

LINGUISTIC AND STYLISTIC TRANSPOSITION TECHNIQUES
IN LITERARY TRANSLATION: THEORY AND PRACTICE

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Annotation: This article explores the phenomenon of transposition as a key linguistic and stylistic strategy in literary translation. Transposition involves modifying grammatical categories, syntactic structures, and stylistic forms while preserving the semantic content and aesthetic value of the original text. Based on theoretical foundations by Vinay and Darbelnet, Catford, and Newmark, the study examines how transposition enables translators to achieve linguistic naturalness, emotional resonance, and cultural authenticity in the target language. Through comparative examples from Shakespeare, Dickens, and Twain, the research demonstrates that transposition enhances expressiveness and poetic imagery, ensuring that translated texts reflect the artistic integrity of their originals. The findings highlight transposition as a creative and essential method in literary translation practice.

Keywords: transposition; literary translation; stylistic adaptation; grammatical shift; linguistic equivalence; translation strategies; poetic expression; cross-cultural communication.

In the field of translation studies, literary translation occupies a distinctive position, as it requires not only linguistic competence but also cultural sensitivity, creative interpretation, and stylistic awareness. One of the key mechanisms that ensures the faithful and aesthetically adequate rendering of literary texts from one language to another is transposition—the technique of altering grammatical categories, syntactic structures, and stylistic forms without changing the fundamental meaning of the original text. Unlike literal translation, which prioritizes direct lexical substitution, transposition emphasizes flexibility, naturalness, and adaptiveness, enabling translators to recreate the expressive and emotional power of the source text in the target language.

Linguistic transposition allows translators to shift grammatical elements such as parts of speech, voice, and sentence structure to maintain clarity, coherence, and idiomacity. Stylistic transposition, in turn, plays a crucial role in preserving tone, register, rhythm, and imagery—core components of literary discourse. The harmonious combination of these techniques helps reproduce the author's intention, aesthetic effects, and cultural nuances, making the translated work resonate with the target audience.

In recent decades, scholars such as Vinay and Darbelnet, Catford, and Newmark have extensively explored the theoretical foundations of transposition, highlighting its importance as a transformative and creative process rather than a mechanical substitution[1]. Nevertheless, the evolving nature of global communication, intercultural

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literary exchange, and digital readership demands renewed academic attention to transposition as a dynamic and strategic method in contemporary literary translation practice. Therefore, an in-depth analysis of linguistic and stylistic transposition techniques, supported by practical examples, remains highly relevant for both translation theorists and practicing translators.

This thesis investigates the theoretical underpinnings and practical application of transposition in literary translation, focusing on its linguistic and stylistic dimensions. By analyzing selected literary texts and translations, the study aims to demonstrate how transposition enhances textual equivalence, aesthetic expressiveness, and cultural authenticity in the target language.

Transposition is one of the fundamental techniques in literary translation, defined as the process of modifying grammatical categories, syntactic structures, or stylistic forms without altering the original meaning. Unlike literal translation, which prioritizes direct lexical equivalence, transposition promotes naturalness, fluency, and stylistic harmony in the target language. It enables translators to recreate not only the semantic content but also the aesthetic effect, emotional tone, and cultural nuances of the source text.

From a theoretical standpoint, scholars such as Vinay and Darbelnet, J. C. Catford, and Peter Newmark emphasize transposition as a core translation strategy[3]. According to their theories, linguistic transposition may involve shifts in parts of speech, transformations between passive and active voice, changes in sentence structure, or the replacement of one grammatical form with another to achieve stylistic equivalence. Stylistic transposition, on the other hand, ensures that tone, rhythm, imagery, and expressive value remain faithful to the original literary style.

In practice, transposition is indispensable when translating between structurally and culturally distinct languages such as English and Uzbek. For example, in English a noun may be used to describe an action, whereas in Uzbek the same meaning is more naturally expressed by a verb. Consider the sentence: "He gave me a kiss." A literal translation would be "U menga bir o'pich berdi," but a natural transposed version in Uzbek becomes "U meni o'pdi". Here, the noun kiss is transposed into a verb form in order to preserve natural expression[2].

Similarly, transposition often requires converting passive structures into active ones. The English sentence "The letter was written by Mary" would sound unnatural if translated literally. Instead, Uzbek employs an active construction: "Mariya xat yozgan", which maintains both clarity and stylistic appropriateness. Another frequent shift occurs in word order, as English typically follows a subject–verb–object structure, while Uzbek often places the verb at the end. For instance, "The girl I met yesterday is here" naturally becomes "Kecha uchrashgan qiz shu yerda." [4]

Stylistic transposition is equally essential in preserving poetic features and emotional tone. The metaphorical line "The sky cried bitter tears" can be rendered as "Osmon qattiq yig'ladi", maintaining the metaphor and emotional effect while adapting the structure to



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Uzbek norms. Likewise, expressions of tenderness or subtle emotion, such as "She whispered softly", are transposed into "U mayin pichirladi", where lexical choice and stylistic shading reinforce the original tone.

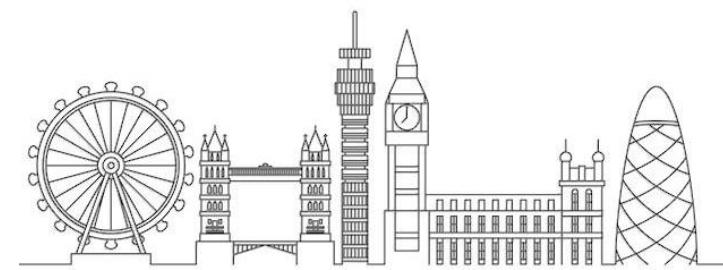
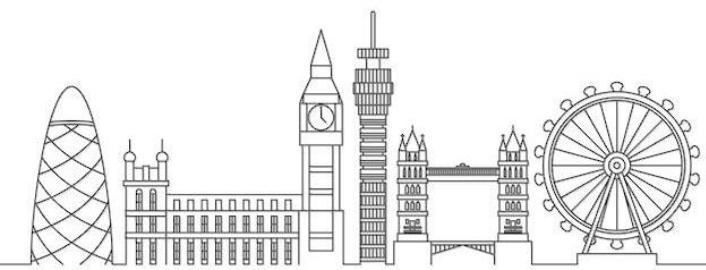
Through these examples, it becomes evident that transposition allows translators to avoid mechanical literalism and instead construct fluent, culturally appropriate, and aesthetically meaningful translations. It is not merely a grammatical technique but a creative and interpretive process that bridges linguistic systems while preserving the literary beauty of the original text. Therefore, mastering transposition is crucial for literary translators, as it strengthens both semantic fidelity and artistic expressiveness, ensuring that translated works resonate naturally with readers in the target language[7].

In literary translation, transposition plays a crucial role in ensuring that the emotional tone, rhythm, and cultural nuances of the source text are conveyed naturally and artistically in the target language. Real literary works provide excellent illustrations of how linguistic and stylistic shifts allow translators to maintain expressiveness while adapting grammatical structures. For instance, in Shakespeare's Hamlet, the line "Frailty, thy name is woman!" cannot be rendered literally into Uzbek without losing poetic power. A literal version would sound like "Zaiflik, sening noming — ayol," which feels mechanical and unnatural. Through stylistic transposition, the expression becomes "Ayol — zaiflik timsoli!", a version that preserves both the emotional force and metaphorical essence of the original[8].

Another example is taken from Charles Dickens' A Tale of Two Cities: "It was the best of times, it was the worst of times..." A literal translation into Uzbek would repeat the same structure and sound stiff. Instead, through semantic and syntactic transposition, it can be rendered as "Davrning eng buyuk farovonligi ham, eng dahshatli og'rig'i ham bir paytda mayjud edi..." This translation does not copy the original structure but recreates the contrast and dramatic tone, aligning with Uzbek literary norms[9].

In Mark Twain's The Adventures of Tom Sawyer, the brief sentence "Tom said nothing" demonstrates how simple expressions can require transposition to sound natural. A literal translation "Tom hech narsa demadi" is grammatically correct but less idiomatic. The transposed form "Tom jim qoldi" carries the same meaning while better matching Uzbek narrative style. This example highlights how nominal negation in English may shift into a verb phrase expressing silence in Uzbek[10].

Shakespeare's poetic metaphors also require stylistic transposition. In Romeo and Juliet, the line "Night's candles are burnt out" literally refers to stars as candles. Direct translation—"Kechaning shamchalari yonib bo'ldi"—sounds artificial. The transposed Uzbek version "Tong otdi, tun yulduzlar so'ndi" preserves imagery while adapting it to culturally natural poetic symbols. Here, the literal object "candles" becomes "stars" to ensure metaphorical clarity, demonstrating how transposition preserves poetic meaning rather than structure[5].





Dickens' Great Expectations offers yet another example with the simple sentence "I sat thinking." A literal translation, "Men o'tirib o'yladim," conveys the action but lacks expressiveness. Through idiomatic transposition, "Men chuqr o'yga toldim" enriches the emotional depth, aligning with Uzbek literary style and emphasizing the reflective state of the narrator[6].

These examples illustrate that literary translation is not a mechanical conversion of words but a creative process in which meaning, tone, and emotional impact are prioritized over structural fidelity. Transposition allows translators to shift grammatical categories, alter sentence patterns, and adapt metaphors in order to convey the essence of the original text in a culturally and stylistically appropriate way. Through this technique, translators maintain artistic beauty while ensuring that the translated text resonates naturally with readers of the target language. In this way, transposition emerges as a key tool in safeguarding literary authenticity and emotional depth across languages.

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