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**TRANSLATION DIFFICULTIES OF STYLISTIC DEVICES IN  
TRANSLATION FROM ENGLISH INTO RUSSIAN AND UZBEK  
LANGUAGES (Based on “The Da Vinci Code”)**

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Theory and Practice of Translation

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## Contents

Introduction.....	3
<b>Chapter I. General Problems of Translation visa vie Stylistic Aspect of Translation.</b>	
§-1. General Problems of Translation & Specific Problems of Literary Translation.....	8
§-2. Stylistic Aspect of Translation & Means of Information Processing in Literary Text (Fiction) .....	21
§-3. Stylistic Peculiarities of Literary Text and Translation Problems of Stylistic Devices in Literary Text.....	31
Conclusion to Chapter I.....	45
<b>Chapter II. Translation Difficulties of Preserving Stylistic Devices in Translation of Fiction. (Based on Modern Bestseller “The Da Vinci Code” by Dan Brown)</b>	
§-1. Specific Features of Dan Brown’s Modern Bestsellers.....	47
§-2. Lingua-Stylistic and Syntactic Peculiarities in “The Da Vinci Code” and Their Translation into Russian and Uzbek Languages.....	57
§-3. Comparative Analysis of Preserved Stylistic Devices in Translated Versions of the Novel “The Da Vinci Code” into the Russian and Uzbek Languages.....	70
Conclusion to Chapter II.....	82
<b>Final Conclusion.....</b>	<b>85</b>
<b>List of Literature.....</b>	<b>89</b>

## Introduction

Teaching and learning foreign languages is one of the most important tasks to be resolved by the nation if it wants to be integrated into the world community. And, traditionally the aspect of teacher's literacy in the language she/he speaks is put on the first place. Without knowing grammar and translation ways it is impossible for the translators to operate or carry out the translation process.

Islam Karimov, the President of Uzbekistan, once highlighted that "the individual is the main target of the radical transformation. A harmoniously developed generation is the basis for progress in Uzbekistan".<sup>1</sup> It is well-known that setting up a free, prosperous, democratic society is impossible without changing consciousness and that those changes can only be made through education. To accomplish this, Radical reforms of the educational system is necessary to accomplish this.

Looking forward to globalization of the market, Uzbekistan is focused on the preparation of fully trained professionals able to work at the international level. Therefore, an educational system, which is comparable to international standards at all levels, is a must. We hope this dissertation paper will contribute to translation studies in its depth and help to make clear how the translation was developed and investigated and dealt with the most prominent methodologies and linguists' contribution to it by analysis of many examples causing difficulties in translation process. Basically we try to define the level of translated and edited work, fiction work by Dan Brown with quite different author style and lingua-stylistic peculiarities.

The language, as it is known is the main tool of human communication which helps to exchange opinions and achieve mutual understanding. The world where we live today is many-sided and various. Modern world culture includes traditions and peculiarities of more than 250 countries and there are thousands of

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<sup>1</sup> И.А.Каримов. Гармонично развитое поколение - основа прогресса Узбекистана.- Т., 1997., с. 4-5.

national languages and dialects in this world. Naturally, it is impossible to learn all of them, but Interlingua communication is considered to be an integral part of the present.

From the very moment of appearance of initial languages and to the present days there are many difficulties connected with the translation, because a translator faces lots of problems besides delivering a common sense of the original text or speech. Of course, lots of things depend on functional style of the original: if it is a scientific one, the main task would be to translate the context, but while translating a fiction work it is important to preserve the form as well. In this case stylistic aspect is of no small importance.

The development of modern literary works is closely connected with the changes of genres and creating the new ones.

Native and foreign critics like Kupina N.A., Strukova T.G., Chernyak M.A., Cawelty J.G., Gannon M.B. point out the appearance of numerous works of high quality that are intended for the general public. Novels by Dan Brown go a great way for popularity around the world edited with long run and without any doubt can be considered as those very types of literary works. In terms of development of new genre forms translation requires not only accuracy and preserving the author's message, but also such a great ability to captivate and arrest the reader's attention as it occurs in works of the original language.

**Topicality** of the work sets conditions for revealing the degree of translatability of texts which, to the present, don't have any evidences and theories of the unique solution. Especially this fact concerns the literary texts that cannot be developed and studied without stylistics.

Topicality of the research work also set conditions for further development of methods of complex stylistic analysis of literary unit *original text - text in translation*.

With the help of the given analysis one can observe whether it is possible to

preserve the style in translation.

The **aim** of the dissertation paper is to research and analyze the use of stylistic devices and the correspondence of translations into Russian and Uzbek languages, author's message and stylistic peculiarity of the original.

To achieve the main aim we set up the following **objectives**:

- To overview the general problems of translation and specific problems of literary translation;
- To research the stylistic peculiarities of literary texts;
- To analyze the most important prepositions enable to reveal theoretical and methodological bases of adequacy criteria in translation;
- To choose the main lingua and stylistic devices from Dan Brown's fiction and define their types and functions;
- To analyze the stylistic devices and compare their translations into the Russian and Uzbek languages and reveal the degree of translatability and adequacy.

The **object** of the research is the work of famous writer and journalist Dan Brown "The Da Vinci Code" and its translations into Russian (by Gleb Kosov and Natalya Reyn in 2003) and from Russian into Uzbek (by Mansur Rakhimov and Burkhon Sobirov in 2007).

The **subject** of the research is to analyze lingua and stylistic devices and their peculiarities in the novel "The Da Vinci Code" and ways of their reflection in translations.

**Novelty** of the present work is defined by the choice of Dan Brown's work as before his works have never been taken for comparative and stylistic analysis neither in Uzbekistan nor abroad.

Novelty is also accepted in comparison of stylistic and lingua stylistic peculiarities of the original and their correspondence with their translations into the Russian and Uzbek languages. Though Dan Brown's works were translated into 44 languages comparative research of the original text and its translation in one of

these languages was not properly carried out.

The **methods** applied in order to achieve the research targets are: the method of linguistic analysis, classification analysis, content analysis, comparative analysis of the data, elements of the contextual and interpretive analysis. Nowadays there is the necessity of using **methods** of comparative and lingua stylistic analysis applicable to the traditional forms of prosaic and poetic works, to study new literary forms including forms of literary works catering for the general reader. The **method and theory** of our research work is based on the works of native and foreign researchers on stylistics of the Russian and English languages (Vinogradov V.V., Vinokur G.O., Galperin I.R., Tomashevskiy B.V., Scherba L.V., Arnold I.V., Zadornova V.Y., Lipgart A.A., and etc.), theoretical and practical sources on translation (Vinogradov V.V., Arnold I.V., Barkhudarov L.S., Fyodorov A.V., Retsker Y.I., Nelyubin L.L., Garbovsky N.K., Borisova L.I. and etc.).

The **theoretical significance** of the dissertation paper consists in contributing to the further development of comparative linguistic and stylistic analysis of the original literary work intended for the general reader and its translation, defining the main stylistic peculiarities typical for works of the mass literature.

The **practical value** of the work is determined by the possibility to use the research sources at lecture courses on stylistics of the English language, comparative stylistics of the Russian and Uzbek languages and also at lecture courses of modern foreign literature, to familiarize a wide number of intellectuals and just interested people with the research findings through the research work.

The research work can be used for analysis of works by modern foreign writers and the quality of their translations. The research work can be also used in propositions of teaching and methodological aids on theory of translation and general linguistics.

The **structure** of the dissertation paper. The dissertation paper consists of Introduction, two chapters, conclusions to each chapter, conclusion and containing

the list of used scientific literature, vocabularies and manuals.

Introduction contains the topicality, aims and main objectives, scientific novelty of the research work, its theoretical significance and practical value, the object and subject, sources of material are pointed out, the theoretical and methodological bases are described as well.

The first chapter deals with general problems of translation and stylistic aspect of translation. In this chapter we discuss and analyze basing on examples, specific problems of literary translation, how to perform information in literary works, stylistic peculiarities and translation problems of stylistic devices in literary texts.

The second chapter deals with the practical aspect of translation basing on Dan Brown's fiction "The Da Vinci Code". In this chapter we define specific features of Dan Brown's modern bestsellers, we discuss and analyze linguo-stylistic peculiarities in "The Da Vinci Code" and their translation into the Russian and Uzbek languages. We compare two translations of the book into Russian and Uzbek and conduct the comparative analysis of preserved stylistic devices in translated versions of the novel "The Da Vinci Code" into Russian and Uzbek languages.

The conclusion deals with the results of the research work.

The list of literature includes 86 names.

## **Chapter I. General Problems of Translation visa vie Stylistic Aspect of Translation.**

### **§-1. General Problems of Translation & Specific Problems of Literary Translation**

Nowadays in modern theory of translation it is noted that in view of the crucial role translation plays in all international communication it is surprising how seldom the role of the translator is discussed or even mentioned. Texts travel between countries, mysteriously appearing in different languages in different geographical locations.

Such description can be particularly true of non-fiction texts, but even works of fiction are often described as simply *coming out* in a target language (TL) as if there were no active agent to bring about this linguistic change.

An important thing should be noted that it was not until translation studies emerged as a discipline in the latter half of the twentieth century that the role of the translator came under some degree of systematic scrutiny. In her work on allusions in literary translation, author of *Culture Bumps*, Ritva Leppihalme describes various views regarding this role: *the translator may be regarded as anything from a mere transcoder to a highly competent and responsible professional who acts as a mediator between different cognitive environments and is capable of making choices and decisions concerning the translation*<sup>1</sup>.

On the basis of such descriptions, probably we accept that there is such concept as the role of a translator, we inherently also accept that something happens in the translation process that causes the translation to be in some respect different from the source text. First of all, a translator writes in a language that is more or less different from the source language (SL). Since no two languages are identical, we are inclined to admit that there will always be some distance between

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<sup>1</sup>Ritva Leppihalme, "Culture Bumps-Empirical Approach to the Translation of Allusions (Topics in Translation)", Channel View Publications Ltd, United Kingdom, 1997.(18-20)



the original literary work and its interpretation into another language. This distance can be characterized from various perspectives: that of the source text and culture, that of the target text and culture and that of the individual translator.

Tough the translation process might be easy to individual or professional translator but it does have some problems which every translator may face. So, relying on our general knowledge and analyzing some problems that we faced during our practical works, it is worth to define some of the common problems faced by almost all translators:

- Each person conducting the translation process should have an important skill for written communication that is the grammatical knowledge. The grammar rules and sentence formations in all languages are different. That is why when a translator comes to conduct his translating activity there should not be any grammatical error, as translators are always required to be perfect with grammar of the target language.
- Translators often face the problems related to the correct and adequate usage of words, which means lexical difference between the cultural and national word units like idioms or set phrases.
- Usually translators should have skills to translate all types of texts or speeches, because they should know a lot and they should have at least the general information of any field of social life or science to avoid difficulties while translating. Sometimes translators can face problems related to the source text. It might not be properly written or it might be incomplete, which requires from translators broad imagination and deeper knowledge.
- Sometimes, the source text may contain some abbreviations and acronyms which are unexplained, so this nuance can also cause some problems as it takes time to do research on them again.

- Another major problem is the problem of untranslatability. This problem is still on its process of investigation, because the language is developing concept and many words like neologisms cannot be translated adequately as there may be no any equivalent unit in the target language. So, in such cases the translator tries to explain them using descriptive translation.
- Sometimes cultural issues complicate the translation process. Every culture has its own traditions, habits, national realias and other cultural markers. For example, some names which they give to their native things may not be understood by people of different regions or countries.

These enumerated and quoted problems mostly precede each translator, so that is why he/she should be aware of them and always try to find a better solution for any kind of difficulty occurring while translating.

Besides the above mentioned circumstances the translator usually focuses on factors of professional methodology involved in the translation process, such as use of dictionaries, vocabularies and translation memories and programs.

According to the defined features of translations' deal with at least two different cultures involving a wide variety of extratextual factors ranging from social background and contemporary cultural climate to individual characteristics of the authors and translators concerned and their environments, translation study offers a fruitful platform for inter- and multidisciplinary approaches based on stylistics of the source and target languages. As the matter of fact, the translation studies usually focused specifically on analyzing translations of literary texts and, still more specifically, on their formal textual characteristics, they incorporate elements from stylistics, literary research and linguistics.

Among the other types of translations literary translation is considered to be the most debated one, because the development and globalization provides the

creation of different types of fictions that sometimes cause more difficulties to translate the author's message keeping the sense of the original.

According to the definition of Komissarov V.N., literary translation is the translation of fiction.

Fictions are opposed to any other literary works due to their communicative function that is artistically-aesthetic or poetic. The main aim of any fiction is to achieve an appropriate aesthetic influence, creation of the artistic figure or image. It should be said that an aesthetic orientation differentiates the artistic speech from other acts of verbal vehicle, where the informative content is considered to be on the first place and independent.

Speaking about fiction, arguments of those who insist on untranslatability assume ever greater importance where on the translation of fiction great deals of conflicting objectives are laid. These objectives were summarized by an American philologist T. Savory in his book "The Art of Translation":

**A.** The translation must render the words of the original.

**B.** The translation must render the message of the original.

**A.** The translation must be read as the translation.

**B.** The translation must be read as the original ( i.e. a reader should not have the feeling that he/she reads the translation).

**A.** The translation must reflect the style of the original.

**B.** The translation must reflect the style of a translator.

**A.** The translation must be read as text, up-dated to the original.

**B.** The translation must be read as text up-dated to a translator.

**A.** A translator has no right to add or omit something in the original.

**B.** A translator has the right to add or omit something in the original.

**A.** Poems should be translated in prose.

**B.** Poems should be translated in poems.

Some consider that it is important to correspond to the spirit of native

language and habits of the native reader; others insist that it is more important to accept another mentality, another culture and for this sake even sacrifice the native language. Compliance of the first requirement (see thesis **B**) means free translation, compliance of the second requirement (see thesis **A**) — means word for word, literal translation.

For further illustration of the situation, we should go back to the translation of the Bible. It is obvious that free translation of the sacred writing is intolerable though if we study the translation of Cyril and Methodius we will reveal that they were priests and tried to use word for word translation for the Bible. Translators of the Bible in Rome did vice versa. They strengthened impressions aimed to perform Bible stories with the help of different examples. The same situation can be observed with many translations of Shakespeare. Some translators tried to make the translation corresponding to the real view of tragedies. Many of them even changed the metres and “cut” some cues and scenes.<sup>1</sup>

Generally, poetic text sets much more difficult problems.

In famous translator M. Lozinskiy’s opinion while translating foreign poems into a native language a translator should take into account all complicated elements to find the same elements with all complications and vividness in his native language so that it could reflect the original, possessing the same emotional effect. Thus, the translator for some time should become the author, accepting his manner and language, intonations and rhythm, keeping his faith toward his native language and toward his own poetic individuality. One should always keep in mind that the translation of any famous literary work must prove its value.

Literary translation of the text requires researching, invention, resourcefulness, empathy, disclosure of creative individuality from the translator.

It is no coincidence when the best translators are usually good poets or writers even if they don’t have perfect knowledge of the original language.

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<sup>1</sup>Вайсблат, И. Искусство перевода и его проблемы// Изба-читальня [Электронный ресурс]. – Режим доступа: <http://rh.1963.ru/art.htm>

Thus, a good translator in some respect is a creator. There is an opinion that the translator's creativity compares to the actor's creative performance. It is known that the highest achievement of the actor's creativity is not a declination of playwright's thought but its embodiment. However every great actor or actress solves this problem on his/her own way that could be said about a good translator whose creativity is in distinctive interpretation of the original. Assumption of the interpretation possibility implies a variety of solving translation problems. In accordance with some authors' opinions such variety is considered to be in the original itself. In this case the translation is identified with a proper interpretation of the original, and according to the opinion of I. Leviy, the famous theorist of translation, the translation as the type of art considers a category in between the personal creativity and performance of the art.

It should be noticed that some ironic facts can prevail in translation. Sometimes even contradictory translations may not contradict to the original. For example, in Moscow in 1979 there was held an international meeting on revealing pros and cons of the translator's behavior in translation process when an author of the original text knows the language of the text in translation. K. Winston, speaking about this case when the author of the original text knows the language of the text in translation, pointed at an unusual insistence when authors require word for word translation of their original, though they themselves perfectly feel and see all mistakes and therefore see the unacceptability of the translation. A good translator usually is never afraid to deviate from the original, as according to words of V. Levik one of the famous translators: *all these deviations will supplement and develop the author's thoughts in quite new and unusual way.*<sup>1</sup>

As Goethe once said about the translation of "Faust" by young translator Gerard de Nervile, that the translator showed him this work in better way than the

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<sup>1</sup> В. В. Левик, О точности и верности. — В кн.: "Перевод — средство взаимного сближения народов", М., 1987

author himself expected. All these confirm the existence of creative features in translation process, not only literary but also in many cases of the scientific texts' translation, especially when one deals with the translation of theoretical propositions. In special literature related to translation we can reveal that even word for word translation of a scientific material can change the whole nature of its content.

Russian linguist O.E. Simyon-Severskaya in her research used as a material of her work on two comparisons of Shakespeare's "Romeo and Juliette" translated into Russian by B.Pasternak and Shcepkina-Kupernik with the numbers of aims, they were as follows: to reveal the inner meanings of style which is important in translation, to analyze translation choices made by the translators, to reveal which of those two translations was more appropriate and adequate to the original, and the matter of translator's influence was one of the main issues in this work as well. Basing on this research work we can say that the translator plays a dominant role in qualitative translation. Having chosen and analyzed the brightest examples of translation choices, transformations used by translators of the Shakespearean play, she has concluded that the translation by B.Pasternak could be considered more adequate, because it closely corresponds to the very strategy, which satisfies to the translator's main task, that is the creation of the translation which is equivalent to the original one performing the same nature or function of the original text.

There can be no argument that the translator of literary works should achieve a close relationship between the theory and practice of translation. For one thing, the choice of the principles of translation may be purely initiative because the translator necessarily takes into account such matters as the aim of the translation, the temporal and geographic gap between the creation of the source text and possible readers of the target text, the cultural gap between the original author and the reader of the translation, the kind of reader the target text is intended for, etc.

each aspect provides a problem of consideration and solution in the course of translation.

The term “literary translation” is somewhat vague. In Russian it is often opposed to the term *информативный* or *документальный перевод* the same in Uzbek *ахборотберувчи* and *хужжатли таржима* describes translation as aiming predominantly at the target language rules rather than the source language ones. The Russian term *литературный перевод* and in Uzbek *бадий таржима* would be fitting to define the method in general. This method is definitely a necessary and important instrument for different cultural traditions to communicate and should apply to translating social and political writing or fiction.

Yet there are always victories and achievements in seeking a way to transform a picture of the world into something new and comprehensible for the target culture.

In this respect, the ultimate task of translation is achievable, to certain extent. This needle-narrow pass between the impossible and achievable represents the core of literary translation, including poetic. The most important function of poetic translation is that of intercultural communication.

Formulated in basic terms, the intercultural task of poetic translation may be expressed as follows: to translate a literary work from a language to another language means to lose as little as possible of its original cultural authenticity while preserving as much possible of its intercultural value. In the other words, the aim is to reconstruct the imagery of the source text as a system into the target culture by means of the target language and literary traditions. New readers should make efforts to appreciate a foreign system of imagery but the difficulty must not dominate the translated text lest it should become dull and alien to the target culture – so that the text in the target language should make sense and bring aesthetic and emotional pleasure to the target reader.

For example, O.U. Salenko researches the problems of literary translation on the basis of the works by A.Block. He pays his much attention to translations made

by J. Stolvorty and P. France, poet and Russian philologist, because they managed to solve the problem of professional knowledge of the subject and poetic talent. The main problem of the literary translation was solved in favor of the beauty or in other words a beautiful sounding of poems. In the process of translating of Block's poems they used to replace difficult (for English language) tones, accents, steady rhythm and size, rhyme and sometimes even meanings of the original. This in translators' opinion enabled to bring equivalents of poet's works to the modern poetic practices in English the language. As a result the poems of this collection presented independent works of the year 1972. Probably, musical elements of poems were the only features that attracted translators of Block's poems and they really managed to do so, listening to the sounding of poems for several times, like in the poem "*Night, street, a lamp, a chemist's window...*" (*Ночь, улица, фонарь, аптека...*).

However, Block's *play on thoughts* was not always shown or incarnated in translations of Stolvorty and France. If we look at the last lines from "*Незнакомка*":

*-Ты право, пьяное чудовище! Я знаю: истина в вине.*

We can see that in translation these two lines lost their polysemy that definitely changed the meaning of the poem:

*-And you are right you drunken monster! I know now: there is truth in wine.*

This example confirms that attempts of creation literary translation causes the inevitable usage of translation techniques in translation.

Presumably, translation techniques used to deal with literary works necessarily include both reason and intuition, rational and emotional appreciation of the comparative qualities of the original text and its reconstruction in the target language. Generations of translators from ancient times to present day have developed and perfected many useful techniques that can be traced both in the translated texts and in translators' pronouncements about literary translation in general and about their own experience in particular. The unique school and



tradition of literary translation that has formed in the country and impressive achievements in other countries over the last three centuries provide rich and broad data for both exploration and direct usage by new generations of translators and philologists.

It is especially interesting to compare different national traditions and their attitudes when they compete in the same direction, i.e. in translating from Uzbek or Russian into English.

Literary language is highly connotative and subjective because each literary author through his power of imagination uses certain literary techniques such as figures of speech, proverbs and homonyms through which he weaves literary forms.

Many linguists tried to perform the in-depth study in this sphere. Chernyahovskaya stated that the translation process must be transferred from the unconscious one. But it did not happen in literary translation because of some objective and subjective reasons.

First of all, we can see a very weak connection between translation theory and translation activity. Anton Popovich , a famous Slovak linguist, notes the absence of the terminological accuracy in theoretical articles written by translation experts because they operate some common terms only.

A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Translator should know his native language so that it won't become some kind of a hybrid expression but vice versa, to make an expression adequate, equal to the original meaning and to please the target language (TL) as well. In this term, we propose to approach the question of the translation of literary works through close analysis of examples, not so much to evaluate the products but rather to show how specific problems of translation can emerge from the individual translators' selection of criteria.

Some examples show that only the one who by his unfortunate fate works with literature for the first time can translate the following sentence:

- *I know him as I know my ten fingers or he knows this like the palm of his hand*, using word-for-word translation

- *Я знаю его, как свои десять пальцев or ему это знакомо, как своя ладонь.*

- *Мен уни унта бармогимдай биламан or бу нарса унга кафтдек таниши.*

A Good translator of literary work and a master of his native language would translate it simply “*как свои пять пальцев*” or *мен уни беи кулдай биламан or уни жуда яхши биламан.*

Translators should always aim at the conceptual equivalent of a word or phrase, not a word-for-word translation that is not a literary translation. The definition of the original word and attempt to translate in the most relevant way should be considered.

Another example in English taken from everyday Russian:

- *You'd take to it like a duck takes to water*

Here is word-for-word translation into the Russian language:

- *Вы будете себя там чувствовать, как утка в воде.*

It is quite obvious that the translator doesn't know his language well and doesn't aware of basic rules of his profession.

The most correct version of translation would be: *как рыба в воде* but in Uzbek it will have semantically different construction: *Узингни у ерда кушдай енгил хис киласан.*

To convey the sense of the text, it is really important to translate the content from reader's point of view. Until and unless the reader understands what is being actually tried to convey. More than just translation, it is more important to convey the sense of the text and it should always be kept in mind that the original text should never be played with. And even if it is done, the meaning and the flow of the sentences should be framed in such a way that the flow of the sentence should

always be maintained in an artistic way. For example:

*-Making the horizon were the brown mountains. They were strangely shaped.*

*-Горизонт замыкали темные, причудливых очертаний горы.*

If we only tried to translate these sentences by word-for-word translation it looked like: *Горы делали, образовали горизонт, были они странных форм*, though the words are combined but the sentence in TL would not make a reader to feel the image of that description.

Another problem more than often met in translation process is the translation of set expressions, idioms, proverbs which deal with the interaction between cultures.

Russian scientists N.N. Amosova, A.V. Koonin and others have done great contributions to the field of phraseology of the English language. Professor A.I. Smirnitsky was the first scholar who paid attention to sentences that can be treated as complete formulas, such as:

*-How do you do?-Здравствуйте, or*

*-I beg your pardon!-Прошу прощенья!* and so on. The formulas discussed by N.N. Amosova are on the contrary semantically specific, e.g.

*-save your breath* which means *shut up* or *tell it to the marines*.

Very often such formulas, formally identical to sentences are in reality used only as insertions into other sentences: *the cap fits*, means *the statement is true* as in example:

*-He called me a liar.*

*- Well, you should know if the cap fits.*

Therefore we can see that master of literary translation should have a rich vocabulary of both languages.

Every performing art - acting, singing, dancing, playing an instrument - places the performer on a stage in front of an audience. Every one, that is, except literary translation, the performing of a literary work in a different language. Every

performing art has hundreds of books about the people who do it, about its history, its pains and its joys. Every one, that is, except literary translation.

The act of translating a text as one of the most complex types of speech communication is a multidimensional and multi-aspectual process dependent on a variety of linguistic and extra-linguistic factors. It should not only be perceived as an ordinary speech act but as one of the forms of interaction between cultures.

Translation is a truly multicultural event without all the balloons and noisemakers. It enriches not only our personal knowledge and taste, but also our culture's literature, language, and thought. The goal of performing a literary translation is to give the readers access to the art that gives us access to world literature. This very art exists in stylistics of all languages of the world. It assumes cultural background, cultural mentality and cultural thoughts and traditions of all nations, that basically reflected by usage of different stylistic devices in written and oral communicating process.

Practically, stylistic devices in almost all languages are similar still though their functions in speech vary. Identical stylistic devices are used differently in languages; they perform different functions and have different value in stylistic system of their language what actually explains their necessity when transformations in translation occur.

The stylistic changes are as necessary as grammatical or lexical ones. While applying some grammatical or lexical transformation in translation the translator is guided by the principle of rendering grammatical or lexical meaning. When rendering stylistic meaning of the source text a translator should be guided by the same principle – to recreate in translation the same impression that might be left by the original text.

Many scholars point out that because of its nature as a medium used across a wide variety of different communication situations in ever-changing environments,

language with its numerous geographical, cultural and stylistic varieties is in a constant state of flux. This makes language in itself a multifaceted object of study, and yet another variety of dimensions opens up when translation into another language enters the picture, where the use of style is very much important. Further we will try to define the main function and the concept *style* itself.

## **§-2. Stylistic Aspect of Translation & Means of Information Processing in Literary Text (Fiction)**

As it was in the previous paragraph, it should be added that the various situational uses of language are often characterized by using the concept of style.

While the term *style* is often associated with the distinctive way an individual use the language, an equally common approach is to categorize styles as types of discourse used by a group or groups of people and deriving from the functions of language, i.e. various types of language used in specific situations. Style may also refer to wide categories such as written and spoken language, or fact and fiction, or these main categories may be divided into subcategories depending on the purpose the language is used for in each case. What is common to all these descriptions of style is that there is always a situational context to which the lots of varieties of style are linked.

Even before the emergence of stylistics proper as a discipline, that is, the study of language and style in texts, in the 1960s,<sup>1</sup> various stylistically-oriented approaches had been applied as far back as the cultures of antiquity, though these style-related characterizations may have used other terms to refer to the stylistic aspects of a text, such as the *spirit of the text*.<sup>2</sup> An important role in the emergence of modern stylistics was played by structuralist Roman Jakobson, who, following in de Saussure's footsteps, was active in both the Russian Formalist and the Prague Structuralist movements. He also made a contribution to the study of translation

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<sup>1</sup>Wales, Katie (2001) A Dictionary of Stylistics. London: Longman.2001:269

<sup>2</sup>Boase-Beier, Jean Stylistic Approaches to Translation. Manchester: St. Jerome.2006:6

through the strong influence of Russian Formalism and Prague Structuralism on the functionalist theories of translation in the 1970s and the 1980s.<sup>1</sup> From the 1960s onwards, the study of style began to gain in importance, building on structuralist linguistics on the one hand and text-based close-reading methods of literary study on the other, developing into what Toolan refers to as a *chaotic confusion of stylistic theories* towards the end of the 1960s.<sup>2</sup>

According to these facts both the structuralist-linguistic and the text-based close-reading line of study regarded the formal features of language as important, and there was a tendency towards separating the actual visible, measurable features of language from issues such as history, background and context. This tendency to ignore all extratextual detail was subsequently criticized widely, e.g. by Burton and E. D. Hirsch, who even accused linguistic stylistics of giving form priority over meaning.<sup>3</sup> Gradually, emphasis shifted towards more comprehensive approaches based on contextualization, and, for instance, Toolan's literary-linguistic approach recommends a combination of intratextual and extratextual study, pointing out that stylistics is a useful orientation from which to approach text, particularly so when the study of linguistic features is combined with other, interpretative approaches.

Comparing thoughts of many famous scholars it became obvious that the situational use of language has led many researchers to approach issues of style through what are called the functions of language, or the purposes for which language is used.

Generally the appearance of stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are "well-formed", to use a

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<sup>1</sup> Jakobson, Roman (1960) Linguistics and poetics in T. Sebeok (ed) *Style in Language*. Cambridge MA: M.I.T. Press: 350-377.

<sup>2</sup> Toolan, Michael (1990) *The Stylistics of Fiction: A Literary-Linguistic Approach*. London: Routledge.

<sup>3</sup> Burton, Deirdre (1982) *Through Glass Darkly: Through Dark Glasses* in R. Carter (ed), *Language and Literature: An Introductory Reader in Stylistics*. London and New York: Routledge: 195-214.  
Hirsch, Eric D. (1976) *The Aims of Interpretation*. Chicago: University of Chicago Press.

dubious term, neglecting anything that did not fall under the recognized and received standards. This tendency became particularly strong in what is called descriptive linguistics. The generative grammars, which appeared as a reaction against descriptive linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

The stylistics of a highly developed language like English or Russian has brought into the science of language a separate body of media, thus widening the range of observation of phenomena in language. The significance of this branch of linguistics can hardly be over-estimated. A number of events in the development of stylistics must be mentioned here as landmarks. The first is the discussion of the problem of style and stylistics in 1954, in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated. Secondly, a conference on *style* in Language was held at Indiana University in the spring of 1958, followed by the publication of the proceedings of this conference (1960) under the editorship of Thomas Sebeok.

It should be mentioned that the problem of concept of style has been developed by American scholars as well. The stream of information grows larger every month. Two American journals appear regularly, which may keep the student informed as to trends in the theory of stylistics. They are *style* issued at the Arkansas University (U.S.A.) and *Language and Style* published in Southern Illinois University (U.S.A.).

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style.

The word *style* is derived from the Latin word 'stylus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets.

Nowadays the word *style* is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, *Style is the man himself* (Buffon), *Style is depth* (Derbyshire); *Style is deviations* (Enkvist); *Style is choice*, and the like.

We can see that all these ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make our utterances emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above

Some linguists consider that the word *style* and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication. To a very considerable degree this is true. Stylistics must take into consideration the *output of the act of communication*. But stylistics must also investigate the ontological, i.e. natural, inherent, and functional peculiarities of the means of communication which may ensure the effect sought. Archibald A. Hill states that *A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may*



*extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics*<sup>1</sup>. The truth of this approach to style and stylistics lies in the fact that the author concentrates on such- phenomena in language as present a system, in other words, on facts which are not confined to individual use. Undoubtedly all these diversities in the understanding of the word *style* stem from its ambiguity.

But still all these various definitions leave impression that by and large they all have something in common. All of them point to some integral significance, namely, that style is a set of characteristics by which we distinguish one author from another or members of one subclass from members of other subclasses, all of which are members of the same general class.

As we know, all kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view. Their use in every-day speech is remarkable for the subjective emotional colouring they produce.

It must be noted here that due to the generally emotional character of colloquial language, all kinds of set expressions are natural in everyday speech. They are part and parcel of this form of human intercourse. But when they appear in written texts their expressiveness comes to the fore because written texts are logically directed unless, of course, there is a deliberate attempt to introduce an expressive element in the utterance. The set expression is a time-honoured device to enliven speech, but this device, it must be repeated, is more sparingly used in written texts. In everyday speech one can often hear such phrases as:

*"Well, it will only add fuel to the fire"* and the like, which in fact is synonymous to the neutral: *"It will only make the situation worse."*

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<sup>1</sup> Hill, Archibald A. Poetry and Stylistics. — In: "Essays in Literary Linguistics, p. 54.

In different communication situations the language users select words of different stylistic status. There are stylistically neutral words that are suitable for any situation, and there are literary (bookish) words and colloquial words which satisfy the demands of official, poetic messages and unofficial everyday communication respectively. SL and TL words of similar semantics may have either identical or dissimilar stylistic status of the original text, by using the equivalents of the same style or, failing that, opting for stylistically neutral units, for example:

Identical ones: *a steed* – скакун – от, чонкир от;

*A foresaid* – вышеозначенный – илгари айтилган (юритилган);

*gluttony* – обжорство – очкузлик;

*to funk* – трусить – куркмок

Dissimilar ones:

*slumber* – сон – туш;

*to morn* – утро – тонг;

*to show* – менять – узгартирмок.

It must be assumed that the principal stylistic effect of the text is created, however, with the help of special stylistic devices as well as by the interworking of the meaning of the words in a particular context. The speaker may qualify every object he mentions in his own way thus giving his utterance a specific stylistic turn. Such stylistic phrasing gives much trouble to the translator since the meaning is often subjective and elusive. Some phrases become fixed through repeated use and they may have permanent equivalents in TL, e.g.:

*True love* – истинная любовь – хакикий севги;

*dead silence* – мертвая тишина – жимжидлик, сукунат;

*good old England* – добрая старая Англия – кадимий, кухня Англия.

In most cases, however, the translator has to look for an occasional substitute, which often requires an in-depth study of the broad context. When for

example, J. Galsworthy in his "Forsyte Saga" refers to Irene as *that tender passive being, who would not stir for herself*, the translator is faced with the problem of rendering the word "passive" into Russian so that its substitute would fit the character of that lady and all the circumstances of her life described in the novel. A common occurrence in English text is the transferred qualifier syntactically joined to a word to which it does not belong logically. Thus the English speaker may mention *a corrupt alliance, a sleepless bed or a thoughtful pipe*. As often as not, such combinations will be thought of as too bizarre in Russian or alien to the type of the text and qualifier will have to be used with the name of the object it refers to.

-*The sound of the solemn bells*, will become

-*Торжественное звучание колоколов*

-*The smiling attention of the stranger*, will be translated as

-*Внимание улыбающегося незнакомца*.

Note should also be taken of the inverted qualifier which syntactically is not the defining but the defined element. Such a qualifier precedes the qualified word which is joined to it by the preposition "of": "*this devil of a woman*", "*the giant of a man*", etc. The phrase can be translated to obtain an ordinary combination (a devilish woman, a gigantic man) and then translated into Russian. The translation may involve an additional element:

-*the devil of a woman* – *чертовски хитрая (умная, неотразимая и т.п.) женщина* – *ута айёр (акилли, жозибали) аёл*.

Generally, stylistically-marked units may also be certain types of collocations. Idiomatic phrases discussed above may be cited as an example. Another common type includes conversational indirect names of various objects or "paraphrases". A frequent use of paraphrases is a characteristic feature of the English language.

It is revealed that some of the paraphrases are borrowed from such classical

sources as mythology or the Bible and they usually have permanent equivalents in Russian and Uzbek:

*Attic salt* – *аттическая соль* – *аттик туз*;  
*the three sister* – *богини судьбы* – *кисмат парилари*;  
*the Prince of Darkness* – *принц тьмы* – *зимистон шахзодаси*.

Though, it should be mentioned that in the Uzbek language religion quite differs and while translation for Uzbek readers, one should remember to use only calque or transcription or descriptive translation as this language may not have the very religious concepts that are used by the religions.

Thus, there are also some words or mostly names that are purely English and are either transcribed or explained in translation: *John Bull* – *Джон Буль*, *the three R's* - *чтение, письмо и арифметика* – *укимок, ёзув ва арифметика* ; *the Iron Duke* – *герцог Веллингтон* – *Веллингтон герцоги*.

A special group of paraphrases are the names of countries, states and other geographical or political entities: *the Land of Cakes* (*Scotland*), *the Badger State* (*Wisconsin*), *the Empire City* (*New York*). As a rule, such paraphrases are not known to the Russian and Uzbek reader and they are replaced by official name in the translation. (A notable exception is "*the eternal city*" – *вечный город*–*мангу шахар*.)

It should be accepted that it is impossible to enumerate or comment all means of processing (оформление) of the information in literary text.

Further we will try to mention only some of them and will try to reveal the possibilities of their correct translations, realizing one fact that due to the existence of numerous language means, a conflict between form and content is not avoidable and this is a result of using compensation and neutralization of some important dominants of the translation. Besides the concrete text all means of translation can be considered as dominants but in translation part of them can be presented with

the limited number of lexical repetition components or during the translation of metaphor it can be impossible to preserve the main peculiarity of the image.

It is important to mention that all language means have different features, and while translating them it is necessary to remember how these or those language means can be transmitted in target language.

If we look at epithets, they are usually transmitted according to their structural and semantic features (simple and complex; the level of keeping rules of semantic coordination with a defining word; with the existence of metaphor, metonymy), according to the relevance toward the defining word and its function. As for comparisons, they are transmitted according to their structural peculiarities and stylistic coloring of its lexis; metaphors are transmitted according to their structural characteristics and semantic relations between objective and subjective plan. There are also such language means like author neologisms that are transmitted according to the existing word forming model in TL, analogous to that used by an author, preserving semantics of word components and stylistic coloring.

In texts one can also come across with such notions like phonetic, morphemic, lexical, syntactic repetitions which are usually transmitted in accordance with the possibility of preserving the quality of repetition components and the principle of repetition itself. Many English literary texts may always have various plays on words which are based on polysemy of a word or creation of the inner form. It should be noted that preserving the volume of word's polysemy in the original can help less in preserving the meaning as well; in other cases play cannot be transmitted but can be compensated by other word with the same meaning.

It should be also considered that the problem of preserving irony while translating from English is still being investigated by many scientists. Sometimes to perform irony in translation it is necessary to identify the principal of contrastive impact, comparison of incomparable that may usually cause many difficulties for a

translator unless he/she knows the ways of transmitting the same emotional coloring of the irony presented in the text.

Each translation like creative process should be noted by the translator itself, but the main task of the translator as already was said above is preserving characteristic features of the original and to create adequate and emotional impression of his translation, the translator should find the best language means: choosing synonyms, appropriate literary images and so on. Of course, all elements of the form and content cannot be performed exactly. While the translation the following can occur:

1. Some part of the material cannot be compensated that causes the reason for omission.
2. Some part of the material can be performed by different equivalents.
3. Additional material apart from the original can be included to the translation.

That is why many translations in many famous researchers' opinions can contain conditional changes comparing to the original and these changes are quite necessary to create an analogous unity of form and content basing on the material of the other language. It should be noted that the less the translator uses such changes the more adequate translation will he/she has.<sup>1</sup>

Nevertheless, many scholars still propose a way of linking overall style with linguistic detail. Style as such, to them, is merely a selection by the author from the total linguistic repertoire of a language. As far as literary style is concerned, however, they see it as the relation between linguistic form and literary function (which they define as artistic effect). They therefore propose that aspects of style are studied in order to explain this relation; linguistic form is thus rarely studied for its own sake, but merely to describe what use is made of language. In the next

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<sup>1</sup> Учебное пособие по устному и письменному переводу для переводчиков и преподавателей Института иностранных языков, Электронная библиотека, 2012, стр.40/44.

chapter we will try to analyze and study the literary style in depth and will define translation difficulties of stylistic devices.

### **§-3. Stylistic Peculiarities of Literary Text and Translation Problems of Stylistic Devices in Literary Text**

Before speaking about a literary text, we have to look at definitions of a text itself. It is well known that from the linguistic point of view there is a branch of linguistics that deals with texts as communication systems which is called *Text Linguistics*. Generally speaking it aims at describing text stylistics, grammar and pragmatics. Text Linguistics not only takes into account the form of a text but also its fitting which means the way of interpreting of an interactional, communicative context. Both the author, in this case a translator of a text as well as its addressee are taken into account in their respective, social or institutional roles in the specific communicative context.

It is also necessary to note, that in translation any linguistic unit is important to be taken into account, especially when it carries a national coloring. Basing on the translation studies it is also called intercultural communication within a literary translation.

*Text is set of mutually relevant communicative functions, structures in such a way as to achieve overall rhetorical purpose.<sup>1</sup>*

Generally, text linguists agree that text is a natural domain of the language, but researchers still differ in their perspectives of what constitutes a text. This variance is mainly due to the different methods of observations of different linguists, and thus, the definition of text is not yet concrete.

Most linguists agree to the classification into five text-types: narrative, descriptive, argumentative, instructive and comparison or contrast. Some

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<sup>1</sup> Hatim, Basil & Ian Mason: *Discourse and the Translator*, London:Longman.1990

classifications divide the types of texts according to their function. Others differ because they take into consideration the topic of the texts, the producer and addressee, or the style.

So, it is worth to dwell upon the literary text. According to I.R.Galperin its peculiarities are defined by being one of the functional styles from stylistic point of view.

*The belles-lettres style is a generic term for three substyles in which the main principles and most general properties of the style are materialized.<sup>1</sup>*

The multiplicity of definitions of style and angles of research on style mentioned in previous paragraphs offer a great deal of scope for research.

It must be assumed that literary style and literary translation are a particularly interesting subject for stylistic study, since they provide a great deal of material for interpretation of allusions, metaphors, styles within styles, and so on.

The world of fiction is the world where reality represents in some respect an author's thought and thus in literary style of speech the main role is played by the subjective moment. The whole reality around is presented through the author's imagination and view. In literary text we can see not only the world of the writer but also his feelings, emotions and thoughts.

Thus, such feeling and emotions are expressed by stylistics and style. So the problem of the significance of stylistics and style in the literary translation is a problem of today.

It should be assumed that this research is significant because some problems of literary translation connected with style are presented in it. Taking into consideration all mentioned definitions and unrevealed functions of the style, it will not be a mistake to say that style is one of the main things to pay attention to

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<sup>1</sup> Galperin I.R. Stylistics. M., 1977.,250



when we translate texts. It becomes an important issue to define the style of the text, author's style, stylistic devices before translating it.

As it was mentioned in our previous paragraphs translating the text, a person must know the features of the author, peculiarities of his language, stylistic devices he uses, especially in poetic work, vocabulary of his texts. It is obvious that a literary translation cannot be word-for-word translation because that kind of translation is very poor and will not give the readers the main idea of the author's text and it is difficult to read and to understand a translation if it is done word-for-word.

Speaking about translation it is important to say a word about such scientists as Baker M. Routledge, I. R. Galperin, V.A. Kukhareno, A.N. Morokhovsky, V.V. Vinogradov. They presented very important information concerning the translation. Their books are considered to be the most significant for the translation theory. The problem of a translation was also studied by such linguists as: V.V. Fisenko, I.M. Chepurna, O.O. Mushnina, N.M. Rudnitska, O.O. Mikhaylenko. However it should be pointed out that nobody has studied a comparison of the original text, its word-for-word translation and literary one.

As it was already mentioned, literary translation applies the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. During the act of literary translation the spirit of another culture becomes transparent, and the translator accepts and recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language. In fact, literary translation is such a work of literary translators, where an original subjective activity is at the center of a complex network of social and cultural practices. So, the imaginative, intellectual, intuitive writing of the author must be preserved in translation.

Thus, it is important for the translator to understand and feel special style of the author he translates. Using a different language from the author's the translator must reflect the author's emotions and feelings, his style and his features.

According to I.R. Galperin, stylistic problems of translation may be approached from several angles: language styles, their peculiarities, their goals and interrelation; stylistic meaning of words; stylistic devices, their nature and structure, their expressive function; foregrounding of linguistic means for stylistic purposes and its attention-attracting function.

Professors and linguists of Lancaster University Geoffrey Leech & Mick Short in their book "*Style in Fiction: Linguistic Introduction to English Fictional Prose*" while addressing literary text distinguish between authorial choices and stylistic choices. Authorial choices come under the larger concept of the authorial technique used in showing the fictional world accepted by the reader.

According to Leech and Short such authorial choices comprise:

- 1) *The degree of specification, also described by Leech and Short as descriptive focus, referring to the amount and choice of information provided by a work of fiction and corresponding to the ideational function of stylistic choice;*
- 2) *The fictional point of view, referring to the way in which the fictional world is apprehended, corresponding to the interpersonal function of stylistic choice;*
- 3) *Fictional sequencing, referring to the order of cumulative progression of fictional information and corresponding to the textual function of stylistic choice.*

In her work on *Narratology Introduction to Theory of Narrative* (2009) cultural theorist and critic Mieke Bal, points out: *It is by the way of text that the*

*reader has access to the story, and text is what is seen first.* The textual level is also the one at which the translator produces the translation, and this means that concepts of narratology are linked to the study of translation primarily at the level of linguistic choices.

It should be mentioned that a translator dealing with a source text no longer needs to make such major authorial decisions as the narrator's/focalizer's person or persons, since these have already been decided by the author.

Generally, the translation of texts relating to different functional styles of a language presents a comprehensive problem. The language style depends on the communication sphere and the aim of communication which defines the special choice of language means. These means are interrelated and form a system that is considered to be characteristic of each style. In fact, texts belonging to different styles of language assume distinctive stylistic features and thus they are easily recognizable although they may to some extent vary from language to language.

It is also very important to consider some ideas of translating literature (belles-lettres style), problems connected with translating of emotive prose and poetry and some examples of translating.

*-When she paid the coachman she took her money out of a hard steel purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time seen a metallic lady altogether as Miss Murdstone was.*

*-Расплачиваясь с кучером, она достала деньги из твердого металлического кошелька, а кошелек она хранила, как в тюрьме, в сумке, которая висела у нее через плечо на тяжелой цепочке и защелкивалась, будто норовя укусить. Я никогда до тех пор не видел такой железной леди, как мисс Мердстон.*

The translator managed to present the author's character, features, emotions and feelings of his character. Authors always use different stylistic devices and figures to emphasize something important to their mind, to show their characters as they wish them to be.

If in previous example the author used different expressions with metaphor, epithet and simile, the next example will show the emphatic effect of repetition, made up by the use of a synonymous pair and by the addition of an intensifier.

*-A policy of see no stagnation, hear no stagnation, speak no stagnation has had too long a run for our money.*

*-Слишком долго мы расплачиваемся за политику полного игнорирования и замалчивания застоя в нашей экономике.*

Another example: *Stop! Stop! Stop! Stop! Stop!*

*-Перестаньте! Сию минуту перестаньте! Да перестаньте же!*

The five-fold repetition of the word *stop*, in Thomas Hardy's story *Absentmindedness in a Parish Choir* is compensated by addition of conditional words possessing the same degree of expressiveness.

In this example, we can say that the repetition shows us strong emotions and willingness of a character, his dissatisfaction, irritation or even anger.

It should be noted that many stylistic devices are multifunctional: one and the same device may fulfill a variety of functions and produce diverse effects. These functions are sometimes not the same and may not correspond in English and in Russian. The same stylistic devices in two languages may reveal complete, partial and no concurrence at all.

In his article *Style as a Specific Problem of a Literary Translation*, Levchenko L. E. brought to our attention some examples of alliteration and other stylistic

devices. In fact, alliteration appears to be one of the fundamental features of poetry. But alliteration in prose is more frequently used in English than in Russian and cannot always be preserved. For example, it is not preserved in the translation of the concluding paragraph of Galsworthy's *Indian Summer of a Forsyte* by M.Lorie.

*-Summer –summer – summer! The soundless footsteps on the grass.*

*-Жарко – жарко – знойно! Бесшумные шаги по траве.*

It is one of the main tasks of a translator to be fully aware of the degree of expressiveness of stylistic devices used in the text. Such kind of distinction must be shown between what is stylistically trite and what is stylistically original. It especially refers to lexical stylistic devices: deliberate mixing of words belonging to different layers of the vocabulary, metaphors, metonymies, epithets, similes, etc. stylistic equivalence is a fundamental requirement.<sup>1</sup>

*-You don't have to be a history buff to enjoy historic houses in Britain but it helps.*

*-Не нужно быть историком педантом, чтобы наслаждаться посещением исторических зданий, но это помогает.*

In this example the word *buff* is a highly colloquial, if not slangy word, meaning «*a dull, slow-witted person*» (Webster III). In the translation its stylistic reference is elevated and it is rendered by a literary word *педант*.

According to Levchenko L. E., to translate poetry translator must have a sense of rhythm, rhyme or even must be a poet too. It is important to carry down to a reader the author's main ideas and feelings. And one more necessary thing is to select appropriate words, phraseological units, and stylistic devices in order to save the main idea of the poem and to save definite author's style. He notices that due to stylistics', translator must know all the stylistic devices and have sufficient vocabulary and must be aware of the usage of these stylistic devices.

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<sup>1</sup> L. E. Levchenko , Article, Style as a Specific Problem of a Literary Translation, Ukraine, 2012.

For example, there is a part of a sonnet № 142 by William Shakespeare:

*Love is my sin, and thy dear virtue hate,  
Hate of my sin, grounded on sinful loving.  
O but with mine compare thou thine own state,  
And thou shalt find it merits not reproving,  
Or if it do, not from those lips of thine,  
That have profaned their scarlet ornaments,  
And seal'd false bonds of love as oft as mine,  
Robbed others' beds' revenues of their rents...*

It is the original text. And this is word-for-word translation of the sonnet to Russian:

*Любовь - мой грех, а твоя драгоценная добродетель - отвращение,  
отвращение к моему греху, основанному на греховой любви.  
Но сравни с моим свое собственное состояние,  
и ты обнаружишь, что оно не заслуживает упрёка,  
или если заслуживает, то не из этих твоих губ,  
которые осквернили свой алый орнамент  
и запечатывали фальшивые узы любви так же часто, как мои,  
лишая чужие постели их законных арендных доходов...*

Thus, we can assume that word-for-word translation cannot be literary one, because it is even hard to read it and to understand never mind to memorize. That is why the translator should approach to translation of poems from the artistic point of view. It is important to find appropriate stylistic devices to make the image integrated and correct and to achieve proper acoustic effect with the help of phonetic expressive means and devices.

According to I.R Galperin phonetic expressive means and stylistic devices are used to provide musical effect to the poem, to emphasize author's feelings, emotions, to make poem to sound pleasant and easy to memorize.

The translators of Shakespeare can face a range of technical problems, because they have to deal with many textual cruxes, the obscure cultural allusions, Shakespeare's archaisms and daring neologisms, his contrastive use of words of Anglo - Saxon and Romance origin, his use of homely images, of mixed metaphors and of multiple imagery, the repetitions of thematic key words, the personifications, puns, ambiguities and malapropisms, his play with *y-* and *th-* forms of address, his elliptical grammar and general compactness of expression, his flexible iambic patterns, the musicality of his verse, the presence of performance oriented theatrical signs inscribed in the text, and many other features.

Further we present the example of literary translation of Shakespeare's sonnet 142 by Igor Fradkin:

*Любовь - мой грех. Святая простота,  
Ты ненавидишь этот грех открыто.  
Пусть грешен я - и ты уже не та,  
А это означает, что мы квиты.  
Уж порицать, так не твоим устам,  
Которые мне не однажды лгали:  
Любовь мы оба воровали там,  
Где ложе ненадежно охраняли...*

It is obvious that the reader will notice easily that this translation sounds perfect and easy to memorize and the author's main idea is saved in this translation. The translator used cross rhyme. So this translation is literary one.

There is one more important thing of keeping in mind the consideration of denotative phone which is necessary in case of polysemy of translation units for

choosing the correct meaning. For example, the translation of the following sentence will be different depending on situation:

*-Several new schools appeared in the area.*

If it is about appearance of new schools, then the translation can be: *В районе появилось несколько новых школ.*

If this sentence is used in meaning of fishing, then the correct translation of the word *schools* will be *косяки рыб.*

A translator's true decision will be created after considering the denotative background while transformations. Denotative or contextual verification is important in translation of proverbs that besides being quite acknowledged, always need corrections in translation to a modern language.<sup>1</sup>

We try to analyze the English proverb: «

*-There are more ways of killing a cat than by choking it with cream.*

A word for word translation into Russian will sound as: *существует больше способов убить кошку, чем дать подавиться ей сливками.*

You can see that this translation will not reflect the gist of the proverb to the Russian reader, who will understand it like killing a cat by revealing the useless cruelty. In this case, the proverb means that there are lots of ways of achieving one's goals. A peculiarity of the original meaning has its own historical roots and to many people it can be irrelevant. It is better to translate the proverb by using synonymously, for example: *не мытьем так катаньем*

As we analyzed some example of prose and poetry, it must be accepted that, stylistic devices in almost all languages are similar still though their functions in speech vary. We have already mentioned above that identical stylistic devices are

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<sup>1</sup> Измайлов А.З., Стилистические трансформации при переводе с английского языка на русский, 2007



used differently in languages, usually they perform different functions and have different value in stylistic system of their language which is explained by their necessity when transformations in translation procedures cause to happen.

It should be noted that like grammatical and lexical changes the stylistic ones are necessary as well. In the process of grammatical or lexical transformation the translator is guided by the rendering grammatical or lexical meaning. In translation while rendering stylistic meaning of the source text a translator should be guided by the principle of creating the same impression that might be left by the original text.

Usually stylistic devices are based on the comparison of primary (dictionary) meaning and that created by the contextual environment; on the contradiction between the meaning of the word given and the environment; on the association between words in the minds of the language speakers and on the purposeful deviation from existing grammatical and phonetic rules. For example,

*-Eggy trotted off like a lamb in a his-not-to reason manner, and we were alone together. (Wodehouse P.G., P. 32)*

*-Эгги удалился как ягненок, как бы говоря: «Мне нет до этого дела», и мы остались одни. (Translated by A.Y.Sergeyeva)*

In this example a complex English epithet is translated very well, keeping the norms of the Russian language.

Alliteration in Russian and English used in prose and poetry can be taken as another example as well. Alliteration performs euphonic and logical functions, underlining the link among words, especially among epithets and qualifying words, for example:

*-The ant has made himself illustrious through certain industry industrious. (O.Nash)*

In this example an attribute *illustrious* and tautological combination of *industry industrious*, related to the subject *the ant*, strengthening the connection with the latter and shows the author's ironic relation.

The usage of alliteration in prose is mostly common to the English language than to Russian. That is why it is not necessary to save alliteration in English literary prose like in the following example:

*-They way I look at it, the safe, sane, and sound policy is to keep reasonably pie-eyed till after the ceremony and then sober up by degrees during the honeymoon.* (Wodehouse P.G., P. 24)

*-Надежнее всего, на мой взгляд, будет продержаться слегка навеселе до окончания церемонии и потом, во время медового месяца, постепенно протрезветь.* (Пер. А. Я. Сергеева)

One of the main distinctive features of English prose is a wide use of different stylistic devices and tropes, and the most distributed one is a metaphor.

Preserving metaphor in translation is the main indispensable condition of adequacy. A translator in any case uses substitution or compensation of an original metaphor, for example:

*-The drain at their feet kept choking short little gulps of air and soupy water. George looked at the drain a second, as if it were speaking to him. He watched it gurgle and choke.* (Kesey K., P. 82)

In the given extract a metaphor is shown by the noun *gulp* and verbs *choke* and *gurgle*. The strengthening of the metaphor is occurred by the repetition of the word *choke*, as well as the usage of the construction added by the conjunction «*as if*». The metaphoric feature of the extract is saved in translation:

*-Решетки у них в ногах отрывистыми глотками забирали воздух и мыльную воду. Джордж посмотрел на решетку, словно она с ним*

*разговаривала. Он глядел как она глотает и давится.*(Translated by V.Golysheva)

It can be supposed that a trite metaphor is overused in speech, because trite metaphors are usually fixed in dictionaries and have lost their freshness and often turn into idiomatic phrases, like *seeds of evil; a rooted prejudice, a flight of imagination, in the heat of argument; to burn with desire, to fish for compliments.*

The translation of metaphor has been treated as part of the more general problem of untranslatability. This trend builds on the fact that metaphors in general are associated with indirectness, which in turn contributes to the difficulty of translation.

For example: ... *he was extravagantly ambitious* -- ...*он был до крайности честолюбив.* In this case the translator compensates the metaphoric epithet *extravagantly* by the expression *до крайности*, carrying the figurativeness.

The analysis of this type shows that in many cases language units of metaphoric word combinations of the original language are transformed on the basis of equivalence and according to their nominative functions they are the same, for example:

- My own house was an eyesore*
- *Мой дом был тут как бельмо на глазу;*
- Among the broken fragments of the last five minutes*
- Среди осколков последних пяти минут.*

Along with the metaphor in English literature device of metonymy is being widely used. Metonymy represents the usage of a word or a word combination in its figurative meaning based on inner and outer connection between two objects or

phenomena.<sup>1</sup>. As a rule a translation of sentences with the usage of metonymy is not so much difficult.

*-He used to sit reading in that chair and she would be opposite him on the sofa, sewing on buttons or mending socks or putting a patch on the elbow of one of his jackets, and every now and then a pair of eyes would glance up from the book and settle on her, watchful, but strangely impersonal, as if calculating something. She had never liked those eyes.(Dahl R., P. 45)*

*-Обычно он читал, сидя на этом стуле, а она сидела напротив него, на диване, и штопала носки, пришивала пуговицы или ставила заплатки на локтях его курток, и, время от времени, отрываясь от книги, на нее пристально смотрела пара глаз. Они смотрели внимательно, но как-то удивительно отстраненно, как будто выгадывали что-то. Эти глаза ей никогда не нравились. (Translated by M.Zinde)*

Transformations in this case divided the first sentence of the original into two sentences in the Russian version and metonymical usage of the pronoun *они* in the second sentence.

Sometimes a translator unreasonably makes some essential changes in a context, increasing or lowering emotional content of the original to achieve his own goals, which doesn't coincide with the professional ethics of the translator.

So, stylistic transformations while translating from English into Russian should consider a contextual background of the original work, individuality of an author's style, the peculiarity of a translating language, in terms of its stylistic norms and syntactic structure of a text.

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<sup>1</sup> Нелюбин Л.Л. Стилистика современного английского языка. - М.: ВИ, 1976. – 34 с.

## **Conclusion to Chapter I**

Looking through the specifics of translation of stylistic devices, syntactic features of literary texts, analyzing some separate language means, units we can assume that all of them in most cases depend on culture of the language. Given the observation presented in the chapter we can say that the translation from English into Russian or Uzbek quite differs due to specific peculiarities of these languages.

As it is known, the translation process requires exact and adequate performance of content, the translator is required to prevail not only the language skills but also he/she must have a broad knowledge of special terms, the theme of the material which is under translation.

It should be pointed out that the translation from the English language is considered to be quite a difficult process that requires from a specialist high creativity and professionalism. We should admit that a translator must know the terminology, the stylistics that is quite important to create a good translation. Besides the translator must be aware of a sentence structure and must have some special experience of choosing more adequate definitions of words in order to preserve the sense of the source material.

In the first chapter we have analyzed the notion of literary translation, its peculiarities, problems that translating of the text causes, the importance of stylistics in translating the text, especially in understanding and translating of stylistic and phonetic devices. We analyzed peculiarities of translation of alliteration, repetition, metaphor, synonyms and the problem of rhyming. We analyzed the importance of stylistic and phonetic devices in making the text emphatic, peculiar, emotive, interesting and easy to read. It was mentioned about difficulties of translating poetry, especially preserving its rhyming. And we presented the original text of W. Shakespeare's sonnet, its word-for-word translation and translations of this sonnet written by different authors. It was

decided that word-for-word translation is not suitable. The translator must be a poet to translate poetry in order to show the author's emotions and to make a translation interesting and easy to read and to remember.

We have also analyzed some examples of prose and poetry, and we found out that stylistic devices in almost all languages are similar still though their functions in speech can be different. We revealed that identical stylistic devices are used differently in languages; usually they perform different functions and have different value in stylistic system of their language which is explained by their necessity when transformations in translation procedures cause to happen and sometimes even translators make some changes while translating stylistic devices only to avoid word-for-word and inadequate translation.

In the next chapter we are going to define some specific features of Dan Brown's modern bestsellers, lingua-stylistic and syntactic peculiarities in "The Da Vinci Code" and their translation into the Russian and Uzbek languages, and also on the basis of the given material we will try to conduct a comparative analysis of preserved stylistic devices in translated versions of the novel "The Da Vinci Code" into the Russian and Uzbek languages.

## **Chapter II. Translation Difficulties of Preserving Stylistic Devices in Translation of Fiction. (Based on Modern Bestseller “The Da Vinci Code” by Dan Brown)**

### **§-1. Specific Features of Dan Brown’s Modern Bestsellers.**

The current research work is based on the work written by American author of thriller fiction Dan Brown. All works by Dan Brown are books intended for general public or in other words they are called *bestsellers*. Usually such works despite the other ones can have an impact on every reader by its bright and vivid expression. Presumably, one of the most attractive features of his bestseller “The Da Vinci Code” (2003) is the abundance of mystery and complexity of the plot lines based on allusions to known fundamentals. This very fact makes the novel an interesting research object for this linguistic study of different stylistic and linguo-stylistic features.

The novel under the question deals with the quest of an ancient mystery solution. Louvre curator and Priory of Sion Grand Master Jacques Saunière is fatally shot one night at the museum by a man named Silas, who is working on behalf of someone known only as the Teacher, who wishes to discover the location of the “keystone,” an item crucial to the search for the Holy Grail. After Saunière’s body is discovered in the pose of the Vitruvian Man, the police calls a Professor from Harvard Robert Langdon, who is in town on business. Police Captain Bezu Fache tells him that he was summoned to help the police decode the cryptic message of Saunière during the final minutes of his life. The note also includes a Fibonacci sequence, left as a code. Langdon explains to Fache that the pentacle Saunière drew in his own blood represents an allusion to the goddess and not “devil worship”, as Fache believes.

A police cryptographer, Sophie Neveu secretly explains to Langdon that she is Saunière’s estranged granddaughter, and that Fache thinks Langdon is the

murderer, because of the note her grandfather left saying to “find Robert Langdon”, which Fache had erased prior to Langdon’s arrival. In the safe deposit box they find the keystone: a cryptex, a cylindrical, hand-held vault with five concentric, rotating dials labeled with letters that when lined up properly form the correct password, unlocking the device. If the cryptex is forced open, an enclosed vial of vinegar ruptures and dissolves the message, which was written on papyrus.

Langdon and Neveu take the keystone to Langdon’s friend, Sir Leigh Teabing, an expert in the Holy Grail. There, Teabing explains that the Grail is not a cup, but the tomb containing the bones of Mary Magdalene. The group then flees the country in Teabing’s private plane, on which they conclude that the proper combination of letters spell out Sophie’s given name, “SOFIA.” Opening the cryptex, they discover a smaller cryptex inside it, along with another riddle that ultimately leads the trio to the tomb of Isaac Newton at Westminster Abbey. During the flight to Britain, Sophie reveals that she secretly witnesses a spring fertility rite conducted in the basement of her grandfather’s country estate. Langdon explains that what she witnessed was an ancient ceremony known as Hieros gamos or “sacred marriage”.

By the time they arrive at Westminster Abbey, Teabing is revealed to be the Teacher for whom Silas is working. Teabing wishes to use the Holy Grail, which he believes is a series of documents establishing that Jesus Christ married Mary Magdalene and bore children, in order to ruin the Vatican. He compels Langdon at gunpoint to solve the second cryptex’s password, which Langdon realizes is “APPLE.” Langdon secretly opens the cryptex and removes its contents before destroying it in front of Teabing. Teabing is arrested by Fache, who by now knows that Langdon was innocent.

The final message inside the second keystone leads Sophie and Langdon to Rosslyn Chapel, whose docent turns out to be Sophie’s long-lost brother, and the guardian of Rosslyn Chapel, Marie Chauvel, who is Sophie’s long-lost



grandmother. It is revealed that Sophie is a descendant of Jesus Christ and Mary Magdalene.

The real meaning of the last message is that the Grail is buried beneath the small pyramid directly below the inverted glass pyramid of the Louvre. It also lies beneath the “Rose Line,” an allusion to “Roslyn.” Langdon figures out this final piece to the puzzle in the last pages of the book, but he does not appear inclined to tell anyone about this.

It should be mentioned that nowadays in linguistics great attention has been paid to the influence of the Bible on culture, language, literature, and modern discourse. During the Soviet era religious texts were only used in religious schools, and clearly recognizable biblical forms were not allowed in the discourse or functioned as “folk wisdom”. In the West, the tradition of using Biblicisms in texts of culture and discourse was not interrupted. Most Biblicisms are imagery, their expressiveness, as well as sustainable maintenance was reserved for the fragments of the Bible and allowing significant savings of text, use the data to cause the phenomena of precedent as a means of argumentation in discourse. In the Western tradition it is recognized that an appeal to the Bible makes it fundamentally institutional and authoritative. Biblicisms are considered to be precedent phenomena – texts or fragments thereof that are important in the cognitive and emotional way, have spiritual value for one person, and stay in the cultural memory of many people.

Our research work’s practical part is devoted to the analysis of stylistic devices in Dan Brown’s novel *The Da Vinci Code*. The choice of this theme was determined by the popularity of this best-selling novel on the one hand, and absence of any linguistic research of it on the other hand. Although the novel is a worldwide bestseller, it was considerably criticized. Yet the novel provides a suitable background for the study of precedent texts as used in fiction, as well as tracing different types of stylistic and lingua stylistic peculiarities.

One of the main features of Dan Brown's works is the combination of different styles of speech. The unusual selection, combination and organization of language means shown by various functional styles and speech genre in his works depend on two main themes, they are: mystery and adventure. The different choices of lexical and syntactical stylistic means are used in his works.

Dan Brown's style is distinguished by active use of terms. Terms in his works add to narrations seriousness and depth showing the truth of stated facts to the reader. Since those statements are correlated with many other spheres of knowledge, the author uses different terms, related to different fields. In some cases the author uses Latin and French terms. The translators of his books usually do not translate them and leave them as foreign words or borrowings in the TL. It should be noted that foreign words used in the original texts can be preserved or lost. Preserving foreign words translators either comment with footnotes, translations with footnotes or just leave them without any description. Lost foreign words are usually translated ones. In the work *The Da Vinci Code* foreign words are not lost or omitted.

In his works Dan Brown quite often shows the definitions of terms in the very text where they are used and this in its turn makes a translator's task much easier and provides an adequate translation. For example,

– *The cryptex. A portable container that could safeguard letters, maps, diagrams, anything at all. Once information was sealed inside the cryptex, only the individual with the proper password could access it.*

– *Криптекс. Портативный контейнер, способный защитить письма, карты, диаграммы, да что угодно, от постороннего глаза. Информацией, содержащейся в криптексе, мог воспользоваться лишь человек, знавший пароль доступа.*

In Uzbek translation this very description was just omitted, though it is not correct as the main task of translator is to translate the text and he/she doesn't have right to omit such important facts.

We should pay our attention to the following example as well:

*–Nowadays the term pagan had become almost synonymous with devil worship – a gross misconception. The word's roots actually reached back to the Latin paganus, meaning country-dwellers. ... In fact, so strong was the Church's fear of those who lived in the rural villes that the once innocuous word for 'villager' – villain – came to mean a wicked soul.*

*– Ведь в наши дни «язычник», или «языческий», стало почти синонимом поклонения дьяволу, что совершенно неверно. Корни этого слова восходят к латинскому paganus, что означает «обитатели сельской местности». ... И Христианская церковь настолько боялась этих многобожников, живших в деревнях, «villes», что производное «villain», то есть «живущий в деревне», стало означать «злодей».*

*–Ахир бизнинг замонимизда мажусий ёки мажусийлик сузлари шайтонга сигиниш дея талкин килинади, аслида бу нотугри. Мажусий атамасилотинча paganus сузидан келиб чиккан булиб, «кишлок жойларда яшовчилар» маъносини билдиради. Мажусийлар кишлок ваурмонларда яшар, бир неча бутлардан ташкари, табиат кучларию ходисаларига сигинар эдилар. Насроний черкови эса бундай куп худоликдан шундай куркар эдики, мажусийларни ёмонотлик килишига бор кучини аямади.*

In this example we can see that the translation of strange linguistic explanations of word-formative and etymological character where they have Latin words as well undoubtedly causes some difficulties for translators of Russian and especially Uzbek ones. In order to preserve the semantics of the given fragment, the translator preserves either Latin or English word in the Russian translation.

However in Uzbek translation only one Latin word is preserved and other concerning the meanings of the word *villager* are simply omitted.

In the book there are also many polysemantic terms and also non-term words. The use of the latter in translation can cause difficulty for a reader's understanding. For example,

*-And Mr. Langdon's refusal to speak publicly about his unusual role in last year's Vatican conclave certainly wins him points on our intrigue-o-meter'.*

*– Отказ мистера Лэнгдона рассказать средствам массовой информации о своей необычной роли в прошлогоднем совещании в Ватикане определенно помог ему набрать очки в борьбе за вхождение в первую десятку интриганов.*

*-Жаноб Лэнгдон утган йили Ватиканда булиб утган йигилишдаги гайриоддий роли хакида оммавий ахборот воситаларига гапиришдан бош тортганди. Бу эса унинг «кизикарли шахслар» унталигига киришига анчагина кул келди.*

We can see that the reader may not understand what kind of conclave was hold in Vatican. As for the translations we can see that both translators managed to preserve the message but it should be noted that Uzbek translators added a bit own information and the word *intrigue-o-meter* was not properly translated, in our opinion it would be better to say «*эътиборни тортувчи шахслар*»

The usage of abbreviations can be also noticed in the writer's works. They also used to persuade the reader by the reliability and confidence toward the facts stated. It can be added that the mysteriousness of his works is backed by the use of abbreviations.

Such abbreviations like MP3, GPS, AKG serve as tools of time, that is they create an atmosphere of modern technological society. The translator usually omits

such abbreviations to preserve the semantics of context in general, but at the same time he breaks the author's message.

For example, *college kids sleeping on backpacks and zoning out to their portable MP3 players ...*

– ... группа сонных юнцов, учащихся какого-то коллежа – одни вповалку спят на рюкзаках, другие слушают музыку по плеерам.

-...саргузаитталаб ешлар-айримлари рюкзакларини ёнбошларига куйганча уйкуни уришар, колганлари плеерни вараглатиб мусика тинглашарди.

In this work we can also see the usage of lexical and syntactic repetitions as means of expressive transformation of heroes' conditions. Translators in many cases keep the author's method, dealing in this respect with some lexical and grammatical transformations without breaking the brightness of the image of the narration.

Repetitions in Dan Brown works differ according to their compositional principle and achieving aim due to them. There are simple lexical repetitions which perform the functions of enhancement and gradation, as well as anaphora. The author's desire of expressiveness in some cases can bring to pleonasm, which means 'the use of more words than necessary', such as *a tiny little child*. The redundancy is used for the purpose of emphatic performance. It is usually characteristic of performing inner speech of heroes and usually used in place description and lifetime. For example:

–*Confused, she stood a moment and listened. The only sound she heard was the cool Normandy air letting out a low moan as it swirled through the valley. No music. No voices. Nothing.*

– Софи стояла и прислушивалась. Но единственным звуком, достигавшим ее слуха, было жалобное стонущее завывание холодного ветра, гулявшего по долинам Нормандии. Из дома не доносилось ни звука. Ни музыки. Ни голосов. Ровным счетом ничего.

–У диккат билан теварак-атрофга кулок тутди: водий буйлаб эсаетган шамолнинг увиллашигина кулокка чалинарди. Уй ичида эса тик этган товуш йук. На мусика садоси ва на одамлар овози.

The lexical repetition is used by the author as a tool of compositional construction of super-phrasal unity, it means that such kind of repetition connect different chronologic speech segments.

We can say that the main peculiarity of using repetitions in the book consists in combining them with other style-forming tools, for example, by the usage of abbreviations and parallelisms and also within the combination of different types of repetitions.

Permanently used foreign words in the book in many cases are preserved and explained by translators with the help of special footnotes. Such foreign words concerning etiquette forms of addressing are usually not translated and don't have any explanations, for example *signore*, *scusi*. Usually a translator preserves a foreign word from the original text without translation or explanation in that case, when heroes of a novel themselves explain the meaning or give the translation of their own. Sometimes Dan Brown's main characters do not immediately present or express the meaning of foreign words in English adequately. It happens in that case when the author tries to complicate the clue of any secret and mysterious information. Uncertainties of the meaning, complicated arguments make the translator to refer to the footnote and give explanations or historical background. For example,

–*'The president was Franklin D. Roosevelt. Wallace simply told him Novus Ordo Seclorum meant New Deal'*.

– *Президентом в то время был Франклин Делано Рузвельт, и Уоллес сказал ему, что слова «Novus Ordo Seclorum» означают не что иное, как «Новый курс»\*. \*Новый курс – экономическая политика президента Ф.Д. Рузвельта, направленная на смягчение последствий экономического кризиса 1930-х гг. («Ангелы и демоны»).*

Foreign words are usually translated into the Russian language when they refer to names of positions of military ranks or if their preserving will not be clear to the reader and its explanation will seem strange. Translators do not use omission of foreign words. Either in translation texts or in original ones almost all foreign words are distinguished graphically.

The revealing of genre form of the given novel is based on the explanation of genre by famous Russian scientist L.L Nelyubin: «Genre of text is a group of verbal texts differentiated by their common structure, variety and the usage in one-type communicative texts»<sup>1</sup>.

The genre of Dan Brown's novels are included by the critics to such genre forms like thrillers, spy stories, crypto stories, mystery-detective fiction stories, conspiracy fiction crypto stories and even thrillers for intellectual readers. Such multiple choices of genres concerning his novels can be explained by connection of several genres and styles by Dan Brown.

So, it can be said that Dan Brown's novels contain different genres and that is why while reading his books it is difficult to define whether they have features of detectives or historical, fiction stories.

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<sup>1</sup> Нелюбин Л.Л., Хухуни Г.Т. История и теория зарубежного перевода. Изд. 3-е. - М.: Изд-во МГОУ, 2003. – 144с.

Brown himself in his website counters these criticisms by underlining that *The Da Vinci Code* is fiction, and placing the responsibility on the readers to determine what is true:

*"While it is my belief that some of the theories discussed by these characters may have merit, each individual reader must explore these characters' viewpoints and come to his or her own interpretations"<sup>1</sup>.*

Even if Brown was correct in placing the responsibility on the readers, the reality is that a very large number of readers would be ill-equipped to read the novel critically, for at least the following reasons:

- There is a disturbing inability in our culture to tell fact from fiction. Perhaps, as Malcolm Muggeridge<sup>2</sup> suggested, this is partially a result of mass media's efforts to *"present fantasy in terms of reality and reality in terms of fantasy."*
- Many people are inexcusably ignorant about what the Bible says. Even many educated individuals, who consider themselves to be widely read, have very poor biblical literacy.

The novel has been criticized for the mediocrity of the prose and the lack of development of the characters, and is thus generally recognized as a piece of *"popular"* or *"pop historical"* fiction rather than literature. It can be contrasted, for example, with Umberto Eco's novel *Foucault's Pendulum*, which also includes references to ancient secret societies, descriptions of classical architecture and art, and a quest that follows obscure clues. Even in translation, Eco's novel is more literary than Brown's.

From the way the *Da Vinci* scenes are set up, one can't help but suspect that the author had the eventual movie in mind as he wrote it. That film version was released in the spring of 2006

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<sup>1</sup> Dan Brown website

<sup>2</sup> Thomas Malcolm Muggeridge (1903-1990), English journalist, author, media personality and satirist.



## **§-2. Linguo-Stylistic and Syntactic Peculiarities in “The Da Vinci Code” and Their Translation into Russian and Uzbek Languages**

First, to further analysis of our research work, it is necessary to say a few words about linguo-stylistics. Generally, stylistics, sometimes called linguo-stylistics, is a branch of general linguistics. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. In other words, linguo-stylistics deals with the language tissue of a text, with centers on connotative meanings that can be derived from language means themselves; focuses on identifying expressive means and stylistic devices and their interpretation.

Analyzing syntactic peculiarities of Dan Brown’s fiction we can see that in most cases they are conditioned by specifics of genre. Genre of fiction had a great impact on the whole characteristics of style of *The Da Vinci Code*: first of all the book is intended for mass readers. The author’s main task in keeping a reader’s attention is to make his work more interesting, entertaining, intriguing and accessible, affectively impressive. The language of fiction is usually focused on oral speech since it is necessary to preserve the style of narration.

In the book *The Da Vinci Code* we can find several types of transposition. Transpositions are mostly seen in affirmative and interrogative sentences. In this case an affirmative declarative syntactic structure reconsidered as an interrogation. Besides showing emotional conditions of characters, this method strengthens a feeling of mysteriousness and excessively involves the reader to the process of solving different mysteries. In translation of the novel “Angels and Demons”<sup>1</sup>

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<sup>1</sup> Dan Brown, “Angels and Demons”, 2001, another mysterious work with almost the same genre as “The Da Vinci Code”

those fragments with transpositions of affirmative structures of the original are usually omitted in translated versions. Such method may bring to the breach of an emotional atmosphere of speech fragmentation. An adequate translation in the “Da Vinci Code” can be found in the Russian translation, where rhetoric questions mostly used, in those cases, where a transposition of an affirmative sentence into an interrogative one was carried out for emphatic purpose. But in Uzbek translation the translator used the general question with some elements of suspicion. For example,

*–For several seconds, Langdon stared in wonder at the photograph of Sauniere’s postscript. P.S. Find Robert Langdon. He felt as if the floor were tilting beneath his feet. Saunière left a postscript with my name on it? In his wildest dreams, Langdon could not fathom why.*

*– В течение нескольких секунд Лэнгдон смотрел на снимок с постскриптумом Соньера. Найти Роберта Лэнгдона. Казалось, пол уходит у него из-под ног. Соньер оставил постскриптум, где указал мое имя? Нет, это просто в голове не укладывается!..*

*–Лэнгдон ёзувга аллаканча вақт тикилиб колди. «Роберт Лэнгдонни топинг...». У уйлаб уйига ета олмасди: бундай ёзув колдиришига Соньерни нима ундади экан? Сабабини хатто тасаввур хам қилиш қийин.*

Translations of this extract show how translators tried to make it such emotionally expressive like it is done by the author. We can see that in order to show the abstract pauses used by the author, translators used to express them by using quotation mark and three dots. We can see that both translators managed to transmit the sense of author’s thoughts. However it should be also noted that the Uzbek translator used quite simple expression *У уйлаб уйига ета олмасди* for the Russian *пол уходит у него из-под ног*. In the original and in the Russian translation metaphoric expressions are used but in The Uzbek translation this was

nor preserved and even another equivalent for the situation described was neither presented in the Uzbek version. In our opinion the Uzbek translator could use such expressions like: *куз унги коронгилашиб кетди* . There are some differences in the Uzbek translation of the sentence: *In his wildest dreams, Langdon could not fathom why* and in the Russian: *Нет, это просто в голове не укладывается*. The translator used: *Сабабини хатто тасаввур хам қилиш қийин*, comparing with the Russian translation we can notice that the Uzbek translation is less expressive, and probably because the translator used less words to present the real feeling of confusion and fear of the main character, in our opinion, it would be better to say: *Бунинг сабабини тушуниб етиш Лэнгдоннинг тушига хам қирмаган эди*. Such translation would be close to the original on the one hand and on the other hand the emotional atmosphere of what the author wanted to show would be adequately preserved in the Uzbek version as well.

But we can see that generally, in Russian and Uzbek translations adequacy is preserved in translating deliberate questions, in other words they are called rhetoric questions.

In the novel we can also find some cases where an interrogative sentence is reconsidered into exclamation. Any transposed structure is shown by the author with the usage of exclamatory mark, but in translation we can see both exclamatory and question marks. Dan Brown uses such method of transposing to make the plot atmosphere more mysterious and intensive, to strengthen readers' feeling of fear and confusions of characters. Translators show the author's method in their adequate translations. Emotionality is also achieved as a result of transposing interrogative sentences into affirmative ones which mainly happen due to interrogative construction *what if*. For example,

*–What if the truck were carrying steel? Or cement? Or even garbage? A forty-foot leap? It was madness.*

*–А если там стальные трубы? Или цемент? Пусть даже мусор.  
Прыжок с высоты сорока футов? Нет, это безумие!*

*–Агар у ерда пулат трубалар булса-чи? Ёки цемент, боринги, майли  
чикиндилар ортилгандир. Кирк фут баландликдан сакраш? Бу гирт  
телбалик!*

Both translations are done well but there is a little difference in translating the word “*even*” like “*пусть*” and “*майли*” though in the original it has a bit different meaning. Alike examples are generally translated adequately because the construction *what if* has its exact equivalents in these two languages, we can see it in the examples below:

*–Captain, what if Langdon has a hostage in there? What if he sees us and  
decides to leave on foot?*

*–Но, капитан, а что, если у Лэнгдона там заложник? Что, если он  
заметил нас и попыбует уйти?*

*–Лэнгдон у ерда кимнидир гаровга олган булса-чи? Ёки бизни сезиб  
колиб, кочишига уринса-чи?*

In the next example we can see omission used by the Uzbek translator:

*–What if there are other keys? Perhaps stolen from the murdered  
senechaux?*

*–Что, если есть другие ключи? Возможно, они похищены у убитых  
“senechaux”?*

*–Агар ноибларда хам калит булган булса-чи? Калитларни албатта  
угирлашган.*

Here we can see that the Uzbek translator changed the meaning of the second sentence by translating the word *perhaps*, or the Russian word *возможно*

in the meaning of exactness by using the word *албатта*, it can be considered as a mistake, because every translator has no right to change the meaning of even one word. We can also see that the Uzbek translator omitted the word combination *murdered "senechaux"*. The reason is probably in absence of equivalent of French word *"senechaux"*, though it wouldn't be a mistake to leave the word as the Russian translator did.

Dan Brown uses different syntactic and stylistic devices which create a specific construction of sentences. These sentences can perform connotative and pragmatic characteristics of prescribed events, behavior and conditions of characters. An incomplete sentence as a structural type which is characteristic to oral speech serves for creating natural communication atmosphere, for persuasion the reader in vividness of described events and also serves as a tool of creating pictures of heroes' and their conditions. Translators either preserve incomplete sentences or replace them with complete ones dealing in this case with lexical transformations. The main peculiarity of using incomplete sentences in the novel is that Dan Brown includes them to the indirect speech and uses them as an emphatic ending of the completed meaning of the speech. The author separates one prolonged fragment of the text from another one using super-phrasal unity and transmits intensiveness of the situation and a hero's feeling of fear and confusion. Incomplete sentences with this function are usually shown in italics in the original text, which can be also noticed in the translated versions:

*Wherever the Grail lay, Langdon never imagined he would actually be looking for it. The Sangreal documents. The true history of Jesus Christ. The tomb of Mary Magdalene. He suddenly felt as if he were living in some kind of limbo tonight ...a bubble where the real world could not reach him.*

*Впрочем, главное не Грааль. Документы Сангрил. Истинная история Христа. Могила Марии Магдалины. Вот что больше всего интересовало*

*сейчас Лэнгдона. Он вдруг почувствовал, что живет в каком-то ином пространстве, что недостижим для реального мира.*

*У пойдевор тоши хакида, кутичадаги сирли ёзув ва бу ёзув уларни  
Граалга олиб борадимми, йукми, шуни уйлар эди.*

We can see that the Russian translation is more or less translated adequately but the Uzbek translation is very short and many details are omitted, the reason in our opinion is in different believes, religions.

Another type of incomplete sentence used by the author is parceling which can be explained according to Stylistic dictionary as a stylistic device (or stylistic figure) having several divisions of the same syntactic structure of a sentence that can be performed not in one, but in several related speech units or phrases by same intonations and meanings.

The parceling used in the book *The Da Vinci Code* presents not only a syntactic device of sentences but also with their specific intonation serves to feel and to create a special atmosphere and characteristics of heroes. For example, in the following extract from the text of the original and their translations one can notice that the description of a working security system at the Louvre is described with a little ironic intonation:

*Langdon was not surprised. Video surveillance in museums this size was cost-prohibitive and ineffective. With acres of galleries to watch over, the Louvre would require several hundred technicians simply to monitor the feeds. Most large museums now used “containment security.” Forget keeping thieves out. Keep them in.*

*Лэнгдон не удивился. Видео наблюдение в таких больших музеях слишком дорого и неэффективно. Чтобы проследить, что творится на акрах занимаемой музеем площади, Лувру следовало бы нанять несколько*

*сот технических сотрудников. А потому большинство крупных музеев использовали в охране так называемую систему сдерживания. Не держите воров за пределами. Держите их внутри.*

*Лэнгдон ажабланди. Бундай музейларда видеокузатув анча кимматга тушади ва самара бермайди. Музей эгаллаган жуда катта майдонларда нима булаётганини кузатиш учун Луврга бир неча юзлаб техник ходимларни еллашга тугри келган буларди. Шунинг учун хам аксарият йирик музейларда «тухтатиб қолиш» деб номланадиган тизимни ишлатишади.*

Analyzing translations of this extract we can see that there are some lexical mistakes in the Uzbek translation, for example, in the translation of the first sentence: in the original we have negative form, but in translation it is translated as affirmative, the next difference is the omission of the translation of two last short sentences.

In the text of the book under research we can also come across the wide usage of utterance interruption for several times. It is mostly shown like the stylistic device called paralipsis (умолчание) which performs semantically broken (interrupted) utterances, gaining the whole speech in one semantic unity. In Dan Brown's works such a semantic interruption from the one hand shows psychological and emotional condition of a hero and from the other hand it gives the reader a chance to guess what will happen later or what has not been told yet. Interruption is always presented by three dots. For example,

*– 'Hold on. You're saying the curator knew your favourite piece of art?' She nodded. 'I'm sorry. This is all coming out of order. Jacques Saunière and I ...'*

*– Погодите. Выходит, куратор знал ваши вкусы? Она кивнула: – Извините. Надо было рассказать все по порядку. Дело в том, что Соньер и я...*

*–Шошманг, шошманг! Демак, Соньер сиз хакингизда билган экан-да?! Софи бошини кимирлатиб тасдиклади. –Билиш хам гапми...Мени кечиринг, хаммасини бир бошидан айтиб беришим керак эди. Гап шундаки, Соньер ва мен...*

Such kinds of interruptions may happen also while the author is speaking about feelings and emotions only which are connected with graphical completion of intonation which is caused by feelings and sufferings of characters.

Intonation breakages can also separate homogeneous parts of the sentence, and also divide grammatically uncoordinated parts of the sentence. In the Russian translation, we can see that translator tries to preserve the contextual adequacy without preserving the method of utterance interruption:

*–As she began to recount what had happened that night, she felt herself drifting back... alighting in the woods outside her grandfather's Normandy château... searching the deserted house in confusion... hearing the voices below her... and then finding the hidden door.*

*– Начав рассказывать о том, что случилось с ней той ночью, она заново, шаг за шагом, переживала те события. Вот она видит свет в окнах дедовского дома в Нормандии... вот входит в дом и не видит там ни души... вот слышит чьи-то голоса внизу... затем обнаруживает потайную дверь.*

Unfortunately, the Uzbek translators omitted some paragraphs including this one without any other compensating or explanations of the character's remembering of unpleasant moments of the past.

Dan Brown also very often uses method of retardation, the main function of which is laid in prolonging the process of narration, slowing the development of a plot and stretching the logical ending to the very end of the speech. Slowing up the process is created by using numerous descriptions of streets, buildings, design,



objects around, spontaneous and abstract thoughts of characters. This method is used by the author in one paragraph or even in the whole chapter.

It should be also mentioned that the localization of action is shown in the book by using patronymics, names of places, geographic locations, names of organizations, buildings, realias and foreign words.

Patronymics, they are names of characters and famous people which are either transliterated or transcribed. Translators usually have to add some additional information if it may cause difficulties for readers to understand some nuances, we can see such addings in the following example:

*Murray Hill Place – the new Opus Dei National Headquarters and conference center – is located at 243 Lexington Avenue in New York City. With a price tag of just over \$47 million, the 133,000-square-foot tower is clad in red brick and Indiana limestone. Designed by May & Pinsky, the building contains over one hundred bedrooms, six dining rooms, libraries, living rooms, meeting rooms, and offices...*

*Мюррей-Хилл-плейс – новая штаб-квартира и деловой центр «Опус Деи» находились в Нью-Йорке, по адресу Лексингтон-авеню, 243. Строительство здания обошлось в 47 с лишним миллионов долларов, венчала его башня площадью 133 000 квадратных футов, выложенная из красного кирпича и известняка, добываемого в штате Индиана. Авторами проекта были архитекторы из бюро «Мей и Пинска», в здании находилось свыше ста спален, шесть столовых, библиотеки, гостиные для отдыха, конференц-залы, офисы...*

*Мюррей-Хилл-плейс “Дея асари”нинг янги кароргохи хисобланади, Нью-Йоркдаги Лексингтон авеню, 243 манзилида жлойлашган. Бино курилишига 47 миллион доллардан ортик маблаг сарфланган, минорасидаги 133 000 квадрат фут майдонга кизил гишт еткизилган. Лойиха муаллифлари*

*«Мей ва Пинска» бюроси меъморлари булиб, бинода юздан ортик етокхоналар, олтига оишона, кутубхоналар, дам олиш учун мехмонхоналар, матбуот анжумани утказиладиган заллар, офислар бор эди.*

To these group of patronymics we can include the nickname *le Taureau*, which is preserved by Russian and Uzbek translators, though later in the text of the original one can find the English equivalent of this word which is necessary to be translated:

– *'We call him le Taureau.' Langdon glanced over at him, wondering if every Frenchman had a mysterious animal epithet. 'You call your captain the Bull?'*

– *«Но мы называем его le Taureau». Лэнгдон удивленно поднял на него глаза: «Вы называете своего капитана Быком?» Что за странное пристрастие у этих французов – давать людям звериные прозвища!*

– *...аммо биз уни le Taureau деб атаймиз. Лэнгдон унга ажабланган куйи каради; – Сизлар уз капитанингизни Бука деб атайсизларми? Кизик экан бу французлар, одамгаям хайвон лакабини куюдимми?*

In translation of the names of places, buildings and organizations, translators use transcriptions (Ля Бурже), foreign words (La Pyramide) and word-for-word translation (музей д'Орсе). Translators try to use footnotes and explanations for such unknown places and buildings.

It should be also mentioned that *The Da Vinci Code* contains lots of onomatopoeic units in its text. In the World Book Encyclopedia Dictionary we can find the following explanations of onomatopoeia:

1) the formation of a name or word by imitating the sound associated with the thing designated;

2) a word or phrase formed that way;

3) the adaptation of the sound to the sense for a rhetorical effect.

Though the word *le Taureau* is of Greek origin, it came into English through Latin.

Through the years the researchers studying onomatopoeia show remarkable convergence in their thoughts related to this very phenomenon. Some deny it completely, others admit its existence and some even feel the significant importance of it in the structure of the language.

The researchers defined another term, the term *sound symbolism* which is often used as a synonym of onomatopoeia. Sound symbolism is not a very satisfactory term but it is a familiar one to cover the phenomenon that has been noted and studied over very many years, i.e. the apparent appropriateness of the sound-structures of many individual words for their meanings. A better description for this might be "natural expressiveness".

The famous linguist, F. de Saussure denied onomatopoeia (and all other natural expressiveness of words) other than as marginal, and treated even apparent onomatopoeic words as no more than conventional forms.<sup>1</sup> The debate started with Plato: "Everything has a right name of its own, which comes by nature. A name is not whatever people call a thing by agreement, just a piece of their own voice applied to the thing, but there is a kind of inherent correctness which is the same for all men, both Greeks and foreigners".<sup>2</sup> Similarly Lucretius, a thoughtful and pragmatic investigator, rejected the arbitrariness of the origin of words.

This certainty on the part of F. de Saussure and his followers is all the more surprising and apparently perverse in the face of the exceptionally long history of evidence to the contrary, presented by equally perceptive and equally authoritative

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<sup>1</sup> Saussure F. Course in general linguistics / F. Saussure — NY: McGraw-Hill, 1975. — 189 p.

<sup>2</sup> Plato Dialogues: Vol. IV. — London: Heinemann, 1966. — 498 p.

writers, and in the face of what has become the large body of scientifically planned experiment establishing the reality of sound symbolism.

*Onomatopoeic units* in the book *The Da Vinci Code* can be divided into two groups: words, imitating sounds created by humans and words denoting sounds of objects produced from wood or metal. The second group can contain words of different moving acts that are accompanied by special sounds.

The first group of words is mostly used in the *Da Vinci Code* than the second one. The most often ways of their translations can be considered the following: the translator chooses Russian or Uzbek equivalents corresponding to the English word according to its psychoacoustic parameters:

– *Fache's tone lowered to a guttural rumble.*

– *Фаш уже просто рычал.*

– *Фаш энди укира бошлади.*

Russian and Uzbek equivalents can be partially appropriate according to their psychoacoustic features:

– *'An accident,' Langdon stammered, looking at Fache with a strange expression.*

– *Несчастный случай, – пробормотал Лэнгдон со странным выражением лица.*

– *Бахтсиз ходиса юз берибди, – гулдиреди Лэнгдон юзида галати ифода билан.*

Sometimes the Russian equivalent may be referred to a different lexical group. In this case an emotional feature of context may be altered. For example:

– *“For the love of God!” – Vetra screamed. But it was too late.*

– *О Господи! – взмолился Ветра. – Ради всего святого... Слишком поздно. («Ангелы и демоны»).*

In this example we can also notice that the Russian translator strengthened the expression “*For the love of God!*” by using two quite synonymic expressions: *О Господи* and *Ради всего святого* though it would be enough to use only one expression.

In the next example we can see that the choice of Russian or Uzbek equivalents from other lexical and semantic groups may change the features of a character’s behavior:

–*New York editor Jonas Faukman had just climbed into bed for the night when the telephone rang. “A little late for callers”, he grumbled, picking up the receiver.*

– *Нью-йоркский редактор Джонас Фаукман только что улегся спать, когда зазвонил телефон. «Что-то поздновато для звонков», подумал он и снял трубку.*

–*Нью-Йорклик мухаррир Жонас Фаукман эндигина ухлаш учун ётганди. Шу пайт тусатдан телефон жириглаб колди. «Шу бемахалда-я», гижинди у ва гушакни кутарди.*

In conclusion we can say that the sound of most words taken separately in translation may sometimes have an important aesthetic value.

Having analyzed some syntactic and stylistic devices in this paragraph we showed just a little problem caused in the process of translations of texts of the same genre that can be investigated further as well. In the next paragraph we will try to analyze more examples of stylistic devices that are to be compared with their translations.

### **§-3. Comparative Analysis of Preserved Stylistic Devices in Translated Versions of the Novel “The Da Vinci Code” into the Russian and Uzbek Languages**

In the course of a few years, several explanations for why *The Da Vinci Code* has led to so much confusion among readers have been put forward, and although much has been published concerning *The Da Vinci Code*, virtually all published material has been written for a non-academic audience and published in non-academic magazines, newspapers and websites. It would seem no work on *The Da Vinci Code* has yet been conducted in the field of Stylistics.

Because of the popularity of the novel, the worldwide debate it caused, and the lack of academic research concerning *The Da Vinci Code*, we will try to conduct a comparative analysis of stylistic devices in this book and will define how translators managed to translate them into their native languages.

Speaking about the individual style of Dan Brown it is important to discuss such concepts like foreign words, symbolism, epithets, euphemisms, similes, metaphors, puzzles; italics, dashes, ellipsis and so forth.

We have already discussed about foreign words in our previous paragraphs but still we should remind that Dan Brown uses lots of French and Latin words in italics without translations or explanations.

Symbolisms used in *The Da Vinci Code* are combined with metaphoric terms because all symbols are related to the religion and all of them have either one or several abstract meanings. For example:

*"The pentacle," Langdon clarified, "is a pre-Christian symbol that relates to Nature worship. The ancients envisioned their world in two halves—masculine and feminine. Their gods and goddesses worked to keep a balance of power.*

*– Пятиконечная звезда, – пояснил Лэнгдон, – это еще дохристианский символ, относившийся к поклонению и обожествлению Природы. Древние люди делили весь мир на две половины – мужскую и женскую. У них были боги и богини, сохраняющие баланс сил.*

*–Беш киррали юлдуз, – тушунтиришига киришди Лэнгдон, – насроний динигача хам мавжуд эди. У Табиатга сизини ва уни илохийлаштиришига таалуклидир.Кадимги одамлар бутун дунёни иккига – эркаклик ва аёллик қисмига булганлар. Улар табиатдаги кучлар мувозанатини сакловчи маъбуд ва маъбудалар мавжудлигига ишонишган.*

The translations of this extract into these two languages are done very good. Russian translators managed to preserve the whole information given in the original and nothing was missed or omitted. Though the Uzbek translation seems to be done like interpretation of the context the translator managed to present a good explanation of the symbol used in the original and the most important is that he managed to preserve the sense.

Dan Brown's choice of different genres made his works interesting, though many critics were arguing about true and false facts used in his works, but still the description of some symbols may seem familiar to the reader however while reading he/she comes across lots of other explanations of separate symbolisms or even Biblicisms.

The continuation of the previous example shows one of those mysterious explanations of the symbol “pentacle”.

*Yin and yang. When male and female were balanced, there was harmony in the world. When they were unbalanced, there was chaos." Langdon motioned to Saunier's stomach. "This pentacle is representative of the female half of all things – a concept religious historians call the 'sacred feminine' or the 'divine goddess.' Saunier, of all people, would know this." "Saunier drew a goddess symbol on his stomach?" Langdon had to admit, it seemed odd. "In its most specific interpretation, the pentacle symbolizes Venus – the goddess of female sexual love and beauty."*

It should be noted that the usage of such interesting facts usually in sentences are divided by the dashes, because they make a narration much more expressive and show ironical features of information:

*Инь и ян. Когда мужское и женское начала сбалансированы, в мире царит гармония. Когда баланс нарушается, возникает хаос. – Лэнгдон указал на живот покойного: – Пентакл символизирует женскую половину всего сущего на земле. Историки, изучающие религии, называют символ «священным женским началом», или «священной богиней». И уж кому-кому, а Соньеру это было прекрасно известно. – Так, выходит, Соньер нарисовал у себя на животе символ богини? – Лэнгдон был вынужден согласиться с Фашем, что это несколько странно. – Есть еще более специфичная интерпретация. Пятиконечная звезда символизирует Венеру, богиню любви и красоты.*

*Кадимги одамлар бутун дунёни иккита – эркаклик ва аёллик кучлари тенг булган махал дунеда узаро уйгунлик хам хукм суради, акс холда талотуп юз бериши мукаррар. – Лэнгдон мурданинг корнини курсатди: – Пентакл ер юзидаги хаётнинг аёллик ярмини билдиради. Динлар тарихини урганувчилар бу рамзни «мукаддас аёллик ибтидоси» ёки «маъбуда» деб аташади. Табиийки, Соньердек инсонга бунинг мохияти яхши маълум эди. – Демакки, Соньер уз корнига маъбуда белгисини чизибтида? – Лэнгдон бу фикрга кушилишига мажбур булди. – Бундан ташкари, беи киррали юлдуз мухаббат ва гузаллик маъбудасини булмиш Зухронинг хам тимсолидир.*

As it has already been mentioned, Uzbek translators as if avoided preserving the detail descriptions from the original. Their translation can be considered as simple interpretation of the story, probably translators sacrificed those religious details to deliver the gist of message written by the author to Uzbek readers.

There is no doubt that giving so many interesting facts Dan Brown very often uses different types of epithets. Epithets which represent material description of objects can be considered either constant or individualized from the author's point of view. An attribute "good" is connected with appropriate, profitable condition, and an attribute "bad" means not good, of poor quality. Afterwards "bad" assumes an emotionally evaluative meaning "unpleasant" as a result of



which lots of synonymic epithets appear to present a number of new meanings. We can see this in the following example:

*Squinting at his surroundings he saw a plush Renaissance bedroom with Louis XVI furniture, hand-frescoed walls, and a colossal mahogany four-poster bed.*

*И, щурясь, разглядывал обстановку: обитая бархатом спальня в стиле Ренессанса, мебель времен Людовика XVI, стены с фресками ручной работы, огромная кровать красного дерева под балдахином.*

*Кейин эса кизини кизган куйи атрофни кузата бошлади: Уйғониш даври услубига хос баркут копланган ёток, Людовик XVI замонидан колган мебел, деворлага эса сураглар чизилган, кимматбахо чодир остида кизил ёгочдан ишланган каравот.*

In this example we don't have exact attributes showing good or bad conditions of the described objects, but due to them we can understand that the author gave positive description of objects.

The Russian translation of the epithet *a plush Renaissance bedroom- обитая бархатом спальня в стиле Ренессанса* in our opinion is well chosen, because we consider that the word *plush* has the dictionary meaning *a fabric with a cut pile that is longer and softer than velvet*.

Specific performance of epithets giving exact evaluation in the view of truth within the whole text sets conditions for the connection of truth with religious concepts. True and false concepts are considered to be attributes of "Divine" and "Devil" origin. Thus, true and false epithets become constant in the text of the book which is explained by the truth, considered to be the main attribute of concept but not an object's or person's merits.

Another stylistic device mostly used by the author in *The Da Vinci Code* is euphemism. Especially euphemistic method of translation was used in the Uzbek translation of the book, because some details about the described nudity in the original, descriptions of rituals of sex were hidden and mostly omitted. Though

there is one fact which should also be said about the plot of the book is that the two, Robert Langdon and Sophie are in search of evidence that the legendary Holy Grail, portrayed in Arthurian tales as the “cup of Christ” from the Last Supper, is actually shown as a euphemism for the bloodline descended from Jesus and his supposed wife, Mary Magdalene. A very good example of euphemism from the text is given bellow:

*When he was twelve, another drifter – a girl twice his age – mocked him on the streets and attempted to steal his food. The girl found herself pummeled to within inches of her life.*

*Когда ему было двенадцать, еще одна бродяжка, на сей раз девчонка, намного старше его, начала жестоко насмехаться над ним на улице и попыталась украсть у него еду. И едва не погибла, так он ее избил.*

*Ун иккига тулганида ёши каттарок бир дайди киз унинг устидан аёвсиз кулиб, овкатиини тортиб олмокчи булди. Албатта кизнинг килмишии жазосиз колмади: у овкат эмас, улар холатга келгунча калтак еди.*

The Russian translation is simple and clear, though euphemistic feature of the original is not preserved. Quite perfect translation is done by the Uzbek translators. Though there cannot be seen any use of euphemisms in the Uzbek translation but we can see the usage of another stylistic device called zeugma.

Analyzing the novel we can see that it contains biblical precedent names, statements and situations. Such biblical names are: Adam, Eve, Mary Magdalene, Saint Peter, Levi, Jesus, the Saviour, Matthew, King Solomon, David, Benjamin, Joseph of Arimathea. Each of these names can be found within biblical stories and associated with different situations and has many metaphorical meanings. They can be considered as both socio-precedent and national-precedent phenomena, the metaphorical meaning of which can create many different associations.

Using the method of comparative analysis and continuous sampling, we picked out of the novel biblical precedent texts, analyzed them and made a comparative research on their translations and precedent meaning and the type of

metaphor they represent.

<b>Biblicisms as metaphors:</b>	<b>Russian equivalent (translation)</b>	<b>Uzbek translation</b>	<b>Meaning of Biblicism</b>
<u>The Apple of Knowledge (root metaphor)</u>	Древо познания (equivalent translation, metaphor is preserved)	-	As a biblical precedent this statement is understood as ‘the essence of truth’.
<u>Original Sin (root Metaphor)</u>	Первородный Грех (equivalent translation, metaphor is preserved)	Момо Хаво килган гунох (descriptive translation, metaphor is lost)	According to the Old Testament Eve bit the apple from the forbidden Tree of Knowledge and she and Adam were banished from the Garden of Eden.
<u>the Holy Grail (synecdoche metaphor)</u>	Чаша Святого Грааля (equivalent translation, metaphor is preserved)	Мукаддас Граал косаси (word-for-word translation, metaphor is preserved)	According to the legend it is the cup from which Jesus drank during the Last Supper. Here considered to be a metaphor for a woman’s womb.
<u>Hitherto shalt thou come, but no further. (root metaphor)</u>	Доселе дойдеш, и не перейдеш, и здесь предел надменным волнам твоим (equivalent translation, metaphor is preserved)	Шу ергача етиб келдинг ва бошка хеч каекка утиб кетолмассан. Худди шу ерда такаббуруна галаенларинг якун топажак (descriptive translation, metaphor is preserved)	A citation from the gospel of Job (38:11), which according to the book has a meaning of a dead-end.
<u>Gospels</u>	Евангелий (equivalent translation, metaphor is preserved)	Хушхабарлар (word-for-word translation, metaphor is lost)	As literary documents, the Gospels are encyclopedic forms that bring together a range of different genres.
<u>The Last Supper (Leonardo Da Vinci’s painting) (root metaphor)</u>	Тайна вечера (equivalent translation, metaphor is preserved)	Махфий ибодат (adequate translation, metaphor is preserved)	According to the novel the painting concealed a symbolic meaning of Jesus Christ and Mary Magdalene’s marriage, the metaphorical meaning of the ‘last meal’.
Anyone who chose	Любой, кто	-	The Latin word

<p>the forbidden <u>gospels</u> over Constantine’s version was deemed a <u>heretic</u>. (root metaphor)</p>	<p>предпочитал запрещенные Константином версии Евангелия, объявлялся еретиком. (equivalent translation, metaphor is preserved)</p>		<p>haereticus means ‘choice.’ Those who ‘chose’ other versions of described life of Christ were the world’s first heretics.</p>
<p>“That, my dear,” Teabing replied, “is <u>Mary Magdalene</u>.” Sophie turned. “The prostitute?” (root metaphor)</p>	<p>– Кто она? – спросила Софи. – Она, моя дорогая, – ответил Тибинг, – не кто иная, как Мария Магдалина. – Проститутка? – изумилась Софи. (adequate translation)</p>	<p>–Азизам, бу аёл Мария Магдалина булади. –Нима? Фохишами? (adequate translation)</p>	<p>According to the Bible Mary Magdalene was a prostitute, who forgiven by Jesus Christ. The author presents Mary Magdalene as a royal descendent of the house of Benjamin and the woman who carried Christ’s child (her role as the Holy Grail).</p>
<p>And <u>Peter</u> said, “Did the <u>Saviour</u> really speak with a woman without our knowledge? Are we to turn about and all listen to her? Did he prefer her to us?” And <u>Levi</u> answered, “<u>Peter</u>, you have always been hot-tempered. Now I see you contending against the woman like an adversary. If the <u>Saviour</u> made her worthy, who are you indeed to reject her? Surely the <u>Saviour</u> knows her very well. That is why he loved her more than us.”</p>	<p>И сказал Петр: « Что, Спаситель и вправду говорил с женщиной без нашего ведома? Мы что же, теперь должны все слушать ее? Он предпочел ее нам?» И Левит ответил ему: «Ты всегда слишком горячишься, Петр. Теперь вот решил состязаться с этой женщиной, точно с врагом. Если сам Спаситель выбрал ее, кто ты такой, чтобы отвергать? Уж Спасителю нашему виднее. Знает он ее хорошо, а потому и любит больше, чем нас». (equivalent, adequate translation)</p>	<p>«Петр деди: «Халоскор чиндан хам бизнинг хабаримизсиз аёл киши билан гаплашдими? Энди хаммамиз уша аёлга кулок солишимиз керакми? Исо биздан уша аёлни афзал курдимми?» Левит унга жавоб берди: «Сен хамиша кизишиб кетасан, Пётр. Уша аёл билан худди душмандек ракобат килмокчисан. Агар халоскорнинг узи танлаган булса, сен кимсанки, уни рад этсанг? Халоскоримиз биздан кура купрок нарсани билади, шунинг учун хам уни бизга нисбатан ортирок севади»». (sense by sense and adequate translation)</p>	<p>In this citation the author refers to the gospel of Philip, where the disciples of Jesus Peter and Levi are mentioned, and their names are biblical precedents.</p>
<p>“The Church calls</p>	<p>– Церковь называет</p>	<p>-</p>	<p>The precedent names</p>

<p>this transitional period <u>the End of Days.</u>” Sophie looked skeptical. “As in the end of the world? <u>The Apocalypse?</u>” (conceptual metaphor)</p>	<p>этот переходный период концом дней. Софи состроила гримаску удивления: – Может, Концом Света? Апокалипсисом?</p>		<p>of the End of Days and Apocalypse are mentioned here, which are associated with the End of the World as the end of the human race or the destruction of planet Earth.</p>
<p>When <u>Grail</u> legend speaks of ‘the chalice that held the blood of <u>Christ</u>’... it speaks, in fact, of <u>Mary Magdalene</u> – the female womb that carried Jesus’ royal bloodline.”</p> <p>“<u>Mary Magdalene</u> was pregnant at the time of the <u>crucifixion</u>. For the safety of Christ’s unborn child, she had no choice but to flee <u>the Holy Land</u>. With the help of Jesus’ trusted uncle, <u>Joseph of Arimathea</u>, Mary Magdalene secretly traveled to France, then known as Gaul. There she found safe refuge in the Jewish community. It was here in France that she gave birth to a daughter. Her name was Sarah.” (conceptual metaphor)</p>	<p>Упоминание в легенде о «сосуде с кровью Христа»... на деле означает упоминание о Марии Магдалине, женском лоне, несущем «царскую кровь» Христа.</p> <p>Мария Магдалина была беременна, когда Христа распяли. Чтоб спасти еще не рожденное дитя Иисуса, она покинула Святую землю, другого выхода у нее просто не было. С помощью дяди Иисуса, верного Иосифа Аримафейского, Мария Магдалина тайно бежала во Францию, известную тогда под названием Галлия. Там она нашла убежище в еврейской общине. Там же, во Франции, родила дочь. Девочку назвали Сарой.</p>	<p>Сион Приоратига кура, Исо хочга тортилган пайтда Мария Магдалина хомиладор булган. Хали тугилмаган фарзандини асраб колиш учун у Мукаддас заминдан кочиб, Францияга келади ва у ердаги яхудий жамоасидан куним топади. Мария киз куради, унга Сара деб исм куяди.</p> <p>(free translation, interpretation of the context)</p>	<p>In this abstract biblical precedent names of Jesus Christ, Mary Magdalene and Joseph of Arimathea are mentioned. Another precedent name is given – the Holy Land meaning Jerusalem and crucifixion that is associated with Christ’s sufferings for the human kind. The metaphorical meaning here refers to the Holy Grail legend, as the cup of Christ, the chalice, the female womb that carried Jesus’ bloodline, His child.</p>

According to this analysis it is important to give a brief description of root and conceptual metaphors, because all examples analyzed above contain these two types of metaphors. Generally, root metaphor represents an image, narrative, or fact that shapes an individual's perception of the world and interpretation of reality. Defined by philosopher Stephen Pepper as "an area of empirical observation which is the point of origin for a world hypothesis"; conceptual metaphor is a property of concepts, a tool for conceptualization of abstract categories, used very often to understand theories and models. A conceptual metaphor uses one idea and links it to another to better understand something.

Other examples of precedent texts presented in this novel, lie in names, statements and situations connected with other religions and symbols.

*The Bible represents a fundamental guidepost for millions of people on the planet, in much the same way the Koran, Torah, and Pali Canon offer guidance to people of other religions. If we could dig up documentation that contradicted the holy stories of Islamic belief, Judaic belief, Buddhist belief, pagan belief, should we do that? Should we wave a flag and tell the Buddhists that we have proof that Buddha did not come from a lotus blossom? Or that Jesus was not born of a literal virgin birth? Those who truly understand their faiths understand the stories are metaphorical.*" – In this abstract precedent names of different religions are mentioned, like The Bible, Koran, Torah, and Pali Canon, Islamic belief, Judaic belief, Buddhist belief as an example of national precedent (belief precedent). The author claims that those who truly understand their faiths understand the stories are metaphorical, meaning that all religions' stories are metaphors.

Besides religious metaphors, *The Da Vinci Code* contains lots of metaphors and similes in the communication processes of characters and in facts described by the author. Analyzing some of them we will try to define at what level these stylistic devices were preserved in Russian and Uzbek translations of the book, whether they were translated adequately or have some contradicting nuances with

the original.

*Lit from beneath by banks of floodlights, the church's two bell towers rose like stalwart sentinels above the building's long body. On either flank, a shadowy row of sleek buttresses jutted out like the ribs of a beautiful beast.*

*Над продолговатым зданием вздымались к небу, точно часовые, две башни-колокольни, освещенные снизу уличными фонарями. Верхнюю и нижнюю части здания украшали изящные опоры, напоминавшие в полумраке ребра хищного и прекрасного зверя.*

*Осмонга буй чузган бинога икки ёнидаги кунгирок-хоналар хам, черковнинг бастича узанган устунлар хам алохида курк багишлайди, ерга урнатилган чироклар эса меъморчиликнинг ушбу ажойиб намунасини тун коронгилиги ичида гуё яркирок шода каби ураб турибди.*

We can see a number of similes and metaphors in this example. Russian translation is done quite good, though the translator changes a bit the structure of the sentence in his translation. An equivalent and adequate choice of words is used by the Russian translator and we consider that the translator managed to preserve similes and metaphors. As for the Uzbek translation, it is a bit free, cannot be considered as adequate, the translator changed the meaning of the original. In Uzbek translation the translator added the construction *алохида курк багишлайди* (means in Russian: *придают особую красоту* and in English *yield a flavor*) which is not mentioned in the original.

In the next example we can see that the idiomatic expression *a slap on the wrist*, meaning ‘a light punishment or reprimand’, didn’t preserve its metaphoric feature in both translations, besides we can see that the translators distorted the real meaning of this expression:

*Legally, the U.S. Embassy could intervene and extradite guilty citizens back to the United States, where they received nothing more than a slap on the wrist.*

*Легально во всех этих случаях посольство США имело право вмешаться и выдворить виновных из страны, экстрадировать их на родину.*

*Что оно и делало, но там преступников никто не подвергал уголовному преследованию.*

*Конунга кура, бундай ишларга АКШ элчихонасининг аралашшига хакки бор ва элчихона хукукидан койилмаком тарзда фойдаланади. Америкалик конунбузарлар Франциядан уз ватанларига кайтариб юборилади, у ерда эса уларни хеч ким жавобгарликка тортмаслиги тайин.*

We can also see that the Uzbek translator added the word *Франция* to concretize the given information in the original for the sake of readers' better understanding of the situation.

In the translations of the next example we can reveal that some metaphors like *a shiver of apprehension* may cause difficulties in finding equivalent metaphor in the target language:

*The truck's open-air bed was covered with a vinyl tarp, roughly resembling a giant hammock. Fache felt a shiver of apprehension.*

*Прицеп был покрыт виниловым тентом, напоминавшим гигантский гамак. Фаиш даже вздрагнул, представив себе эту сцену.*

*...тиркамали улкан юк машинаси жануб сари харакатланар эди. Капитан хаёлига келган фикрдан сесканиб кетди...*

In this case the Russian translator made a correct translation choosing the word *вздрагнул*, because it exactly describes what the author meant by the usage of that expression. The Uzbek translator also chose a correct word for that expression but in the first part of the sentence he didn't translate and even didn't describe the simile used by the author in the original. However one can notice that the Uzbek translator used the word *Капитан* instead of the name *Fache*, it cannot be considered as a mistake because in the text of original and in its Russian translation we can come across both *Captain Fache* and *just Fache*.

Thus, it should be said that Dan Brown uses lots of the like stylistic devices and as we have analyzed some of them we can say that in translations the preserving of features of stylistic devices caused some difficulties for translators



and we have seen that they are partially preserved in the Uzbek translation and in the Russian one. The translators managed to explain, at least found equivalents of number of stylistic devices.

In the works of Dan Brown exceptionally important place is taken by the usage of anagrams and puzzles:

–*O, Draconian devil! Oh, lame saint!* The key answer to this anagram was also presented later in the text while the main characters were searching for the truth of mysterious facts. In the original the key answer was: *Leonardo da Vinci! The Mona Lisa!* The key answers and the like anagrams were also presented by the translators in their own languages as well:

–*На вид идола родич! О мина зла!* The key answer for this Russian anagram used in the translation: *Леонардо да Винчи! Мона Лиза!*

And the Uzbek translator also made up an anagram to *Леонардо да Винчи! Мона Лиза!* in the Uzbek language: – *Нодон элчи даврида! Нома изла!*

Dan Brown used anagrams for coding or blocking information from characters. The surprising thing was that we revealed that the translators like the author himself used anagrams in their native languages in translations of the book.

In conclusion of our practical part of the research work, it should be noted that many questions of other types still remain unsolved, because Dan Brown's style is quite fresh and should be revealed in depth.

## **Conclusion to Chapter II**

Summing up we can say that linguo-stylistic and syntactic devices are used in literary works to emphasize or highlight some particularly important names, situations or statements, to conjure up extra images, to make use of potentially existing knowledge and information, to bring to life a certain emotional background. So that the reader of the text or the listener could come to his or her own conclusions, create his or her own associations and interpret the meaning on his or her own, for the purpose of developing his own individual perception of reality.

Through the analysis of the given material of the research work we have defined that one of the main features of Dan Brown's works is the combination of different styles of speech. We have also defined that the unusual selection, combination and organization of language means shown by various functional styles and speech genre in his works depend on two main themes, they are: mystery and adventure. Now, after many analyzed examples we know that the different choices of lexical and syntactical stylistic means are used in his works as much as possible.

We have seen that Dan Brown's style is distinguished by active use of terms. Terms in his works add to narrations seriousness and depth showing the truth of stated facts to the reader. Since those statements are correlated with many other spheres of knowledge, the author uses different terms, related to different fields. In some cases the author uses Latin and French terms. The translators of his books usually do not translate them and leave them as foreign words or borrowings in the target language.

We have also analyzed the usage of abbreviations in *The Da Vinci Code*. Abbreviations in this book are used to persuade the reader by the reliability and

confidence toward the facts stated. It can be added that the mysteriousness of his works is backed by the use of abbreviations.

In the process of the analysis we have also defined the usage of lexical and syntactic repetitions as means of expressive transformation of heroes' conditions. Translators in many cases keep the author's method, dealing in this respect with some lexical and grammatical transformations without breaking the brightness of the image of the narration.

In the book *The Da Vinci Code* we can find several types of transposition. Transpositions are mostly seen in affirmative and interrogative sentences. In this case an affirmative declarative syntactic structure reconsidered as an interrogation. Besides showing emotional conditions of characters, this method strengthens a feeling of mysteriousness and excessively involves the reader to the process of solving different mysteries.

Dan Brown uses different syntactic and stylistic devices which create a specific construction of sentences. These sentences can perform connotative and pragmatic characteristics of prescribed events, behavior and conditions of characters. An incomplete sentence as a structural type which is characteristic to oral speech serves for creating natural communication atmosphere, for persuasion the reader in vividness of described events and also serves as a tool of creating pictures of heroes' and their conditions. Translators either preserve incomplete sentences or replace them with complete ones dealing in this case with lexical transformations.

Dan Brown also very often uses method of retardation, the main function of which is laid in prolonging the process of narration, slowing the development of a plot and stretching the logical ending to the very end of the speech. Slowing up the process is created by using numerous descriptions of streets, buildings, design,

objects around, spontaneous and abstract thoughts of characters. This method is used by the author in one paragraph or even in the whole chapter.

Because of the popularity of the novel, the worldwide debate it caused, and the lack of academic research concerning *The Da Vinci Code*, we will try to conduct a comparative analysis of stylistic devices in this book and will define how translators managed to translate them into their native languages.

Speaking about the individual style of Dan Brown it is important to discuss such concepts like foreign words, symbolism, epithets, euphemisms, similes, metaphors, puzzles; italics, dashes, ellipsis and so forth.

Using the method of comparative analysis and continuous sampling, we picked out of the novel biblical precedent texts, analyzed them and made a comparative research on their translations and precedent meaning and the type of metaphor they represent.

Thus, we have analyzed the usage of great number of stylistic devices from the given examples in this research work. Translators of Russian and Uzbek languages did their best to present at least some parts of author's special expressive words or sentences, different stylistic devices which create the whole essence and beauty of the novel.

## **Final Conclusion**

The current research work confirms that modern literary works (fictions) are to be analyzed from the linguistic and stylistic points of view that should be as the analysis of all expressive means and stylistic devices, with the help of which an author shows his thoughts and at the same time makes an appropriate influence on readers. The quality of speech consisting of several compositional and stylistic factors excites and keeps a reader's attention.

In modern literature fictions of mass readers or bestsellers attract the readers to an author's created word persuading them to examine the described events. In other words, such fictions have bright and expressive function of influence.

As it is known, the translation process requires exact and adequate performance of content, the translator is required to prevail not only the language skills but also he/she must have a broad knowledge of special terms, the theme of the material which is under translation.

In the first chapter we have analyzed the notion of literary translation, its peculiarities, problems that translating of the text causes, the importance of stylistics in translating the text, especially in understanding and translating of stylistic and phonetic devices. We analyzed peculiarities of translation of alliteration, repetition, metaphor, synonyms and the problem of rhyming. We analyzed the importance of stylistic and phonetic devices in making the text emphatic, peculiar, emotive, interesting and easy to read. It was mentioned about difficulties of translating poetry, especially preserving its rhyming. And we presented the original text of W. Shakespeare's sonnet, its word-for-word translation and translations of this sonnet written by different authors. It was decided that word-for-word translation is not suitable. The translator must be a poet to translate poetry in order to show the author's emotions and to make a translation interesting and easy to read and to remember.

We have also analyzed some examples of prose and poetry, and we found out that stylistic devices in almost all languages are similar still though their functions in speech can be different. We revealed that identical stylistic devices are used differently in languages; usually they perform different functions and have different value in stylistic system of their language which is explained by their necessity when transformations in translation procedures cause to happen and sometimes even translators make some changes while translating stylistic devices only to avoid word-for-word and inadequate translation.

In the next chapter we defined some specific features of Dan Brown's modern bestsellers, lingua-stylistic and syntactic peculiarities in *The Da Vinci Code* and their translation into the Russian and Uzbek languages, and also on the basis of the given material we tried to conduct a comparative analysis of preserved stylistic devices in translated versions of the novel *The Da Vinci Code* into the Russian and Uzbek languages.

According to our analysis we revealed that Dan Brown uses different syntactic and stylistic devices which create a specific construction of sentences. These sentences perform connotative and pragmatic characteristics of prescribed events, behavior and conditions of characters. An incomplete sentence as a structural type which is characteristic to oral speech serves for creating natural communication atmosphere, for persuasion the reader in vividness of described events and also serves as a tool of creating pictures of heroes' and their conditions. Translators either preserve incomplete sentences or replace them with complete ones dealing in this case with lexical transformations.

While defining the Dan Brown's individual style we found it important to define mostly used linguistic and stylistic devices like: foreign words, symbolism, epithets, euphemisms, similes, metaphors, puzzles; italics, dashes, ellipsis and many others.

Dan Brown's choice of different genres made his works interesting, though many critics were arguing about true and false facts used in his works, but still the description of some symbols may seem familiar to the reader however while reading he/she comes across lots of other explanations of separate symbolisms or even Biblicisms.

Besides religious metaphors, *The Da Vinci Code* contains lots of metaphors and similes in the communication processes of characters and in facts described by the author. Analyzing some of them we will try to define at what level these stylistic devices were preserved in Russian and Uzbek translations of the book, whether they were translated adequately or have some contradicting nuances with the original.

In the novel we found some cases where an interrogative sentence is reconsidered into exclamation. Any transposed structure is shown by the author with the usage of exclamatory mark, but in translation we revealed both exclamatory and question marks. Dan Brown uses such method of transposing to make the plot atmosphere more mysterious and intensive, to strengthen readers' feeling of fear and confusions of characters. Translators show the author's method in their adequate translations.

There is no doubt that giving so many interesting facts Dan Brown very often uses different types of epithets. Epithets which represent material description of objects can be considered either constant or individualized from the author's point of view. An attribute "good" is connected with appropriate, profitable condition, and an attribute "bad" means not good, of poor quality.

Another stylistic device mostly used by the author in *The Da Vinci Code* is euphemism. Especially euphemistic method of translation was used in the Uzbek translation of the book, because some details about the described nudity in the original, descriptions of rituals of sex were hidden and mostly omitted.

Thus, it should be said that Dan Brown uses lots of the like stylistic devices and as we have analyzed some of them we can say that in translations the preserving of features of stylistic devices caused some difficulties for translators and we have seen that they are partially preserved in the Uzbek translation and in the Russian one. The translators managed to explain, at least found equivalents of number of stylistic devices.

As a result of our research work the main stylistic devices and syntactic peculiarities have been revealed and described from the book *The Da Vinci Code*. They were compared with translated versions of the Russian and Uzbek languages. The degree of adequacy and the degree of contradictions of stylistic devices with the original have been established on the basis of comparative and linguistic analysis.



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