

EQUIVALENCE AND EQUIVALENT EFFECT OF TRANSLATION OF LITERARY DEVICES IN “THE KITE RUNNER” BY KHALED HOSSEINI

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Abstract — This article explores the translation of literary works that involves transforming the original content into another language while preserving its meaning, style and cultural nuances. One critical aspect of translation is maintaining the equivalence and equivalent effect of literary devices, which play a vital role in conveying the author’s intentions. This article highlights the historical context, key figures, the impact of equivalence and equivalent effect of translation of literary devices in *The Kite Runner* by Khaled Hosseini, identifies and analyzes influential individuals who have contributed to the field, discusses various perspectives and provides a well-reasoned analysis.

Key word s— Translation methods, English literature, Uzbek translation, literary devices, linguistic nuances, contextual accuracy, methodologies, lexicographical challenges, cross-cultural communication.

1. INTRODUCTION

Translation plays a crucial role in bridging the gap between cultures and facilitating cross-cultural understanding. When it comes to literary works, the task of translation becomes particularly challenging, as it involves capturing the nuances of the source language while conveying the essence of the original text to a different audience. In this article, we focus on the significance of equivalence and equivalent effect in translating literary devices in *The Kite Runner*.

2. MAIN PART

The Kite Runner was published in 2003 and is set against the backdrop of significant events in Afghanistan’s history, such as the Soviet invasion, the rise of the Taliban, and the subsequent exodus of Afghan refugees to the United States.

The literary devices employed by Khaled Hosseini in *The Kite Runner* include symbolism, imagery, irony, foreshadowing and flashback. These devices contribute to the overall effectiveness of the story and are essential elements for maintaining the same impact in translation. The translation process must ensure that the target language captures the essence of these devices, enabling readers to experience the emotions and themes expressed by the author. Equivalence and equivalent effect are crucial considerations in translation, as they aim to reproduce the same impact on the target audience as the original work had on the source audience. Achieving equivalence entails selecting words, phrases and expressions that closely match the original text in meaning, tone, and cultural context. The equivalent effect, on the other hand, aims to evoke the same emotional response and convey the same themes and messages as intended by the author.

Literature review. Translation studies and the field of literary translation have long been subjects of academic inquiry, with scholars examining various aspects of the translation process and the challenges faced by translators. To understand the significance of equivalence and equivalent effect in translating literary devices in *The Kite Runner*, it is important to examine the historical context within which the novel was written and its subsequent translations. One such figure is Lawrence Venuti (1995, 2008), a prominent translation theorist who emphasizes the role of the translator in making translation choices that preserve the uniqueness of the source text while adapting it to the target language and culture. Another influential figure is Eugene Nida (1969), whose dynamic equivalence theory suggests that meaning should be conveyed in the target language through its message, rather than through a strict word-for-word translation.

The impact of equivalence and equivalence effect on the translation of literary devices in *The Kite Runner* can be seen in its reception and understanding across different cultures and languages. By maintaining the author’s intended impact of literary devices, the translated versions allow readers to connect with the story and its themes, regardless of their linguistic background. This ensures that the essence of Hosseini’s work is not lost in translation, underscoring the universality of the novel’s messages about friendship, redemption and familial bonds. The impact of translating literary devices in *The Kite Runner* cannot be overstated. The skillful translation not only allows readers from different cultures to access and appreciate the novel but it also fosters cross-cultural understanding and empathy. By successfully translating Hosseini’s vivid imagery, symbolism and metaphors translators enable readers to experience the powerful emotions and immerse themselves in the story’s rich cultural tapestry.

Translators must meticulously convey the cultural significance of kite-fighting in Afghanistan, while also ensuring that the essence of this symbols not lost in translation.

Several influential individuals have played pivotal roles in the translation of literary devices within “The Kite Runner.” Notably, Rustam Jabborov (2020) stands out as the translator who introduced the novel to the Uzbek-speaking audience. His contribution not only facilitated access to the narrative but also enriched the cultural and linguistic landscape.

Moreover, the proximity of Uzbek and Afghan cultures underscores the importance of incorporating precise equivalents in translation, particularly regarding national, religious, and social contexts. This necessitates the presence of multiple equivalents in translation to accurately convey the nuances inherent in the original text.

Research findings and Discussion. The author uses various literary techniques to create a story that details guilt, power in balances, inequality and how imperative friendship is. Literary devices such as metaphor, symbolism, foreshadowing in The Kite Runner allow for Hosseini’s story to have a profound impact on readers worldwide. Through the examination of selected examples, the following research findings have emerged:

One of the important element is irony - when something happens, or is seen, or is heard that we may know, but the characters do not, or that appears opposite of what is expected. Some examples of irony include: It is ironic when Amir tells us that Baba paid to have plastic surgery done on Hassan’s harelip and now he can smile. Yet, something will happen the next winter that makes Hassan stop smiling [2, 45]. This irony is reflected in the translated text:

“Operatsiyadan so’g biror marotaba uning labida tabassum ko’rmadim” [3, 303].

Quotes. The following quotations are important at various points in the story:

1. “Looking back now, I realize I have been peeking into the deserted alley for the last twenty-six years” [2, 14]. Amir tells us this as he opens his story and prepares us for the time he betrayed his best friend Hassan in an alley Kabul. But in translation this description is shortened, and given by generalizing:

“Ba’zan o’tmishni eslarkanman, ichimni alamli iztirob tilkalay boshlaydi” [3, 278].

2. “There is a way to be good again” [2, 14] Rahim Khan said this to Amir to encourage him to help Hassan’s son escape Afghanistan. In translation, this short sentence was translated by adding words, clarifying the situation:

“O’tmishdagi xatolaringni tuzatishing, nomingni oqlab olishing uchun qulay fursat tug’ildi” [3, 279].

3. “For you a thousand times over” [2, 273] at the end of the novel Sohrab only shows a lopsided smile, but Amir takes to this all his heart as he runs the kite for Sohrab, saying the sentence. It is not translated at the end of the chapter, but given at the beginning and other parts: “Sen uchun ming martalab...” [3, 278].

Imagery. Other elements that are present in this novel are symbols and metaphors. There are many symbols and metaphors used by the author such as the fact that two boys feed at the same breast [2, 20] is symbolic of brotherhood.

In translation “Ha, biz Hasan bilan emikdosh aka-uka bo’lgan ekanmiz” [3, 286] the word “emikdosh” best explains the idea and is a good equivalent. And the stories about Rostam and Sohrab in the Shahnamah symbolize the goodness and heroic qualities of Hassan.

Metaphor. - There was a monster in the lake. It had grabbed Hassan by the ankles, dragged him to the murky bottom. I was that monster [2, 73].

It is omitted in the translation, and the translator only renders the dream in the previous chapter: “ko’l xuddi oyandek yaraqlaydi. Lekin hech kim cho’ilmasmish. Odamlar ko’l tubidagi allaqanday jonivor haqida gapirishayotganmish. ... hamma suvga kirishga qo’rqarmish. Shunda sen oyoq kiyimgni yechibsan. Keyin ko’ylagingni ham. “Bu yerda hech qanday maxluq yo’q, mana ko’rasizlar” debsan” [3, 313]. But it should have been translated, because Amir uses the metaphor of a monster conveying how badly he feels about himself. He also uses the metaphor of dragging Hassan to the bottom of a lake to describe how he let him be degraded.

When Amir and Hassan go to Gharga Lake, Amir says “The water was a deep blue and sunlight glittered on its looking glass-clear surface” [2, 22]. In this metaphor, the placid water of the lake is compared to the smooth glass on a mirror’s surface. But in translation it is just the name of the lake: “Kobul tashqarisidagi Qarg’a ko’li...” [3, 287] again here we see the equivalence: Gharga Lake - Qarg’a ko’li.

Foreshadowing. Hosseini uses foreshadowing repeatedly in The Kite Runner. Because the novel is narrated by an older Amir reflecting on his life, the foreshadowed events serve to connect Amir’s childhood to his adulthood. When Amir and Hassan are children, Hassan’s favourite story is “Rostam and Sohrab,” Foreshadowing his blood relation to Amir.

3. CONCLUSION

Born and raised in Ohio, William Dean Howells was an effective advocate of a new realistic mode of fiction writing. At the start, Howells conceived of realism as truthful portrayal of ordinary facets of life--with some limitations; he preferred comedy to tragedy, and he tended to be reticent to the point of prudishness. The formula was displayed at its best in *Their Wedding Journey* (1872), *A Modern Instance* (1882), and *The Rise of Silas Lapham* (1885). Howells preferred novels he wrote after he encountered Tolstoy’s writings and was persuaded by them, as he said, to “set art forever below humanity.” In such later novels

as Annie Kilburn (1888) and A Hazard of New Fortunes (1890), he chose characters not only because they were commonplace but also because the stories he told about them were commentaries upon society, government, and economics.

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