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"ELLPSIS, PUN, SUSPENSE" STYLISTIC TRANSFORMATIONS IN TRANSLATION

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Abstract:	Keywords:
In this article, the questions of stylistic transformations in literary translation are considered. Attention is paid to the ratio of the number of stylistic transformations in translations and their relationship with the adequacy of the translation into Russian. The article presents the results of a comparative analysis of one of the most famous Muriel Spark's stories "Portobello Road" and two translations of this work. Particular attention is paid to the question of achieving communicative and pragmatic effect of translated texts, a necessary condition of which is the use of stylistic transformations. The novelty of the study is in identification of the most common stylistic transformations in translations used to achieve their adequacy and the original communicative and pragmatic effect of the text by preserving the author's intention and original style. The relevance of the study is due to the lack of developed methods for determining the communicative and pragmatic effect of translated texts, as well as the task of improving the quality of translations and the need to determine the typical stylistic transformations that determine the pragmatic and aesthetic compliance of translated texts. The classifications of stylistic transformations developed in the theory of translation are given, their comparative analysis is carried out. It is proved that the emotional and expressive vocabulary and the adjectives are stylistically transformed most often, transformations being: replacement (remetaphorization and metonymical transformations) and additions (metaphorization and phraseologization). It is emphasized that they serve to achieve the pragmatic effect of the artwork.	Stylistic transformation, ellipsis, pun, suspense.

Introduction

Stylistic devices, also known as rhetorical devices or figures of speech, are linguistic techniques used by writers to enhance the expressiveness of their language and create a more engaging and memorable experience for readers. These devices go beyond the literal meaning of words, adding layers of meaning, emphasis, or clarity to the text. Writers often deploy stylistic devices to evoke specific emotions, highlight key points, or craft a unique and artistic style. These

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devices contribute to the overall aesthetic appeal and effectiveness of literary and rhetorical works. They are many types of stylistic-diveces. Moreover, in context you have a channel a various types of it. Stylistic transformations as a means of achieving pragmatic adequacy of translation Definition of an invariant in the theory of translation According to Z. D. Lvovskaya, the semantic structure of the text consists of two interacting content plans: the plan of the pragmatic content of the text and the plan of its linguistic content [12]. However, understanding the text is possible if there is one more component in the semantic structure - the speech situation, which turns out to be significant and invariant for all participants in the communication. In translation, an objective need for semantic changes arises, since the consciousness of native speakers of the source language differs from the consciousness of native speakers of the target language due to the structural differences of these languages. Accordingly, the translation must convey the relevant features of the speech situation and pragmatic meanings. Thus, an adequate translation will be one that ensures the coincidence of the invariant component of the source text (hereinafter - IT) and the target text (hereinafter - TT), taking into account the pragmatic and situational components of their semantic structure. Pragmatic relations from the point of view of A.D. Schweitzer is a communicative intention and a communicative effect, the coordination of which represents the basis of translation equivalence [Schweitzer, 1988, p. 146]. The communicative effect is the power of influence of the text, corresponding to its functional and target characteristics. However, the communicative effect and communicative intention can vary in the process of secondary communication in accordance with the characteristics of the final recipient.

Materials and Methods

The translator's task is to identify the underlying communicative intention based on the functional dominants of IT and, by creating a translation text, obtain a communicative effect corresponding to this intention. This implies the need to take into account the functional parameters of the text, which are important for determining the main condition of equivalence - the correspondence between the communicative intention of the sender and the communicative effect of the final text. One of the existing types of equivalence - expressive equivalence - is ensured by adequate transmission of the expressive-emotive connotations of the text. The translator measures expressiveness IT and PT, taking into account that outwardly similar means of two languages sometimes differ significantly in the degree of expressiveness [Schweitzer, 1988, p. 147]. It is believed that the main question facing the translator of a literary text is the measurement of the communicative-pragmatic effect, the creation of which both texts are oriented towards. Measuring the degree of their expressiveness, and therefore determining the adequacy of the translation to the original, seems to be a pressing and still unresolved issue in the theory of translation. Let us turn to the concept of dynamic equivalence by Yu. Naida [13]. Among its advantages is the idea of the need to achieve consistency between the secondary communicative situation and the primary one, the determining role of communicative intention, cultural tradition and translation norms. However, this concept was criticized for the fact that it seemed impossible to measure the dynamic relationship between

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the message and the recipient's reaction in the target language (hereinafter - TL), which would be similar to the relationship existing between the message and the recipient's reaction in the source language (hereinafter - TL). The reason for the complaints is also due to the fact that it is difficult to determine the degree of similarity of the translation text to the original text [14]. typology of stylistic transformations in the theory of translation One of the priority concepts for solving this important issue is the theory of L.V. Solonovich that the communicative-pragmatic correspondence of the translated text to the original depends on the number of transformations used in the translation, which, according to L.V. Solonovich, are the optimal way to achieve adequacy and communicative-pragmatic effect in PT. The pragmatics of a work at the lexical level is represented by emotional and evaluative vocabulary, tropes, and phraseological units. At the same time, the degree of pragmatic impact on the reader depends on the choice of linguistic means when creating a translated text, taking into account the characteristics of the target language; it is by these means that the adequacy of the translated text is achieved [15]. Of course, adequate translation is associated with its pragmatic tasks, involving in the translation process a whole set of factors that are listed in the well-known definition of adequate translation by V. N. Komissarov: "this is a translation that ensures pragmatic tasks of the translation act at the highest possible level of equivalence to achieve this goal, without violating the norms and usage of the TL,[19]228observing the genre and stylistic requirements for texts of this type and compliance with the conventional norm of translation"[19]. Compliance with genre and stylistic requirements for literary texts in translations involves the use of stylistic transformations, which mean transformations of the style of the text in the sphere of figurative, emotional-expressive, stylistic and cultural expression information in order to recreate the same effect in translation, but using different linguistic means [18;15]. Attempts to create a typology of stylistic transformations have been made more than once in translation theory [16; 15; 7;17]. Let us present the typology of stylistic transformations, based on the research of these authors. From Table 1 it is clear that the three classifications presented have many points of contact. They differ mainly in terminology: for example, metonymic transformations (Schweitzer) and situational-substantive transformations (Latyshev) in fact describe the same transformations. Specification and generalization, related to general (non-stylistic) transformations, can also be used to convey the stylistic features of the original. In all presented classifications, translation transformations concern the semantic level, that is, modifications are carried out at the level of the semantic structure of the utterance. A.D. Schweitzer puts such transformations into a separate group, since he shows the differences. Comparative characteristics of stylistic transformations from transformations at the component level of semantic equivalence, where modifications concern only the formal side of the statement [17]. The same idea underlies the classification of L.K. Latyshev, who separates meaningful transformations from structural-level ones [16]. Stylistic transformations in PT relate directly to the translation of metaphors, epithets, comparisons and other stylistic means into TL. In the above classifications, these are primarily diverse metaphorical transformations: metaphorization, demetaphorization and re-metaphorization, as well as metonymic transformations. It is interesting that L.V. Solonovich carries out a detailed analysis of stylistic

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transformations and classifies the stylistic transformations proposed by A.D. Schweitzer on other grounds. The researcher distributes stylistic transformations among substitutions, omissions and additions [20]. It is valuable that Solonovich's typology also indicates translation strategies, as well as the reasons for using transformations. Let us present the classification of stylistic transformations developed by L.V. Solonovich.

Results

1. **Wait** a minute! **Wait, wait, wait**! Yes...
Yayoi hurriedly searched inside her handbag, pulled out the photo and looked at it. It was in the photo. **Stylistic transformation**. **Suspense** [Suspense in literature is a literary device in which tension holds our attention between one moment and another. Suspense happens when the reader is on the edge of a pivotal moment, and they don't know what's going to happen next. Writers can create suspense by carefully withholding and releasing information to the reader as the plot progresses] "Before Your Memory Fades" Page-45.

 Подождите минуту! Подожди, подожди, подожди! Да...
Яёи поспешно порылась в своей сумочке, вытащила фотографию и посмотрела на нее. Это было на фотографии. Стилистическая трансформация. Суспенсе [Суспенсе в литературе — это литературный прием, при котором напряжение удерживает наше внимание между одним моментом и другим. Саспенс возникает, когда читатель находится на пороге поворотного момента и не знает, что произойдет дальше. Писатели могут создавать напряжение, тщательно скрывая и сообщая читателю информацию по мере развития сюжета] «Пока ваша память не угаснет», стр. 45

2. Although she was holding the kett**le** hand**le** with both hands, its spout still wob**ble**d a little, indicating that she was finding it heavy. Stylistic transformation **Pun** [a pun is a literary device that is also known as a "play on words." Puns involve words with similar or identical sounds but with different meanings. Their play on words also relies on a word or phrase having more than one meaning. Puns are generally intended to be humorous, but they often have a serious purpose as well in literary works] [1]

Хотя она держала ручку чайника обеими руками, его носик все равно немного покачивался, что указывало на то, что он показался ей тяжелым. Стилистическая трансформация Каламбур — [каламбур — литературный прием, известный также как «игра слов». В каламбурах используются слова, похожие или идентичные по звучанию, но имеющие разное значение. Их игра слов также основана на том, что слово или фраза имеют более одного значения. Каламбуры обычно задуманы как юмористические, но в литературных произведениях они часто преследуют и серьезные цели][1].

3. The phone in Nagare's hands fell completely silent. Then instead of Kei' s voice, he heard the middle pendulum clock in **Funiculi Funicula** begin chiming a familiar **dong, dong**. Stylistic transformation **Suspense** [when the author delays the completion of his thoughts] [1].
Телефон в руках Нагаре совершенно замолчал. Затем вместо голоса Кея он услышал, как средние маятниковые часы в Funiculi Funicula начали звенеть знакомым донг-дон.

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Стилистическая трансформация Саспенс [когда автор откладывает завершение своей мысли] [1].

Discussion

Ellipsis is the omission of a word or series of words. There are two slightly different definitions of ellipsis which are pertinent to literature. The first definition of ellipsis is the commonly used series of three dots, which can be place at the beginning, in the middle, or at the end of a sentence or clause. These three dots can stand in for whole sections of text that are omitted that do not change the overall meaning. The dots can also indicate a mysterious or unfinished thought, a leading sentence, or a pause or silence. This punctuation is also referred to as a suspension point, points of ellipsis, periods of ellipsis, or in speech may be called, "dot-dot-dot." The other definition of ellipsis is a linguistically appropriate omission of words that are mutually understood and thus unnecessary. This type of ellipsis is usually used where the words omitted would be redundant. For example, a person might say, "I went to the mall on Monday, and she on Sunday." A contextually identical sentence would be "I went to the mall on Monday, and she went to the mall on Sunday." The words "to the mall" are omitted because they are understood from the context what the speaker is referring to.

The word ellipsis comes from the Greek word elleipsis, which means "omission" or "falling short."

Pun. A pun is a literary device that is also known as a "play on words." Puns involve words with similar or identical sounds but with different meanings. Their play on words also relies on a word or phrase having more than one meaning. Puns are generally intended to be humorous, but they often have a serious purpose as well in literary works. For example, if you were to attend a lecture about managing finances entitled "Common Cents," this features a pun. The play on words is between "cents," as in coins, and "sense," as in awareness. This pun is also effective as a play on words of the phrase "common sense," which is appropriate to the subject of managing finances.

Common Examples of Puns:

Denial is a river in Egypt.

The cyclist was two tired to win the race.

Take my wife, please.

Her cat is near the computer to keep an eye on the mouse.

When my algebra teacher retired, he wasn't ready for the aftermath.

Some bunny loves you.

Now that I have graph paper, I guess it's time to plot something.

Make like a tree and leave.

This candy cane is in mint condition.

My librarian is a great bookkeeper.

This vacuum sucks.

I like archery, but it's hard to see the point.

It's easy to like musicians because they are very upbeat.

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If you stand by the window, I'll help you out.

The population of Ireland is always Dublin.

It's difficult for crabs to share because they are shellfish.

Hand me that newspaper so we don't have crosswords.

The skeleton model in our biology class is a bonehead.

The wedding cake had me in tiers.

Next year, I'll spend more thyme growing herbs.

Examples of Puns as Character Names

Writers often make clever use of puns when it comes to naming characters. This can provide humor and/or a sense of irony for the reader.

For example, in an episode of the animated series "The Tick," one of the villains is named "El Seed." El Seed is the leader of an army that intends to "liberate" the plant population. This is a clever use of pun for a character name, as it is both a play on the word "seed" in relation to plants and a play on the legend of El Cid, a medieval Spanish knight, and military warrior.

Suspense. Suspense is a literary device that authors use to keep their readers' interest alive throughout the work. It is a feeling of anticipation that something risky or dangerous is about to happen. The purpose of using this type of anxiety in literature is to make readers more concerned about the characters, and to form sympathetic association with them. Therefore, authors create scenarios that could force readers to understand, and to want to read on to see what their beloved characters face the next. Mystery and suspense are interrelated. Sometimes it becomes difficult to differentiate between them. For example, the author exposes the same information for his readers in the mystery narrative that a detective may know. In a suspense narrative, on the other hand, the protagonist gradually becomes aware of the peril and dangers, which readers already know. Secondly, in a mystery, a major event such as a murder or robbery happens at first and then the protagonist solves it, whereas in a suspense story, a major event occurs at the end, and various events unfold, twist, turn, and surprise the readers prior to that event.

Conclusion

Writers use stylistic devices as linguistic tools to showcase creative thought and vivid imagery in their works. Applying them in the speech or writing process, makes the listener or reader more engaged in what is being expressed. Stylistic devices are typically considered figures of speech, whose key aspect is departing from straightforward or literal language to create depth, emphasize ideas, or convey emotions in a more vivid and imaginative way. These aspects are the factors behind their widespread use in various creative fields, such as academic essays, literature, poetry, speeches, and advertising. In academic writing, they are often used more subtly compared to literary writing.

These stylistic devices encompass a wide range of techniques, such as irony, simile, metaphor, and many others, each serving to achieve specific rhetorical or aesthetic objectives. The variety and complexity of language is enhanced by stylistic devices, enabling writers to convey

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concepts, express feelings, and shape perceptions with greater clarity and resonance. Stylistic devices can help writers convey complex ideas more clearly and effectively by using vivid imagery, comparisons, and other techniques to make abstract concepts more concrete. Stylistic devices draw attention to key points, or emotions in a text, which helps emphasize their importance and impact on the reader. Through the use of descriptive language, metaphors, similes, and other stylistic devices, writers can paint vivid mental pictures in the reader's mind, enhancing the imagery and sensory experience of the writing. Figures of speech enhance the quality of writing by adding depth and texture to writing, making it more nuanced and multidimensional by layering different elements of language and meaning.

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