalence presupposes the preservation of the author's artistic manner, emotional tone, figurative system, and expressive means in the target language. It is not sufficient to convey only the factual meaning of the text; the translator must also recreate the aesthetic and psychological atmosphere



of the original. In this regard, the translator's task becomes especially difficult when the source and target languages belong to different linguistic and cultural traditions, as is the case with Uzbek and Russian.

The national color and the spirit of the era are vividly manifested in the creation of the image of Atabek in the novel *Bygone Days* by Abdulla Qodiriy. The novel occupies a special place in Uzbek literature as one of the first realistic novels depicting social life, traditions, and moral values of nineteenth-century Turkestan. It should be noted at once that in both Russian translations the general "spirit of the character" is conveyed correctly, despite certain shortcomings and inaccuracies.

Translating literary works from one language into another requires considerable effort. Ideally, the translator must possess excellent command of both languages, and only then can the original be fully rendered in the target language. A complete translation is not merely the reproduction of the text in another language, but the recreation of the world reflected in the original, with all its subtleties and shades of meaning. From this perspective, we would like to examine how the character of the novel's protagonist has been recreated in the Russian translations.

An important feature of Qodiriy's style is the close interaction between external descriptions and the psychological state of the characters. Landscape sketches, metaphors,

dialogues, and even individual lexical choices serve not only descriptive but also emotional and symbolic functions. Therefore, the omission or inaccurate rendering of even a single word may lead to distortion of the author's artistic intention.

While studying the novel *Bygone Days* ("O'tkan kunlar") in two translations, we repeatedly encountered unsuccessful choices of equivalents for certain words, as well as the unjustified omission of some original sentences that found no place in the translated texts. Such omissions often reduce the emotional depth of the narrative and weaken the national-cultural specificity of the work. To support this observation, several examples will be analyzed below.

Qodiriy's masterful depiction of the life-affirming changes occurring in nature during spring gives a unique charm to the chapter "Will You Forget Me?". The difficulties faced by the translators in recreating this picture, unfamiliar to the Russian reader, can be seen in the following landscape description.

In the original:

“Ҳозир кўклам кунлари: қирлар, тоғлар, сойлар; кўк-қизил, оқ-қора, сариқ-зангор, пушти-гўлас ва тағин аллақанча ранглик чечаклар билан устларини бежаб, қиши билан тўнггиб аранг етишкан ошиқлариға янги ҳаёт, янги умид берадилар...”

In the first translation by L. Bat and V. Smirnova:

“Spring days had come: mountains, hills, and valleys were covered with



flowers — red, white, yellow, blue, pink...”

Apparently, the translators experienced difficulties in rendering the phrase “қиши билан тўнгиб аранг етишкан ошиқлариға янги ҳаёт, янги умид берадилар” into Russian and chose simply to omit it. However, when a part is omitted, the integrity of the whole inevitably suffers. The omitted phrase metaphorically means that “spring gives new life and hope to its lovers who, frozen throughout the winter, barely managed to survive until its arrival.” Here the writer uses the word “ошиқ” (“lover”) figuratively to describe people longing for spring and tired of winter cold, dampness, and mud.

This metaphor reflects a specifically Uzbek emotional perception of spring. In Uzbek culture, spring symbolizes renewal, liberation, warmth, and spiritual awakening. Winter, by contrast, is associated with hardship and emotional oppression. Russian readers may perceive winter differently, often associating it with beauty, festivities, or romantic imagery. Therefore, without cultural interpretation, the translator risks losing the symbolic depth of the original expression.

Another omitted phrase, “ер юзини туткан чечак гиламлари устини ўпиб ялайдилар,” literally means “they kiss and lick the flower carpet.” In context, however, it is a figurative expression emphasizing the birds’ overwhelming joy at surviving winter and welcoming spring. The author thereby creates a

parallel with the emotional state of the “lovers” — people themselves.

The translators most likely avoided literal reproduction because the expression sounded unnatural in Russian. However, instead of omission, it would have been possible to use a stylistically equivalent figurative construction preserving the emotional imagery of the original. This example demonstrates that literary translation requires not only linguistic competence but also creative flexibility.

Another example:

“Узоқда кўш хайдаб юрган йигитнинг ашуласи эшитиладир...”

In the first translation:

“From afar came the song of a man driving oxen across the field...”

The translators failed to convey the emotional shock experienced by the protagonist in the original, omitting the sentence: “Бу байт деҳқоннинг оғзидан яна такрорланиб тагин тевааркни ёнғиратадир” (“The peasant repeated the verse again, and it echoed throughout the surroundings”).

The omission weakens the acoustic and emotional effect intended by the author. In the original text, the repetition of the song intensifies Atabek’s emotional suffering and creates a feeling of inevitability and tragic anticipation. Sound imagery here performs an important psychological function.

In the second translation by M. Safarov, the atmosphere of the original is reproduced more successfully, yet the emotional intensity conveyed by Qodiriy



is still not fully felt. This proves that stylistic equivalence cannot always be achieved through lexical correspondence alone; rhythm, emotional tonality, and contextual symbolism are equally important.

If the meaning concentrated by the writer in a single word is not adequately conveyed by the translator, the quality of the translation inevitably suffers.

For example:

“...сுவга тушкан нондек бўкиб бўшашиб...”

In both Russian translations, the word “раслабленный” (“relaxed”) is used. However, in the original, Atabek is emotionally crushed by his circumstances, overwhelmed by despair and inner suffering. The word “relaxed” contradicts the emotional tension of the context. A more appropriate rendering would be “broken,” “devastated,” or “despairing.”

This example clearly demonstrates the difference between literal and adequate translation. A literal equivalent may reproduce dictionary meaning but fail to convey contextual semantics and emotional nuance. The translator must therefore choose equivalents according to the artistic logic of the text rather than formal lexical correspondence.

Psychological depth in the novel is achieved not only through dialogue but also through landscape descriptions. Qodiriy does not provide a detailed biography of Atabek; instead, the uniqueness of the hero is revealed through separate characteristics

demonstrating his extraordinary personality. His politeness, intelligence, emotional sensitivity, and moral dignity become apparent through speech behavior and interpersonal relations.

For example:

“- Раҳмат, ота, бўлмаса бизга чой кайнатиб берсангиз-чи.”

In the first translation:

“Thank you, father, then boil us some tea...”

In both translations, Atabek’s tone sounds more like a polite request than an order, which successfully reflects his respectful attitude toward the servant. Such details are extremely important because they reveal the ethical and psychological qualities of the protagonist. Qodiriy intentionally portrays Atabek as a representative of progressive moral ideals and humanistic values.

The shortcomings of the translations are not limited to omissions; some translated phrases also fail to convey the atmosphere present in the original. In reality, the author intended to show Atabek’s politeness and humanity toward his servant. Such nuances are especially important in Eastern literary tradition, where speech etiquette often reflects social and moral identity.

As noted above, a translator must possess excellent command of both languages. To translate Qodiriy adequately, the translators needed not only a deep understanding of the Uzbek language and Qodiriy’s artistic mastery, but also a strong command of Russian stylistic possibilities. The translation



deficiencies discussed above demonstrate that this requirement was not always fully achieved.

An equally important issue in literary translation is the problem of interference. Under the influence of the source language, translators sometimes unconsciously transfer syntactic structures, imagery, or semantic associations into the target language, which may produce unnatural constructions. Excessive literalism often results in stylistic awkwardness and reduces the artistic quality of translation.

Atabek's courage, dignity, and self-respect are also revealed during the interrogation scene with the kushbegi. Qodiriy portrays Atabek as a man of intelligence and diplomatic wisdom:

“Мен сизнинг қиличингиз остида ўлимдан қўрқиб...”

In translation:

“I am not afraid of execution and do not intend to flatter you...”

Although the translation generally conveys Qodiriy's characterization techniques, certain nuances of national character and linguistic subtlety are lost. The translators were unable to fully reveal the wisdom and psychological strength inherent in Atabek's original portrayal.

The original phrase contains not only courage but also restrained respectfulness and diplomatic tact. Atabek carefully formulates his speech in order not to provoke aggression while preserving his personal dignity. Such shades of meaning are difficult to reproduce without deep understanding of the communicative norms of Uzbek culture.

The novel profoundly reveals the character of Atabek, endowed with sharp intellect, bravery, and moral integrity. Overall, the translators managed to recreate Qodiriy's mastery in character depiction, despite some inaccuracies and stylistic losses. Nevertheless, the analysis demonstrates that preserving stylistic equivalence remains one of the most difficult tasks in literary translation.

Thus, literary translation should be regarded not as mechanical substitution of linguistic units but as a creative act requiring cultural sensitivity, interpretative skill, and artistic intuition. The translator must preserve not only the semantic content of the original but also its emotional atmosphere, stylistic individuality, and national-cultural specificity. Only under such conditions can the translated text produce an aesthetic effect comparable to that of the original work.

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