

## PROBLEMS OF RE-CREATING AUTHOR'S STYLE IN LITERARY TRANSLATIONS (ON THE MATERIAL OF OSCAR WILDE'S WORK)

**Ochilov Nodirbek Sayfulloyevich, Teacher**

Bukhara State University,

*ochilovn@gmail.com*

**ABSTRACT:** The article deals with Oscar Wilde's literary principles as a representative of English Aesthetic movement, his style and approach to the problems of beauty and morality. The author of the articles analyses Uzbek translations of Wilde's novel "The Picture of Dorian Gray" and fairy-tales comparing them with the original versions and tries to define the level of their fidelity to the style of the original.

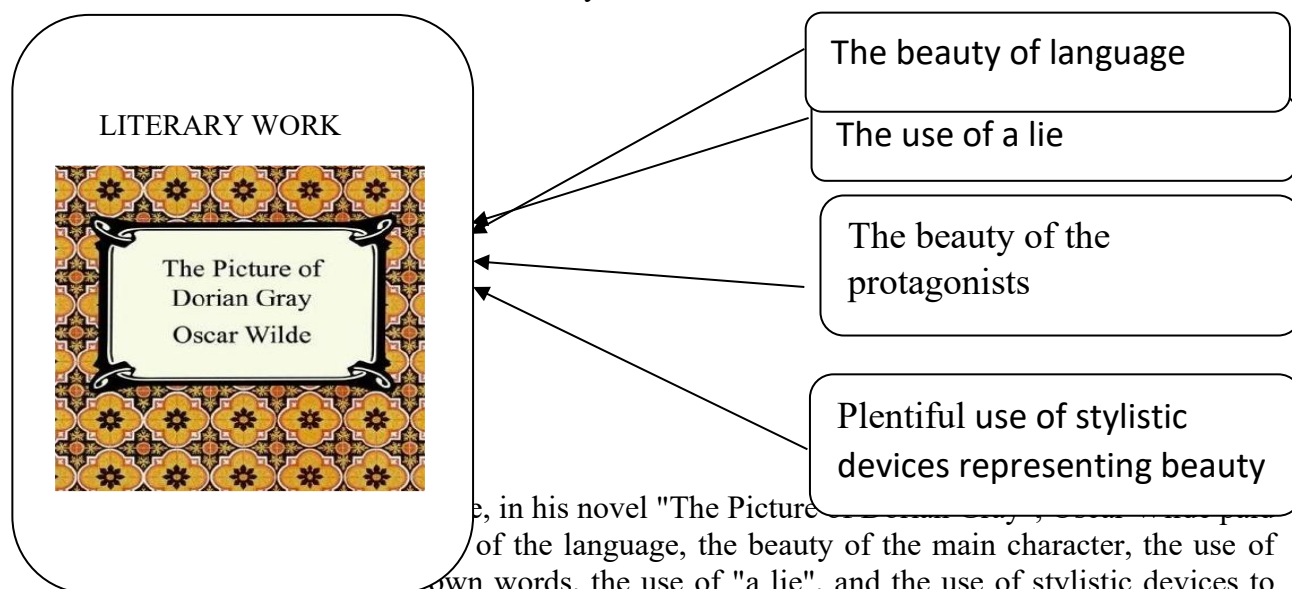
**KEY WORDS:** aesthetic movement, imagination, aesthetic principles, dynamic equivalence, adequate translation, stylistic convergence, irony, satire.

**INTRODUCTION.** It is known that the uniqueness of any artistic literary work lies in the peculiarity of its language and style. Due to Oscar Wilde's representation as a proponent of aestheticism in literary studies, his works are noteworthy not only for the beauty of their main characters but also for the significant use of stylistic devices to effectively convey events, emotions, and ideas, thereby drawing attention to the formal beauty of the writer's works. Numerous articles and research studies have been dedicated to the problems of literary translation, to the life, creative activity, and aesthetic literary heritage of Oscar Wilde, focusing on the analysis of his works and aesthetic literary orientation. They include works by scholars in English-American translation and literary studies such as Eugene Nida, Massimiliano Morini, Landers Clifford, Andre Lefevere, Leo Hickey, John Bolt, David Weir; in Russian translation and literary studies such as Makarova L.S., Urnov D., Bakhtin M., Nelykenbaum V.M.; and in Uzbek translation and literary studies such as G. Salomov, Sh. Sirojiddinov, G. Odilova, M. Holbekov, M. Bakoeva, Kh. Rahimov, among others. However, translations of Oscar Wilde's works into Uzbek have not yet been selected as significant works in terms of volume and quality as a source for study. The issue of recreating Oscar Wilde's unique style in Uzbek translations has not been adequately addressed, and series of articles published on this subject by the author of this research are intended to fill this gap.

**MAIN PART.** Wilde was not only a talented writer, poet, orator and dramatist, but also a literary critic. According to Wilde scholars, "the key element of Wilde's criticism was his freedom of imagination." In the writer's critical work "The Decay of Lying" he states that lies must be used in imaginative literature, otherwise the work will be nothing more than dry realism; he considered that in England the problem with the novel was that writers of his time did not use enough lies in their works: their works lacked imagination, and they portrayed life in a crude and dry way. [14]

Wilde's above-mentioned views faced sharp opposition and caused heated debates at the time, but the writer was true to his aesthetic principles and used a lot of stylistic devices in his works and tried to describe the events of life in a beautiful way. Wilde's aesthetic principles

and their place in the formation of an artistic work can be shown in the following sketch based on his novel "The Picture of Dorian Gray":



Oscar Wilde, in his novel "The Picture of Dorian Gray", describes the beauty of the language, the beauty of the main character, the use of his own words, the use of "a lie", and the use of stylistic devices to describe beauty. These features distinguished his works from the style of realist writers of his time.

In the preface of the novel, Oscar Wilde expressed his philosophical and aesthetic views in a series of short aphoristic sentences. Through this introduction, the reader can understand the spiritual world of the author. Below are examples of these statements:

- "The artist is the creator of beautiful things."
- "Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault."
- "Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope."
- "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all [14; 3, 225-226]"

The examples given above witness that Oscar Wilde, as a representative of the aesthetic literary movement, put beauty above all else. For him, an artist is a creator of beauty; people who perceive beauty in beautiful things are cultured, and people who find fault in beautiful things are stupid. Even in relation to works of art, according to his principles, there are no moral or immoral books, only well-written and badly-written books. So, in Wilde's opinion, no matter how shallow the book is in morality, it is enough if it is beautifully written.

Oscar Wilde's preference for the aesthetic creative method is clearly visible in "The Picture of Dorian Gray". The main character of the novel is a very handsome young man. Seeing Dorian Gray for the first time, Lord Henry falls in love with his beauty, he does not know what kind of person he is, but he appreciates him for his external form. Lord Henry, is a person who has deeply absorbed the ideas of aestheticism. His thoughts on beauty may sometimes surprise the reader. He teases Dorian by telling him that he is too beautiful, therefore he is a king, and by it spoils his mind and becomes the reason of his tragedy. His worldview, various philosophical ideas lead Dorian Gray to the world of crime.

The relationship between Dorian and Sybil is also influenced by the doctrine of estheticism: Dorian likes not the girl herself, but her beautiful roles. When Sybil performs her roles perfectly and receives the applause of the audience, she seems to him extremely beautiful and graceful. Dorian even declares his love for Sybil, but seeing the girl fail only once on the stage, he becomes disillusioned with her and gives her up, as a result of which Sybil, who believes in love from the bottom of her heart, but is inexperienced and naive in this regard, commits suicide. These factors are the reason for Dorian's transformation into a villain and his fall. So, Dorian's tragedy is in his simplicity, in being influenced by different people. Translator of a literary work should be able to feel the reality illuminated in the work, to study deeply and comprehensively the idea put forward by the author of the work, all the means involved in conveying this idea to the reader. It is also important for the translator to know the rules existing in literary translation and imaginative literature. The important factor for the success of the translation is the skill of the translator, his closeness to the level of the author of the translated work, and his ability to adapt.

The study of the life and work of the translator of "The Picture of Dorian Gray" into Uzbek shows that the translator Ozod Sharofiddinov may be considered close to Oscar Wilde in terms of his creative ability and literary activity. Therefore, there can be no doubt that the translation should have been done at a high level, but it is also obvious that the translation was not from the original, but from the Russian translation, which causes some specific changes.

If compare the author's and translator's worldviews and creative methods, a great difference is observed: Oscar Wilde is an aesthetist, and Ozod Sharofiddinov is a realist. This in itself shows that they have different approaches to life events. For Oscar Wilde morality, form and beauty prevail over content, but Ozod Sharofiddinov is a person who always followed the criteria of morality. Considering these aspects, it is of great interest to study the extent to which the author's style is preserved in the translation.

It is natural that the success of the Uzbek translator in indirect translations depends on the skill of the intermediary Russian translator as well. No matter how skillful, experienced, and knowledgeable translator Ozod Sharofiddinov is, the negative features of indirect translation may be observed in his re-creations, too:

*Lord Henry looked at him. Yes, he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp golden hair. There was something in his face that made one trust him at once. All the candor of youth was there, as well as all youth's passionate purity. One felt that he had kept himself unspotted from the world. No wonder Basil Hallward worshiped him. He was made to be worshipped.* [14]

Russian translation by M.Abkina:

Лорд Генри смотрел на Дориана, любясь его ясными голубыми глазами, золотистыми кудрями, изящным рисунком алого рта. Этот юноша в самом деле был удивительно красив, и что-то в его лице сразу внушало доверие. В нем чувствовалась искренность и чистота юности, её целомудренная пылкость. Легло было поверить, что жизнь еще ничем не загрязнила этой молодой души. Недаром Базил Холлуорд боготворил Дориана! [12, 67]

Uzbek translation:

Лорд Генри Дорианнинг тиниқ мовий кўзларига, тилларанг жингалак сочларига, нафис лабларию даҳанига суқлангандек қаради. Бу йигит чиндан ҳам лол қоладиган даражада чиройли эди ва унинг юзида дарҳол ишонч тугдирадиган алланарса бор эди. Унинг қиёфасидан самимияти ва ёшларга хос покизалиги, бокира эҳтироси яққол

сезилиб турарди. Бу йигитнинг навқирон қалбини ҳаёт ҳали ҳеч нарса билан булғаб улғурмаганига осонгина ишонса бўларди. Бизил Холлурднинг Дорианни кўкларга кўтариб мақтагани бежиз эмас эди. [10, 26]

Here, in the Russian version the sentence "He was made to be worshiped" is omitted. As a result, naturally, this sentence is not reflected in the Uzbek translation, too. Perhaps the Russian translator omitted this sentence as an unnecessary repetition of thought. But it is probably not appropriate for the translator not to reproduce the idea that the author wants to emphasize. The sentence "He was made to be worshiped" is one of the elements that underline the aesthetic principles of the author. It shows the author's appreciation of beauty.

It should be noted that this novel has been translated into Russian several times by different translators, and among these translations, that made by Maria Abkina in 1960 is the closest to the original, and therefore it has been repeatedly published about 100 times. There are different opinions about this translation: some literary critics emphasize that it is close to the original in terms of its aesthetic impact on the reader [4, 194-200], while the others consider it more simple in terms of style. [5, 561-563]

Sharofiddinov, being a great literary scholar of his time, had sufficient knowledge of Russian translations and therefore chose the closest to the original. Naturally, whatever changes were made by the translator in the Russian version, in most cases they were reflected in the Uzbek translation.

Re-creation of stylistic convergences is another subject of interest in literary translation. The phenomenon of stylistic convergence in fiction has been studied in depth in Western and Russian literature, but has not received enough attention in Uzbek literary studies. I.V. Arnold, a Russian theorist of stylistics who studied this stylistic device on the basis of English literary texts, stated that in some cases, several stylistic devices come together, perform the same task, reinforce and complement each other. In most cases, this happens at the climax of the work or when the protagonist is in deep distress, overjoyed, or in an unusual situation. [1, 51] According to V.M.Nelkenbaum,[7] stylistic convergence is an important component of every prose work, which is used to create a certain stylistic effect.

One of the shortest contexts using stylistic convergence in the novel:

.... *And how charming he had been at dinner the night before, as with startled eyes and lips parted in frightened pleasure he had sat opposite to him at the club, the red candle shades staining to a richer rose the awakening wonder of his face. Talking to him was like playing on an exquisite violin. He answered to every touch and thrill of the bow.* [14]

In Russian translation:

.... *Как обворожителен был Дориан вчера вечером, когда они обедали вдвоем в клубе! В его ошеломленном и приоткрытых губах читались тревога и робкая радость. А в тени красных абажуров лицо казалась еще розовее и еще ярче выступала его дивная расцветающая красота. Говорить с этим мальчиком было все равно что играть на редкостной скрипке. Он отзывался на каждое прикосновение, на малейшую дрожь смычка.* [9, 42]

In Uzbek translation:

.... *Кеча кечқурун икковлари клубда тушлик қилганларида Дориан нақадар жозибадор эди-я! Унинг лол қолган нигоҳида ва ярим юмۇқ лабларида алланечук таиивиш ва тортинчоқ қувончни уқиш мумкин эди. Чироқлардан тушган шуълада юзи ҳам яшинаб кетган ва унинг очилиб-сочилган ҳусни таважжужуҳи яна ҳам тиниқроқ кўринарди. Бу*

бола билан суҳбатлашни гўёки бир найни чалмоқдай гап эди. У ҳар бир пардага, нафасингизнинг ҳар бир эпкинига акс садо берарди. [10,53]

	IN ORIGINAL	IN RUSSIAN	IN UZBEK
1.	charming (epithet)	обворожительен (epithet)	жозибадор (epithet)
2.	startled eyes (epithet)	ошеломленном (epithet)	лол қолган (epithet)
3.	frightened (epithet)	робкая (epithet)	тортинчок (epithet)
4.	wakening wonder (epithet)	дивная расцветающая (epithet)	очилюб-сочилган (epithet)
5.	like playing upon an exquisite violin (simile)	все равно что играть на редкостной скрипке (simile)	гўёки бир найни чалмоқдай (simile)
6	He answered to every touch and thrill of the bow. (metaphor)	Он отзывался на каждое прикосновение, на малейшую дрожь смычка. (metaphor)	У ҳар бир пардага, нафасингизнинг ҳар бир эпкинига акс садо берарди. (metaphor)

Figurative means that formed the stylistic convergence given above were re-created by Russian and Uzbek translators following adequate translation principles. In this case, we observe that the image, which is the core of the stylistic device, has been changed only in one place:

“like playing upon an exquisite violin” –

“все равно что играть на редкостной скрипке” –

“go‘yoki bir nayni chalmoqday”

In this simile, the author describes how Lord Henry likes to talk to Dorian, and Dorian is in tune with his interlocutor like a violin. Here, the author of the original and the Russian translator compared the conversation with Dorian to playing a rare violin, while the Uzbek translator compared it to playing a flute (nay). In the Uzbek translation, it was possible to use the word violin, because this word is well known to Uzbek readers. But the translator used the word “nay”, which is more natural for Uzbeks, and achieved functional (or dynamic) equivalence.

This theory of dynamic equivalence was first developed by the American scientist Eugene Nyda, and later it began to play an important role in the analysis of literary translations. Naida himself calls dynamic equivalence "functional equivalence" [6, 11], because in this theory functional equivalence between words, concepts, and sentences in different contexts acquires essential importance. [8, 173]

The well-known Russian translation theorist V.N.Komissarov, while describing Naida's theory of dynamic equivalence, emphasizes that one of its important aspects is the attention paid to the features of the reader's reception. Analyzing Yujin Naida's theory of dynamic equivalence, Chinese researcher Gao Yinli admits that the reader's attitude (reaction) serves as a criterion for evaluating translation in this theory from the perspective of sociolinguistics and the communicative function of language. [2,205]

Above, it was observed that the word "violin" in the English text was given to Russian by the example of "violin", and to Uzbek by the word "nay". When separating the words from the



text, it becomes clear that the words "violin" and "flute"(nay) have only one common feature, that is, they are both musical instruments, and that they differ from each other in other respects, that is, they cannot be proportional. However, in the given text, it can be felt that the violin in English and Russian and the flute in Uzbek have performed an equivalent function. In this case, if "violin" is translated into Uzbek in the form of "skripka", formal adequacy is achieved, if it is translated into Uzbek as "nay" dynamic (i.e. functional) equivalency is achieved. In the given context, both formal and dynamic equivalence can be used and the choice depends on the style of the translator and the type of text being translated. Naturally, if the word "violin" is used in a scientific text about this musical instrument, it cannot be replaced by the word "nay" at all, because in this case formal equivalence is important.

It is well known that Oscar Wilde wrote many wonderful fairy-tales for children. But not only children, the adult readers are also interested in spiritual issues of his tales. Although the writer, as an aesthete, considered beauty above spirituality in the novel "The Picture of Dorian Gray", in his fairy-tales he unintentionally went against this principle, glorifying such noble human qualities as kindness, friendship, loyalty, courage, putting the interests of others above his own, humility, compassion; skillfully criticized vices such as boasting, conceit, indifference, betrayal, hypocrisy, and selfishness in the integrity of form and content, in the way of thought expressed hidden under the narration of events.

Oscar Wilde's fairy tales began to be translated into Uzbek in the second half of the 20th century. The writer's tales "The Happy Prince", "The Selfish Giant", "The Nightingale and the Rose", "The Remarkable Rocket", "The Star Child", "Infanta's Birthday", "The Devoted Friend" were translated into Uzbek in 1988 by Mahkam Mahmudov and Abduhakim Muhammadiev and was published as a collection of stories under the name "Yulduz bola" (The Star Child). All these tales were translated directly from English. Wilde's fairy-tale "The Happy Prince" was also directly translated from English by Shermuhammad Toliev and published in the 7th issue of "Yoshlik" magazine in 2017 under the name "Shahzoda anduhi" ("Prince's Sorrow"). All these works are an effort towards a new quality for Uzbek translations, and is of great importance for the development of translation practice and theory. The translation of the tale "The Happy Prince" by two translators and directly from English causes great interest to analyze them both in the original and cross-referenced, to learn to what extent the author's style is reflected in them.

As a result of a comparative study of Oscar Wilde's fairy-tale "Happy Prince" into Uzbek language, it was defined that one of these translations (Mahkam Mahmudov and Abduhakim Muhammadiev) followed the principles of adequate translation, while the other (Shermuhammad To'liiev) used free translation features. Considering the modern translation requirements, it is important to follow the principles of adequate translation. Free translation is also present in the translation practice of many nations, and it was mainly used in the period when the translation practice was taking its first steps.

Oscar Wilde widely used all types of stylistic devices (lexical, syntactic and phonetic) in his fictions and they helped the writer to create a formal, apparent beauty in the narrative typical of aesthetic writers. In Oscar Wilde's fairy-tales, a prior attention is paid to the external appearance of characters, and in some cases it is indicated that they do not harmonize with the inner world of a person. The analysis of Oscar Wilde's fairy-tales shows that the writer skillfully described not only beauty, but also ugliness, which is its opposite: the Star Boy is proud of his beauty, indulges in arrogance. One day, when his mother is found, he sees her

begging, does not recognize her and kicks her out. As a result, the Star Boy turns into an ugly being:

*His face was like the face of a toad, and his body was scaled like an adder.*

The translator has given this image into Uzbek realistically:

*Yuzi xuddu baqanikidek, badani esa ilonnikidek tanga-tanga po'st bilan qoplangandi.*

"The Selfish Giant" is another fairy tale by Oscar Wilde that promotes kindness. This fairy-tale was translated into Uzbek from Russian by Aziza Akhmedova, as well.

It is known that English fairy-tales often begin with the phrase "Once upon a time", but Oscar Wilde's fairy-tales, unlike folk tales, begin with a direct narration of the story. This is also a unique style of the writer, and the translator should accept it realistically and re-create conforming to the original. It is noteworthy that in Oscar Wilde's tales, when there is a tale in a tale, the inner storyteller's narrative begins with the phrase "Once upon a time". An example of this is the story of the Linnet, the narrator in the tale "The Devoted Friend", begins with the phrase "Once upon a time". This gave the author an opportunity to distinguish his tale separately from the tale of the character. The direct translators of the tale "The Selfish Giant" into Uzbek have reproduced this aspect of the writing style in accordance with Wilde's style.

In Aziza Akhmedova's translation from Russian, the preface of the tale reminds of Uzbek folk tales:

*Бор эканда йўқ экан, оч эканда тўқ экан, бўри баковул экан, тулки ясовул экан. Чумчуқ чақимчи экан, қарга қақимчи экан. Ғоз қарнайчи экан, ўрдақ сурнайчи экан. Тошбақа тарозибон экан, қурбақа ундан қарздор экан. Бир қишлоқда келбати девдек, феъли чатоқ бир паҳлавон алмисоқдан қолган қасрида ёлғиз ўзи умргузаронлик қилар экан....[11.]*

In this case the translation begins like Uzbek folk-tales. Its language is fluent and beautiful. But this is not Oscar Wilde's style.

Oscar Wilde's fairy-tales differ from each other in their structure, ending, emotional impact on the reader. In creating the image of the characters, the author follows different ways: sometimes the author's narration, sometimes polylogues or dialogues, and sometimes character's narration play an important role in creating the image directly or indirectly.

Another protagonist of Wilde's fairy tales that evokes heavy emotions is the character of the Nightingale in the tale "The Nightingale and the Rose". Believing in the true love between the student and the professor's daughter, he sacrifices his life for them and causes the creation of a wonderful red rose. Thus, he wants to prove that love is the most important feeling in the world. But at the end, young people do not appreciate the red rose that was created at the cost of his life.

In creating the image of the nightingale in this fairy-tale, the author paid more attention to the actions and thoughts of the nightingale, and this feature has also found its adequate expression in the Uzbek translation.

In the fairy tale "The Devoted Friend" the events are told mainly by the author's narration and dialogues, while in the fairy tale "The Remarkable Rocket" the basis of the text is polylogue.

The translators transformed the title of the tale "The Remarkable Rocket" into "Yashil mushak" which means "The Green Rocket" without any reason. The author of the original did not describe the color of the rocket, but called it "The Remarkable Rocket" and described his pride, selfishness, and arrogance. Also, since the title is translated as "The Green Rocket", the stylistic device in it has also suffered. The word "remarkable" appears in the text as an epithet



and, accordingly, expresses the author's attitude towards this image. The word "green", on the other hand, is a logical adjective that does not contain the narrator's attitude. In addition, there is an irony in "Remarkable Rocket", which may be revealed only after reading the whole story. There is no sarcasm or irony in the "The Green Rocket" combination. Remarkable rocket is an allegorical image, in which the writer criticized those who are proud, worthless and cannot do anything useful. In this tale, Wilde expresses the character's negative characteristics more in the words of the character, that is, the rocket, than in the author's speech.

Wilde's another tale that skillfully exposes the vices of human nature is the tale "The Devoted Friend". If the title of the fairy-tale "The Remarkable Rocket" lost its irony in Uzbek translation, the title "The Devoted Friend" translated as "Sodiq do'st" ("Faithful Friend") contains irony and matches the original.

In "The Devoted Friend", not only people, but other creatures, such as birds, animals, and in the fairy-tale "The Remarkable Rocket" even the inanimate rockets are personified. So, another unique aspect of Wilde's style is that he perceives existence as a whole and tries to transfer this feeling to his reader. M. Mahmudov and A. Muhammadiyev, the Uzbek translators of Oscar Wilde's fairy-tales followed the principles of adequate translation, approached the original from a pragmatic point of view. They could interpret Wilde's satirical attitude to the real life events, the morality of allegorical images, author's aesthetic ideas. Only at the end of the tale "The Devoted Friend" some deviations from the original are observed.

**CONCLUSION.** Due to the fact that each author has his own unique style in fiction, the same topic and text itself, when presented in different styles, leave a different impression on the reader. In the realization of the author's style, the literary movement to which the work belongs is also important. For this, the translator of English literature should be aware of the literary movements present in that literature, know their specific features, and not confuse them.

As a result of a comparative study of the direct translations of the fairy-tale "Happy Prince" into Uzbek, it was observed that in one of them (Mahkam Mahmudov and Abduhakim Muhammadiyev) the principles of adequate translation were followed, and in the other (Shermuhhammad To'liyev) the features of free translation were noticeable. Considering the modern translation requirements, it is important to follow the principles of adequate translation. Free translation is also present in the translation practice of many nations, and it was mainly used in the period when the translation practice was taking its initial steps.

#### REFERENCES:

1. Арнольд И.В. Стилистика современного английского языка. – 5-е изд. -Москва: Наука, 2002. – С.51.
2. Gao Yinli. Analysis of Eugene Nida's Translation Theory. International Journal of Education and Humanities. Volume-10, No.1, 2023. -P. 205
3. Gover Roger. Past into Present. An Anthology of British and American Literature. – Edinburgh: Longman, 2000.– P. 225-226.
4. Кирпичникова Ю. С. Художественный перевод: ценности эпохи и языковая личность переводчика // Актуальные вопросы филологической науки XXI века : сб. статей V Междунар. науч. конф. молодых ученых (12 февраля 2016 г.). — Екатеринбург : Уральский федеральный университет, 2016. — С. 194-200.
5. Краснова, П. А. Сопоставительный анализ переводов романа «Портрет Дориана Грея» на русский язык // Молодой ученый. — 2019. — № 21 (259). — С. 561—563.





6. Найда, Юджин А. К науке переводить. Принципы соответствий. Пер. С англ. Л.Черняховской. – В кн. Вопросы теории перевода в зарубежной лингвистике. – Москва: Международные отношения, 1978. – С. 114-136. – С.11.
7. Nelkenbaum V.M. Osobennosti stylisticheskoy convergensii v godojestvennom tekse. // Journal of Bashkir University, 2016, T.21, No. 1.
8. Ochilov N. Amerikalik Yudjin Naydaning dinamik ekvivalentlik nazariyasi va uning badiiy tarjima amaliyoti uchun ahamiyati. Xorazm Ma'mun akademiyasi axborotnomasi. – Xiva, 2024. № 1., 172-175- b.
9. Уайльд О. Портрет Дориана Грея. Перевод Б.Абкиной. – Т.: Ўқитувчи, 1987. – Б.42.
10. Уайльд О. Дориан Грейнинг портрети. О.Шарофиддинов таржимаси. – Тошкент: Забаржад медиа, 2020. – Б.53
11. Уайльд О. Худбин Пахлавон. Рус тилидан Азиза Аҳмадеева таржимаси .- [www.Ziyouz.uz.com](http://www.Ziyouz.uz.com). 2014.
12. Уайльд О. Портрет Дориана Грея. // В книге “Оскар Уайльд. Редьярд Киплинг” – Москва: Художественная литература, 1976. - С.67
13. Wilde Oscar. The Picture of Dorian Grey. <http://www.planetpdf.com/>
14. <https://www.poetryfoundation.org/poets/oscar-wilde>