



LITERARY TRANSLATION AND THE INDIVIDUAL STYLE OF THE CREATOR.

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<https://doi.org/10.5281/zenodo.14738281>

Annotation. It is impossible to separate style from the general creative essence of the author and blindly turn it into a linguistic characteristic of the work. Image and style are closely interconnected. The interdependence and mutual dependence of image and style is based on the writer's artistic reflection of reality.

Key words: determining the style, stylistic uniqueness of each creator, worldview and the main ideas, creative evolution.

Writers who are distinguished by their individual style have not one, but several clearly visible styles in their work. The emergence of a new style in a writer's work is often associated with his creative evolution, a turn, a shift in the perception of life, a change in the artistic method. The life material acquired by the writer requires the search for an alternative method for its artistic depiction. Of course, this does not give grounds for concluding that new methodological phenomena arise only when turning to new life material. It is also undeniable that new life material calls for the author to intensive methodological research. [1. P. 457.] Sometimes it is necessary to make some changes to the previously established methodological system. In addition to the material taken from reality, the reader's intention, whether unconsciously or consciously, during the creative process also plays an important role in determining the style. During translations, when there is a "clash" of tastes, the translator is forced to take into account such a subjective situation.

The style of a true wordsmith has the ability to influence not only his contemporaries, but also the readers of the future. As is known, a work of fiction does not always find its readers immediately. It may take a long time before it finds the desired readers. However, in order for such a captivating interest to arise, the work must have certain qualities related not only to the original series of images, but also to a well-developed methodological system, the ability to evoke an aesthetic feeling.





In translation, conveying the tone of a work of fiction is important in all literary genres. From a single proverb or saying to a sonnet, ghazal, story, and novel, if harmony is not ensured, the translation will sound false. Tone, in turn, in connection with other components of a work of art, lexical unity, syntax, inversion, alliteration, rhyme, weight, etc., leads to the emergence of either naturalness in the translation or, conversely, artificiality, artificial context, artificial artistic atmosphere. [2. P. 103.]

Style is a “peculiarity”, each great artist has his own style - an ideological direction specific to his work, artistic and figurative means, lexical and phraseological elements and other components related to the artistic form. Comparison is one of the most important tools in determining the style of a writer, poet, playwright, in determining his unique individual creative biography, and in determining the manner of writing. Since style is closely related to literary and historical traditions, the worldview, taste, aesthetic beliefs of the creator, and the idea, goal, etc. put forward in a specific work created by him, all of these can be taken as a basis in comparison. Since Lutfi and Navoi lived in the same historical period, it is unlikely that the specific style of these two writers can be sought in the level of development of the Uzbek literary language of the 15th century. Therefore, it is appropriate to search for their own artistic and pictorial means, images, the idea, and form of the ghazal in comparison. However, in determining the specific style of, say, Navoi and G. Ghulam, the factors that distinguish the 20th century Uzbek literary language from the 15th century also come to the fore. [3. P. 401.] The individual style of these two poets can be recognized even from their works on the same topic.

Since the stylistic uniqueness of each creator arises on the basis of language resources, the concepts of language and style are close to each other, but they cannot be equated. If language and style were one and the same thing, then when translating a writer's work from one language to another, it would be impossible to give its stylistic uniqueness by transferring only its lexical equivalents. However, recreating each author's own “language”, that is, style, is one of the important conditions of literary translation. [4. P. 175.] There is a serious uniqueness in the style of Oybek and A. Kahhor, who wrote in exactly the same language, Uzbek, and there is also a big difference in the style of F.M. Dostoevsky and A.P. Chekhov, who wrote in Russian. However, the style of A.P. Chekhov and A. Kahhor, who wrote in different languages, is close to each other. This stylistic harmony is expressed in the closeness of the literary and aesthetic views of the two writers, the skill (brevity) in the use of language. In the



commonality of the style of A. Kadiri with the Arab novelist, and M. Gorky with S. Aini, the theme and historical coloring play an important role.

When it comes to artistic style, the language of the literary work often comes first. Because in books on literary language, aspects related to the “style” of the writer’s language are studied in the “stylistics” section of linguistics. [5. P. 45.] Therefore, since stylistics is a section of linguistics, there are views on style as stylistics alone, and the language of the literary work. However, the scope of style is extremely wide. However, language is a means of artistic expression. Only one aspect of style. “It is not correct to understand style only as the language of the writer or a specific literary work”. V. M. Zhurmunsky also says that “the style of a literary work is not only stylistics: the theme, images, and composition of an artistic work are expressed in the means of language.” [6. P. 327-329.]

Lack of style is lack of appearance. We have many creative people who do not have their own individual style. They are left in the shadow of others’ imitations in style. Many creative people have lack of style rather than stylistic originality. Qodiriy says, “Style is a characteristic that depends on knowledge of language and is recognized as the movements of each writer’s tongue. Therefore, when writing skills are acquired, style is born by itself.”

English writer S. Maugham describes style as follows: “If a person thinks vaguely, then he writes vaguely. If he is of a capricious nature, then his prose will be subtle, if he has a quick, mobile mind, any subject reminds him of hundreds of others, and in this case, I think, sometimes he loses serious self-control and decorates the text of the work with similes and metaphors”.

A.N. Sokolov’s opinion: “The style of a work is both an idea, an image, and a method, and is determined by the genre”. Style is not a one-sided concept, and selective coverage of a certain aspect of it gives its effect. [7. P. 52]

Style is a set of basic, typical ideological and artistic features of a writer’s work that are repeated in his works. The writer’s worldview and the main ideas related to the content of the works he creates, the series of plots and characters that the author describes most often, the means of artistic expression that are often found in the artist’s work, and his own unique language form his individual style.

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