



TRANSLATION OF ARTISTIC AND FIGURATIVE DEVICES AND THE ISSUE OF ACHIEVING EQUIVALENCE (A CASE STUDY OF THE NOVEL A THOUSAND SPLENDID SUNS)

To‘xtanova, Mumtozbegin Ortiqali qizi
Doctoral Researcher, Namangan State University

Abstract

This article analyzes the role of figurative devices in the translation of literary texts, the methods of achieving equivalence when rendering them into another language, and the challenges of preserving their aesthetic and national spirit. Using Khaled Hosseini’s novel *A Thousand Splendid Suns* as an example, it examines the strategies applied in translating such expressive devices as metaphors, epithets, similes into Uzbek.

Keywords: Literary translation, equivalence, figurative devices, metaphor, epithet, phraseological unit, transformation, national identity.

Introduction

Literary translation is the art of recreating not only a language but also a national worldview in another linguistic form. The figurative devices employed by an author metaphors, epithets, comparisons and similes are integral components of their aesthetic universe. Therefore, in translation, it is crucial to ensure not formal equivalence but rather *functional* and *aesthetic equivalence*.

In translation theory, E. Nida (1964) introduced the concept of “dynamic equivalence,” emphasizing that a translation should reproduce not only the semantic meaning of the original but also its impact on the reader. P. Newmark (1988), distinguishing between “semantic” and “communicative” types of translation, highlighted the importance of balancing the two in literary works.



When translating Khaled Hosseini's *A Thousand Splendid Suns* into Uzbek, the translator faced complex aesthetic challenges in recreating the novel's national spirit, oriental imagery, and emotionally charged portrayal of women's fates.

1. Theoretical Foundations for Ensuring Equivalence in the Translation of Figurative Devices

Equivalence in the translation of figurative language refers to the degree to which the artistic, aesthetic, and emotional content of the source text is reproduced through another language. Komissarov (2002) identifies five levels of equivalence: conformity of purpose, situation, meaning, style, and communicative effect. For example, the following metaphor is rendered through *functional equivalence*: "*The bleak isolation awaiting her, the murderous loneliness, it didn't have to be.*" This sentence conveys Laila's psychological state as she struggles to escape despair and loneliness. In the Uzbek translation, the full emotional depth and imagery are not entirely preserved as the realia and emotional connotations have been reduced. Thus, instead of a literal translation of "bleak isolation" and "murderous loneliness," a functionally equivalent Uzbek rendering would be preferable, maintaining both emotional and cultural resonance: "Uni kutayotgan sukut, azob beradigan yolg'izlik, taqdir shunday bo'lishi shart emas edi." ("The silence awaiting her, the tormenting loneliness – it didn't have to be this way.")

In phraseological units, when a direct equivalent does not exist, translators may employ *image transformation* or *cultural adaptation*. For instance: "*Like a compass needle that points north, a man's accusing finger always finds a woman.*" Here, the simile "like a compass needle that points north" conveys inevitability and constancy. The author likens men's tendency to blame women to the unchanging direction of a compass needle. In Uzbek, however, the image of a compass needle does not function as a stable idiom. Therefore, the translator employed cultural adaptation, preserving the idea but changing the imagery: "Эркак зоти ҳамиша аёлни айблаб келган." ("Men have always found a way to blame women.")



2. Transformation of Figurative Devices in the Translation of *A Thousand Splendid Suns*

In the novel, metaphors, epithets, and similes vividly express the themes of womanhood, patience, love, and suffering. Their Uzbek translations exhibit several techniques:

a) Direct equivalence:

"She marveled at how the girl's eyes shone with worship, even in the mornings when her face drooped and her complexion was waxy from a night's worth of walking the baby." / *"Баъзида, Лайло кечаси билан ухламай, эрталаб қўзлари қизариб турса-да, унинг юзларидан алланечук хуррамлик уфурарди."*

The phrase "the girl's eyes shone with worship" is a figurative expression denoting admiration, love, and deep affection. In English, "worship" conveys a kind of devotion akin to reverence. However, in Uzbek, *sig'inish* carries a strong religious connotation and is not commonly used for emotional admiration. The translator thus employed cultural adaptation: "...uning yuzlaridan allanechuk xurramlik ufurardi."

("...a certain joy radiated from her face.") This phrase expresses the same emotional warmth in a culturally natural manner.

b) Functional equivalence through image transformation:

"Mariam saw now the sacrifices a mother made. Decency was but one."
"Беухтиёр онаси ёдига тушди."

Here, the original expresses a moment of conscious realization ("saw now"), but the translation shifts this to an emotional response ("remembered her mother"). Though the imagery is altered, the *functional meaning*, the recognition of maternal sacrifice, is preserved through emotional intensity.

c) Cultural adaptation:

"Nana had endured the shame of bearing a harami, had shaped her life around the thankless task of raising Mariam and, in her own way, of loving her."
«Шўрлик Нана бутун шармандаликни бўйнига олиб, ҳароми боласини дунёга келтирди, боқиб тарбиялади.»

Although semantically condensed, the translation strengthens the imagery in line with Uzbek cultural norms. "Had endured the shame" becomes "бутун шармандаликни бўйнига олиб" ("took all the shame upon herself"), where the



metaphor *taking upon oneself* conveys moral and social responsibility rather than passive suffering. The image has changed, but the *functional meaning* – female endurance, guilt, and responsibility—remains intact.

Conclusion

The translation of figurative devices is a complex creative process requiring a balance between linguistic precision and emotional authenticity. The analysis of *A Thousand Splendid Suns* demonstrates that achieving equivalence in literary translation means not only preserving semantic correspondence but also maintaining *national and aesthetic harmony*. Among the most effective strategies for translators are *functional equivalence*, *cultural adaptation*, and *image transformation*, all of which ensure that the emotional and artistic impact of the original is fully conveyed in the target language.

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