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THE RENDERING OF FIGURATIVE DEVICES IN THE UZBEK TRANSLATION OF A THOUSAND SPLENDID SUNS

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Abstract. This article examines the linguistic, stylistic, and cultural aspects of rendering figurative devices in the Uzbek translation of Khaled Hosseini's novel A Thousand Splendid Suns. Particular attention is devoted to metaphors, similes, epithets, personification, and symbolic expressions, with a focus on their contribution to characterisation, the representation of psychological experiences, and the construction of the novel's emotional atmosphere. The study considers how the semantic content, aesthetic significance, and contextual functions of these devices can be recreated within the linguistic and expressive resources of the Uzbek language.

Drawing on comparative textual analysis, contextual interpretation, and stylistic analysis, the article explores the relationship between the imagery of the source text and its representation in the target text. It addresses the preservation of emotional intensity, culturally embedded associations, and the author's distinctive narrative voice. Special consideration is given to figurative expressions whose meanings depend on Afghan cultural realities, social relations, and the experiences of women represented in the novel. The discussion examines the potential challenges arising from differences between English and Uzbek in figurative conventions, lexical associations, and syntactic organisation.

Keywords: Khaled Hosseini, A Thousand Splendid Suns, literary translation, figurative language, metaphor, simile, epithet, personification, symbolism, stylistic equivalence, cultural meaning, translation transformations, comparative textual analysis.

Introduction: Literary translation requires the recreation of a literary work's content, imagery, emotional resonance, and distinctive authorial style through the resources of another language. Within this process, the translation of figurative devices assumes particular significance. Metaphors, similes, epithets, personification, and symbolic expressions serve to depict reality, reveal characters' psychological states, and generate specific aesthetic effects. Their rendering in translation directly influences readers' understanding and aesthetic appreciation of the work.

Conveying lexical meaning alone is insufficient when translating figurative language. Translators must also consider the basis of an image, its textual function, and its cultural significance. An expression that appears natural and evocative in the source text may become obscure or stylistically inappropriate when translated literally into the target language. Consequently, translation may require the preservation of the original image, the selection of an equivalent image, explicitation, or structural modification. In evaluating these choices, the extent to which the original artistic function is recreated constitutes an important criterion alongside semantic fidelity.

A comparative study of figurative devices in Khaled Hosseini's A Thousand Splendid Suns and its Uzbek translation provides an opportunity to examine the recreation of the author's imaginative vision and individual style in another language. Such an investigation extends beyond identifying equivalents for individual words or phrases to consider their relationship with the surrounding text and their role in

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character speech or authorial narration. Since the same figurative device may perform different functions across contexts, translation choices should be evaluated in relation to the semantic and stylistic characteristics of each occurrence.

The significance of this study lies in examining the relationship between the preservation of literary imagery and the transmission of culturally specific meanings. Even when the formal structure of a source-text image is retained, its emotional impact may be diminished. Conversely, a translation that modifies the structure of an expression may, in certain instances, convey its figurative function more naturally. Assessing translation quality solely through correspondences between words therefore offers a limited perspective. A more comprehensive approach requires the integrated consideration of context, figurative meaning, and aesthetic effect.

The aim of this article is to identify the distinctive features of rendering figurative devices in the Uzbek translation of A Thousand Splendid Suns and to analyse the translator's choices from semantic and stylistic perspectives. Accordingly, the study compares metaphors, similes, epithets, personification, and symbolic expressions in the source and target texts; evaluates the preservation of their figurative meanings and emotional effects; and examines the functions of the translation transformations employed. The combined application of comparative, contextual, and semantic-stylistic approaches provides a basis for a comprehensive assessment of the recreation of figurative devices in translation.

Main part: An examination of the rendering of figurative devices in the Uzbek translation of Khaled Hosseini's A Thousand Splendid Suns requires an integrated consideration of their lexical meanings, figurative content, and stylistic functions within the text. A figurative expression may reveal a character's psychological experience, lend emotional depth to the depiction of an event, or communicate an idea symbolically. Consequently, an assessment of the translator's choices cannot rely solely on correspondences between individual words. Since specific passages from the source text and its Uzbek translation have not been provided, the following discussion outlines criteria for comparative investigation rather than presenting an analysis of verified translation examples.

In translating metaphors, it is essential to identify the semantic transfer underlying the image. Metaphor establishes a connection between an individual's inner state and an external phenomenon, object, or action. Preserving this connection in translation helps retain the expression's figurative meaning. However, reproducing the constituent elements of a metaphor literally does not necessarily produce a natural expression in Uzbek. In such cases, the translator may modify the sentence structure while preserving the image or select an alternative expression that performs a comparable function in the target language.

Replacing a metaphor with a straightforward explanation may clarify its meaning, but it may also diminish its literary impact. For instance, rendering an image of psychological suffering simply as "she grieved deeply" communicates the emotional state while reducing the imagery created by the author. This is an illustrative example intended to explain the difference between translation choices; it is not a quotation from the novel. A comparative analysis should distinguish between metaphor preservation, substitution, and explicitation, assessing the contextual effects of each strategy.

The translation of similes centres on the relationship between the entity being described, the image with which it is compared, and the feature they share. English simile constructions may be expressed in Uzbek through kabi, singari, and go'yo, as well as the suffixes -dek and -day. Nevertheless, these linguistic resources do not produce identical stylistic effects in every context. Their selection depends on sentence rhythm, the intensity of the image, and the narrative register. The translator must therefore

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preserve the comparative relationship while ensuring that the resulting expression remains natural in Uzbek.

Culturally embedded similes present an additional challenge. If the image used as the basis of comparison is unfamiliar to Uzbek readers, its significance may not be fully understood. In such instances, the translator may consider making the image comprehensible through contextual cues or, where necessary, a brief explanation. Replacing it with an image associated with another culture requires particular caution, since such a modification may weaken the cultural specificity of the setting represented in the novel.

In translating epithets, it is important to distinguish between the description of an attribute and the expression of an emotional evaluation. Not every adjectival construction constitutes an epithet: its literary function emerges within a particular context. In addition to describing outward appearance, an epithet may convey a character's attitude, memory, or emotional experience. Accordingly, identifying a dictionary equivalent for an adjective does not in itself establish stylistic equivalence. The emotional colouring, semantic intensity, and collocational compatibility of the selected Uzbek word must also be examined.

Excessively intensifying an epithet may alter the tone of the author's narration, whereas replacing it with a neutral word may reduce the expressive force of the description. Preserving evaluative meaning is particularly significant in passages presented through a character's perspective. Establishing whether an evaluation belongs to the narrator or to a character is therefore an important stage in translation analysis.

Personification creates imagery by attributing human actions and states to natural phenomena, objects, or abstract concepts. Its translation requires the preservation of both the grammatical relationship and the artistic function of the human attribute assigned to the non-human entity. Converting a personified description into a straightforward statement may communicate its basic meaning while diminishing its psychological and aesthetic dimensions. The translator should therefore assess how naturally the human attribute can be expressed in Uzbek and, where necessary, modify the verb or syntactic construction.

The analysis of symbolic expressions, by contrast, cannot be confined to individual sentences. Symbolic meaning develops through recurring images, events, and characters' experiences across different parts of the work. Interpreting references to light, darkness, space, or nature as symbols requires evidence of their textual function. Automatically treating every such reference as symbolic reduces analytical precision. Consistency in the translation of recurring images helps readers recognise the semantic connections through which their broader significance develops.

The cultural meanings embedded in figurative devices also require close attention. Where an image incorporates references to customs, religious beliefs, kinship relations, or local ways of life, the translator must consider both its referential meaning and its cultural function. Using a familiar Uzbek expression may improve fluency, but it should not distort the cultural setting of the source text. The balance between comprehensibility and cultural specificity thus constitutes a central criterion for evaluating translation choices.

Translation transformations provide resources for addressing these challenges. Concretisation makes a general meaning more specific in accordance with the context; modulation expresses an idea from a different semantic perspective; and syntactic restructuring adapts a sentence to the natural patterns of Uzbek. Explicitation makes implicit or culturally complex meanings more accessible. However, excessive explanation may slow the narrative pace and undermine the conciseness of literary expression.

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The presence of a transformation does not itself demonstrate its effectiveness: its influence on imagery, meaning, and style must be established through analysis.

Accordingly, semantic accuracy, the preservation of imagery, emotional resonance, cultural appropriateness, and naturalness of expression should be treated as interrelated criteria when evaluating figurative devices in the Uzbek translation of A Thousand Splendid Suns. Each example should be examined through the corresponding source and target passages, the translation procedure employed, and its contextual effects. This approach provides an evidence-based foundation for explaining the translator's decisions and determining the extent to which the author's style is recreated in Uzbek.

Conclusion: Examining the rendering of figurative devices in the Uzbek translation of A Thousand Splendid Suns requires an integrated assessment of figurative meaning, emotional resonance, and authorial style. In translating metaphors, similes, epithets, personification, and symbolic expressions, lexical correspondence must be considered alongside their contextual functions. Preserving the formal structure of an image does not necessarily convey its full aesthetic effect; in some instances, restructuring an expression in accordance with the expressive resources of Uzbek may more effectively recreate its literary function.

Semantic accuracy, the preservation of imagery, stylistic naturalness, and the retention of culturally specific features constitute the principal criteria for evaluating translation choices. Strategies such as the selection of equivalent expressions, modulation, concretisation, and explicitation should be employed in accordance with contextual requirements. Excessive explanation may diminish the conciseness and evocative power of an image, while excessive adaptation may distort the cultural setting of the source text.

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