

FIGURATIVE LANGUAGE IN TRANSLATION: A COMPARATIVE ANALYSIS OF BOQIY DARBADAR AND ITS ENGLISH TRANSLATION ETERNAL WANDERER

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Abstract: *This article presents a comparative stylistic analysis of Isajon Sulton's novel Boqiy darbadar and its English translation Eternal Wanderer. The study focuses on the treatment of figurative language—specifically metaphor, allusion, antithesis, and personification—in the process of literary translation. Using a qualitative, comparative methodology, the article examines how key figurative devices function in the Uzbek original and how they are preserved, transformed, or reinterpreted in the English version. The findings demonstrate that while the translation largely retains the philosophical core of the original, certain culturally embedded figurative elements undergo semantic shift due to linguistic and cultural differences. The article contributes to translation studies and stylistic analysis of contemporary Uzbek literature.*

Keywords: *Isajon Sulton, Boqiy darbadar, Eternal Wanderer, literary translation, figurative language, metaphor*

Introduction

Literary translation is not merely a process of linguistic substitution but an act of cultural and stylistic mediation. This is particularly evident in works that rely heavily on figurative language to convey philosophical and existential meaning. Isajon Sulton's novel Boqiy darbadar is one such text, where metaphorical density and symbolic narration form the backbone of artistic expression.

The English translation of the novel, published under the title Eternal Wanderer, introduces the text to a broader readership while simultaneously raising important questions about the translatability of figurative language rooted in Uzbek cultural and philosophical traditions. This article aims to explore how the novel's core figurative devices function across the original and translated versions.

Methodology

The research adopts a qualitative comparative approach, grounded in stylistics and translation studies. Selected figurative expressions from the Uzbek original are compared with their English equivalents to evaluate functional and semantic correspondence. The analysis draws on:

- Stylistic theory of figurative language,
- Translation equivalence theory,

- Cultural and cognitive approaches to literary translation.

Metaphor in the Original and Translation. In Boqiy darbadar, metaphor functions as an ontological structure. Wandering is metaphorically constructed as a state of being rather than physical movement. Expressions that conceptualize life as a road or destiny as distance are deeply embedded in Uzbek literary consciousness.

In *Eternal Wanderer*, these metaphors are generally preserved through direct lexical equivalents such as road, path, or journey. However, while the surface meaning is retained, the spiritual and cultural resonance of the metaphor may be reduced. In Uzbek, wandering often implies moral trial and spiritual testing, whereas in English it tends to emphasize physical or existential movement.

Thus, the translation maintains metaphorical structure but partially shifts its cultural depth.

Allusion and Cultural Transfer. Allusion poses one of the greatest challenges in translation. In Boqiy darbadar, allusions to Islamic narratives, historical exile, and Sufi wandering are often implicit. These references rely on shared cultural knowledge and are rarely explicated.

In the English translation, such allusions are typically rendered literally, without additional contextualization. As a result, the allusive layer remains present but may become opaque to readers unfamiliar with Uzbek or Islamic cultural contexts.

This demonstrates a common translation strategy: formal preservation over interpretive expansion, which protects textual integrity but shifts interpretive responsibility to the reader.

Antithesis and Semantic Balance. Antithesis is a prominent stylistic feature in both versions. The Uzbek original frequently juxtaposes external movement with internal emptiness, or hope with resignation. These oppositions are syntactically compact and rhythmically balanced. In *Eternal Wanderer*, antithetical structures are largely preserved due to structural compatibility between Uzbek and English. However, subtle differences in word connotation may soften the emotional intensity of the contrast. Despite this, antithesis remains one of the most successfully transferred devices in the translation.

Personification and Emotional Expression. Personification in Boqiy darbadar transforms abstract concepts such as time, fate, and loneliness into active forces. This reflects a narrative tradition in which abstraction possesses agency. In the English translation, personification is retained, but its emotional weight may be moderated by stylistic norms of English prose, which often favor restraint. While the figurative meaning remains intact, the affective impact may differ.

Discussion

The comparative analysis reveals that *Eternal Wanderer* successfully conveys the philosophical essence of Boqiy darbadar while inevitably transforming certain

culturally specific figurative meanings. Metaphors and antitheses transfer relatively smoothly, whereas allusions and personifications are more vulnerable to semantic shift. This suggests that the translation prioritizes semantic fidelity over cultural explication, allowing the original's ambiguity and symbolic openness to remain.

Conclusion

This article has demonstrated that the English translation *Eternal Wanderer* preserves the core figurative architecture of Isajon Sulton's *Boqiy darbadar* while subtly reshaping its cultural resonance. Figurative language remains central in both versions, but its interpretation is influenced by linguistic and cultural context.

The study highlights the importance of stylistic awareness in literary translation and confirms that figurative language is not merely transferable meaning but a culturally embedded mode of thought.

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