



## **PRINCIPLES OF CREATING THE CREATIVE STYLE IN TRANSLATION**

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<b>ABSTRACT</b>	<b>KEYWORDS</b>
The purpose of the translation is to reflect the content of the original, to gain a deep understanding of the artist's style. In this case, the translator needs not only to know the meaning of the word, but also to understand the aspects of meaning in the text. The only way to determine the figurative and contextual meanings of artistic words in the work is related to knowing the author's original style.	<i>Style, author, translation, studies, scientific, translator, content, context, meaning.</i>

"Recreating style" is a term in translation studies, it is called "vossozdanie stilya" in Russian and "recreating style" in English. A number of scientific studies have been carried out in this direction in world translation studies. In particular, M. in English translation studies. Baker, T. Herman, B. Bier, N. Enquist, G. Leech, M. Short, M. Jeremy, T. Parks, J. Vinay, J. Darbelnet, M. Winters, G. Saldanha, D. Holmes<sup>1</sup> research is important in this respect.

Russian Linguistics and Translation Studies. Baymusaeva, L.A. Ter-Sarkisyan, N.P. Chepel, A. Popovich, F. Gutinger, L.S. Barkhudarov, V. Humboldt, G.N. Pospelov, G. Gachechiladze, I.A. Kashkin, Ya.I. Retsker<sup>2</sup> in the works of scientists such as, among the issues of translation theory, attention is also paid to the problems of re-creating the style.

<sup>1</sup>Baker M. Toward a methodology for investigating the style of a literary translator. – London: Target, 12 (2), 2000. –P. 241-266.; Hermans Th. The translator's voice in translated narrative. –London: Target 8(1), 2012. 23-48 p.; Boase-Beier J. Stylistic approaches to translation. –Manchester: St. Jerome, 2006. –P. 158.; Enkvist N. E. On defining style: An essay in applied linguistics. In Linguistics and style. –London: Oxford University Press, 1996. –P. 115.; Leech G., Mick Sh. Style in fiction: A linguistic introduction to English fictional prose. –London: Longman, 2006. –P. 405.; Munday Parks T. Translating style: The English modernists and their Italian translations. –Manchester: St Jerome, 2007. – P. 300.; Vinay J., Jean D. Comparative stylistics of French and English. A methodology for translation. – Amsterdam: John Benjamins, 1995. –P. 280.; Winters M. Modal particles explained: How modal particles creep into translations and reveal Translators' styles. –London: Target 21(1), 2009. –P. 74–97.; Saldanha G. Translator style: Methodological considerations. –London: The Translator 17(1), 2011. – P. 25–50.; Holmes D. I. The analysis of literary style A review. Journal of the Royal Statistical Society. – London, 1985. –P. 328–341.

<sup>2</sup>Баймусаева, Б. Ш. Проблема воссоздания стиля оригинала (на материале переводов произведений О. Бокеева, О. Сарсенбаева, С. Елубаева на русский язык). –Казахстан: док.дисс.фил.наук., 2004. –С. 168.; Тер-Саркисян Л. А. Армянский исторический роман в русских переводах. Проблема воссоздания стиля. –Казахстан: док.дисс.фил.наук., 2004. –С. 168.; Чепель Н.П. Приемы воссоздания национально-исторического колорита оригинала в переводе (на материале перевода романа а.н. Толстого «Петр первый» на английский язык) –

Uzbek translation studies there are scientific observations in the works of scientists like Salomov, N. Komilov, R. Shirinova, Dj. Buranov, N. Nizamiddinova, Ya. Egamova, N. Dosbaeva, Q. Musaev, M. Bagoeva, M. Jo'raeva, H. Yusupova, R. Kasimova, N.F. Kasimova<sup>3</sup>

Therefore, "Translation is the art of re-creating and re-interpreting the original"<sup>4</sup>. Chinese scholar Libo Huang's opinion also confirms this: "The style of the author is considered sacred in translation."<sup>5</sup> Therefore, conveying the essence of the original through translation is a great responsibility for the translator.

Being able to convey the ideological content, methodological, spiritual and artistic value of the original text in another language requires great skill. In this regard, one of the great tasks of the translator is to distinguish the uniqueness of the style in the original, to be able to preserve its aesthetic appearance, artistic content and idea in the translation. The diversity of culture, religion, languages, and mentalities certainly affect the process of literary translation. In particular, the translation of the works of English-speaking writers into Uzbek, the non-repetition of the translation style along with the original style, the study of the author's style is one of the urgent issues in modern literary studies and biography.

One of the main tasks of recreating style in translation is to preserve the means of expression of the creator. According to translation scientist A. Popovich, a stylistic character appears in the process of creating a work, and in translation, the style can be changed or recreated as these are similar or different.<sup>6</sup> In this case, it is taken into account to preserve the translator's creative image style in the translation.

According to Theo Hermann, when the discourse of a text is translated, it is considered to contain more voices than a single "voice". "...the discourse of the translated text always includes a 'second' voice, which I refer to as the translator's voice, an indicator of the translator's discursive participation. The sound can be more or less. It can remain completely hidden behind the narrator, rendering it

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Волгоград, 2010. – С. 84-93.; Попович А. Проблемы художественного перевода. – Москва, 1980. – С. 99.; Гюттингер. Ф. Язык перевода. Мастерство перевода. – Москва, 1970. –С. 4.; Бархударов Л.С. Язык и перевод (Вопросы общей и частной теории перевода). – Москва: Международные отношения, 1975. –С. 67.; Гумбольдт В. Язык и философия культуры. – Москва, 1985. – С. 373.; Послеслов Г.Н. Проблемы литературного стиля – Москва, 1970. – С. 7.; Гачечиладзе Г. Г. Художественный перевод и литературные взаимосвязи. – Москва: «Советский писатель», 1980. –С. 83.; Кашкин И.А. Ложный принцип и неприемлемые результаты. // Иностранные языки в школе. №2. – Москва, 1952. –С. 22–41.; Рецкер Я.И. Теория перевода и переводческая практика. – Москва, 1974. –С. 93.; Libo Huang. Style in translation. A Corpus-based perspective. –China, 2015. – P. 212.

<sup>3</sup>Саломов Ғ. Таржима назариясиға кириш. –Т., 1978. –Б. 5.; Ширинова Р. Олам миллий манзарасининг бадий таржимада қайта яратилиши. филол.фан.докт(Dsc) дисс.автореф. – Т.: 2017. –Б. 95.; Буранов Дж. Сравнительная типология английского и тюркских языков. – М.: Высшая школа. 1983. –С. 266.; Низамиддинова Н. Бадий таржимада муаллиф услубининг ўзига хослигини сақлаш. //Хорижий филология. – Самарқанд, 2013. –Б.103.; Эгамова Я. Асл нусхадаги қахрамонлар образини бадий таржимада қайта яратиш масалалари. филол.фан ном.дисс. –Т., 1974. –Б. 9.; Досбаева Н.Т. Бевосита таржимада бадий услубни қайта тиклаш (Америка ҳикоялари таржимаси мисолида). филол.фан.номз..дис.автореф. –Т., 2004. –Б. 68.; Мусаев Қ. Таржима назарияси асослари. – Т., 2005. –Б.102.; Бақоева М.Қ. Инглиз тилидан ўзбек тилига шерий таржималарнинг айрим масалалари. –Т.: Фан, 1994. –Б. 49.; Юсупова Ҳ.Ў. Ўзбек халқ оғзаки насри намуналарининг инглизча таржималарида миллий колоритнинг ифодаланиши (эртақлар, латифалар мисолида). фил.фан.номз. дисс..автореф. – Т.: 2011. –60 б.; Касимова Р. Ўзбек тўй ва мотам мароси фольклори матнларининг инглизча таржимасида этнографизмларнинг берилиши. филол.фан ном..дисс. –Т., 2018. –169 б.; Қосимова Н.Ф. Лисоний белги ассиметрияси ва унинг сўроқ гап таржимасида воқеланиши. филол.фан ном..дисс. –Т., 2018. –164 б.

<sup>4</sup>Мусаев Қ. Таржима назарияси асослари. –Тошкент: Фан нашриёти, 2005. –Б. 9.

<sup>5</sup>Libo Huang. Style in translation. A Corpus-based perspective. –China, 2015. – P. 212.

<sup>6</sup>Попович А. Проблемы художественного перевода. – Москва, 1980. – С. 99.

undetectable in the translated text. It emerges directly and powerfully when it breaks the surface of the text that speaks for itself.<sup>7</sup> So, in the translation, the voice of the author and the voice of the translator come together. In this case, the scientist means style by "voice".

Artistic translation, first of all, requires a creative approach to work with style, to recreate it. One of the main tasks of the translator is to understand the main features of the style. "He who does not understand and feel the style should not be engaged in translation," writes K. Chukovsky<sup>8</sup>. R. Shirinova writes: "In addition to the translator's knowledge of the language and vocabulary, his choice of text, his attitude to it and his interpretation of the original are also important. In this, of course, the level of the translator and the level of development of the literature belonging to him play a big role. But the most important factor is the spiritual-psychological closeness and methodological commonality between the author and the translator, the commonality of their worldview and mutual harmony of their pains. The mutual harmony of heartaches, which inspired the translator, moved him, opens a wide way to translate the work of art with special passion and love.<sup>9</sup> Chinese scholar Libo Huang's opinion confirms the above view: "A translation should have the same ability to translate as the original."<sup>10</sup> The opinions of N. Komilov and T. Kakhharov also confirm the above views: "It is clear that spiritual closeness is a guarantee of success in artistic translation."<sup>11</sup> Therefore, it is a basic requirement that the creator and the translator are spiritually and spiritually compatible. Only then will it be possible to fully convey the original content to the reader. Libo Huang continues his point and writes: "The style of the translation 'reworks' the style of the OT (original text. Emphasis is ours. N.X.) style." However, in their later exposition, we see their "style" in genres such as poetry, prose, etc.; (2) the text type, for example, in "narrative", "explanatory", "controversial" genres; (3) we find a combination of genres, such as the style of the author»<sup>12</sup>. This can be called the definition given to recreate the style. Because the translator develops his style based on the style of the original. Dj. Buranov writes about this: "The closest connection between translation and style occurs in artistic translation. Literary translation is a special genre of translation, in which the artistic text is distinguished by its image method, emotion, expressiveness, organization, semantic ambiguity and other specific features. The interdependence of style and literary translation is first of all manifested in the existence of one and the same object of study»<sup>13</sup>. In fact, the object of the creator and the translator is one - the artistic text. Manifestation of emotional-expressive coloring in it depends on the skill in recreating the style.

After all, the Russian scientist L.S. Barkhudarov: "The translated text can never be complete and absolutely equivalent to the original text. Therefore, when translating from one language to another, in order to minimize semantic losses, one of the types of meaning should be sacrificed."<sup>14</sup> In particular, this aspect can be observed in translation works made in the system of unrelated languages. Therefore,

<sup>7</sup>Hermans Th. The translator's voice in translated narrative. –London: Target, 1997. –P. 23–48

<sup>8</sup>Гюттингер. Ф. Языкперевода. Мастерствоперевода. – Москва, 1970. –С. 4.

<sup>9</sup>Ширинова Р. Олам миллий манзарасининг бадий таржимада қайта яратилиши. Филол. Фан. Докт(Dsc) Дисс... автореф. – Т.: 2017. –Б. 95.

<sup>10</sup>Libo Huang. Style in translation. A Corpus-based perspective. –China, 2015. –P. 212.

<sup>11</sup>Комилов Н., Қаххаров Т. Ижод елканини баланд кўтариб. // Таржима санъати (мақолалар тўплами). 4-китоб. –Т., 1978. –Б. 159.

<sup>12</sup>Libo Huang. Style in translation. A Corpus-based perspective. –China, 2015. –P. 212.

<sup>13</sup>Буранов Дж. Б. Сравнительная типология английского и тюркских языков. – М.: Высшая школа, 1983. – С. 266.

<sup>14</sup>Бархударов Л.С. Язык и перевод (Вопросы общей и частной теории перевода). М.: Международные отношения, 1975. – С. 67.

in the examples of world literature translated from English to Uzbek, the feature of preserving the essence of the artistic text takes priority. However, in the translation of detective works, the words that express a certain national mentality may not be exactly given, may be left out.

In order to avoid such situations, according to V. Humboldt: "First, it is necessary to study the characteristics of the people's way of life, customs, culture, the components of language units, and only then create an image based on feelings, and then, if possible, express it with words. possible From its initial form, the language is influenced by the signs and characters characteristic of a certain people."<sup>15</sup>

In fact, in addition to understanding the mentality of the author of the chosen work, the translator should know the features, grammatical structure, and stylistics of the original language. At the same time, it is necessary to know the traditions, customs, and culture of the nation to which the heroes of the work belong. It is known that detective works go beyond the scope of one nation and express the characteristics of several peoples. Universal aspects take priority in them. Therefore, works of this direction use universal realities.

G.N. Poslesov states that "if style were only an element of language, then every language would have its own style. At the same time, it would be possible to preserve the style in fiction, mainly in the process of translation from one national language to another. But since there is also an element of speech in the style, it is almost impossible to preserve the artist's style in an adequate translation."<sup>16</sup> In fact, differences between nations and different cultures definitely affect the artist's style. This is evident in the process of translation. It seems impossible to give an otherworldly style.

According to Kashkin: "National specific words can be fully expressed in the translated language only through a deep study of the national spirit and characteristics of the original language, the individual and psychological characteristics of the representatives of the particular nation given through this word, and the author's style in the artistic text."<sup>17</sup> The text of the detective work does not have a large number of nationally specific words. Only detective-crime words include national words with equivalents in other languages, through which one can get information about the place and people in which the detective takes place.

According to G. Salomov: "It is crucial to be able to choose lexical and phraseological tools in order to accurately convey the author's style in translation."<sup>18</sup>

The opinions of the translator scientist are also confirmed by the Russian scientist G. Retsker: "It is crucial to be able to choose lexical-phraseological tools in order to accurately convey the style of the author"<sup>19</sup>. Georgian translation theorist G. And Gachechiladze: "Not only words and phrases with semantic meaning, but also an artistic image, a stylistic element, a rhythmic element, etc., that is, an element of the creative-artistic system of the scenario, can also be an element of the text."<sup>20</sup> It is known that lexical and phraseological means show the national character of the work. Therefore, in their translation, it will be possible to preserve the author's style by providing alternatives and equivalents of such words in the translated language.

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<sup>15</sup>Гумбольдт В. Язык и философия культуры. –М., 1985. – С. 373.

<sup>16</sup>Послесов Г.Н. Проблемы литературного стиля – М., 1970. С-7

<sup>17</sup>Кашкин И.А.Ложный принцип и неприемлемые результаты. // Иностранные языки в школе. №2. –М., 1952. – С.22–41.

<sup>18</sup>Саломов Ф. Таржима назариясига кириш. –Т., 1978. –Б.5.

<sup>19</sup>Рецкер Я.И. Теория перевода и переводческая практика. –М., 1974. –С.93.

<sup>20</sup>Гачечиладзе Г. Г. Художественный перевод и литературные взаимосвязи. – М.:Советский писатель, 1980. –С. 83.

N.T. While studying American stories, Dosbaeva focuses on the issues of cultural and domestic characteristics reflected in them, their different aspects, giving specific words in the translation, restoring the national spirit in the translation.

In his opinion, in the practice of direct and indirect translation, the skill of a writer and translator is of great importance in the restoration of national identity. In the analysis of the translation of American stories, the scientist emphasizes that in the process of interpreting specific words, their methodological functions in a specific context have not been determined, and appropriate tools have not been chosen for them that can be accepted by the norms and culture of the translation language. He thinks that giving the original language realities without any explanation has caused confusion in the translation, and inappropriate use of the transliteration method in the translation has also caused some misunderstandings.

The scientist emphasizes that in the process of giving psychological actions, customs, appearance, behavioral norms, behavioral elements belonging to the original language, the national fabric of the original is broken and the work becomes Uzbek in the translation.<sup>21</sup> Therefore, when the styles of the creator and translator intersect in the translation, it becomes possible to convey the original content. In particular, two types of lexical units, expressions, and proverbs used in the language of the work are given: 1) given with equivalents in the translated language; 2) giving the content of such units.

After all, "...what kind of food a certain character eats gives an idea of his living conditions, the unnatural environment in which he fell, so it is self-evident that this important factor needs to be recreated in the translation by finding possible ways. Taking into account some similarities, for example, the fact that it is made from rice, replacing Uzbek "pilaf", Russian "rice porridge" or Russian "okroshka" with Uzbek "chalob", in addition to giving the mentioned dish an Uzbek national character, the author also sometimes intended target can also be faked"<sup>22</sup>. Therefore, the national color, lifestyle and culture of the people expressed in the work can be observed in the dishes mentioned in it. In the translation, the dishes unique to that nation should be served without any changes. First, the national spirit in the work is preserved, and secondly, a system of national realities emerges.

According to Libo Huang, the translator's style or translation style is characterized by three factors: 1) originality - the translator's style is a unique way of translation that can be distinguished from other translators; 2) orientation to the translator of both OT and TT (the text of the translation. Emphasis is ours. N.X.) is taken into account even if the specific method of the translated translation is the result of the translator's choice; 3) consistency is a specific method of translation, purposefully built in response to habitual linguistic movements or OT (original text. Emphasis is ours. N.X.), regardless of origin, maintaining consistency in all translations of one translator<sup>23</sup>.

"In works of art, the national and individual landscape of each nation is expressed through linguistic means. In order to recreate the bright national landscape of the original world in translation, the translator must be an educated, multi-talented and broad-minded specialist. Because the problem of reviving the national image of the original world in the eyes of the reader is inevitable that any skillful translator will be confused by language barriers.<sup>24</sup> Linguistic means include lexical units of each

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<sup>21</sup>Досбаева Н.Т. Бевосита таржимада бадий услубни қайта тиклаш (Америка ҳикоялари таржимаси мисолида). Филол.фан.номз..дис.автореф. –Т., 2004. – Б. 65.

<sup>22</sup>Мусаев Қ. Таржима назарияси асослари. –Т., 2005. –Б.102.

<sup>23</sup>Libo Huang. Style in translation. A Corpus-based perspective. – China, 2015. – P. 212

<sup>24</sup>Ширинова Р. Олам миллий манзарасининг бадий таржимада қайта яратилиши. филол. фан.докт (Dsc) дисс. – Т., 2017. –Б. 108.

language, national specific words, universal realities. Therefore, it is necessary for the translator to make effective use of these tools and to be a broad-minded specialist.

## The list of used literature:

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4. Xolikova N.N. Jeysms Hedli Cheyz asarlari tarjimasida leksik-stilistik transformatsiyalarning qo'llanilishi // Сўз санъати халқаро журнали. – Тошкент, 2019. – № 3. – Б. 73-78. (10.00.00; №31)
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6. Xolikova N.N. Diskurs taqdimotining tarjimon uslubini aniqlashdagi o'рни (J.H.Cheyzning "Seyfdagi pullar" asari misolida) // Наманган давлат университети илмий ахборотномаси. – Наманган, 2019. – №9. – Б. 168-174. (10.00.00; №26)
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