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COMPARATIVE ANALYSIS OF SYNTACTICAL PECULIARITIES OF TAJIK ANAPHORIC REPETITION AS A
STYLISTIC DEVICES AND THEIR ENGLISH EQUIVALENTS

Research article

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Abstract

The given article dwells on issues beset with the syntactic peculiarities of anaphoric repetition as a stylistic device in Tajik and their English equivalents, on the example of “Reminiscences” by Sadridin Aini. While conducting the comparative analysis of Tajik anaphoric structures and their corresponding English translations, the authors of the article determine the diverse functions of anaphora in Tajik and considers the challenges and strategies involved in rendering these distinctions into English. The findings demonstrate that Tajik anaphora, characterized by the repetition of words or phrases at the beginning of consecutive clauses in order to emphasize key themes, create rhythmic patterns, and to evoke emotional responses. Thus, the analysis reveals that English translations often display analogous rhetorical devices to maintain the stylistic impact of anaphora, although subtle semantic and pragmatic differences may arise due to the inherent structural variations between the compared languages.

Keywords: repetition, anaphora, syntax, stylistic devices, translation, comparative analysis.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ СИНТАКСИЧЕСКИХ ОСОБЕННОСТЕЙ ТАДЖИКСКОГО
АНАФОРИЧЕСКОГО ПОВТОРА КАК СТИЛИСТИЧЕСКОГО ПРИЕМА И ИХ АНГЛИЙСКИХ
ЭКВИВАЛЕНТОВ

Научная статья

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Аннотация

В данной статье рассматриваются вопросы, связанные с синтаксическими особенностями анафорического повтора как стилистического приема в таджикском языке и их английских эквивалентах на примере «Воспоминаний» Садриддина Аини. Проводя сопоставительный анализ таджикских анафорических структур и соответствующих им английских переводов, автор статьи определяют разнообразные функции анафоры в таджикском языке и рассматривает проблемы и стратегии, связанные с передачей этих различий на английский язык. Результаты показывают, что таджикская анафора характеризуется повтором слов или фраз в начале последовательных предложений с целью подчеркнуть ключевые темы, создать ритмические рисунки и вызвать эмоциональные реакции. Таким образом, анализ показывает, что английские переводы часто демонстрируют аналогичные риторические приемы для сохранения стилистического воздействия анафоры, хотя тонкие семантические и прагматические различия могут возникать из-за присущих структурных различий между сравниваемыми языками.

Ключевые слова: повтор, анафора, синтаксис, стилистические приемы, перевод, сравнительный анализ.

Introduction

It is well-grounded that repetition as an essential stylistic device fulfills multifarious functions, including emphasis, intensification, and the generation of rhythmic and aesthetic effects. In Tajik, repetition reveals in various forms, spanning from simple lexical iteration to intricate syntactic parallelism.

Consequently, anaphora is characterized by the recurrence of a lexical unit or phrase at the initiation of consecutive clauses to constitute a salient stylistic device evident across languages, and to realize a spectrum of rhetorical objectives, including emphasis, rhythmic cadence, and emotional intensification.

In Tajik, anaphora assumes a pivotal role in modifying the text and semantic import of belles-lettres works. The present study focuses on the syntactic peculiarities and stylistic functions of anaphoric repetition in Tajik, drawing primarily upon illustrative examples from “Reminiscences” by S. Aini.

1.1. Theoretical Frameworks

Anaphora is a rhetorical device categorized by the repetition of a word or phrase at the beginning of consecutive linguistic units, typically clauses, sentences, or verses. “The relevant repetition serves to create a discernible rhythmic pattern, amplify emphasis on the repeated element, and generate a cohesive textual structure” [7, P. 78]. From a linguistic perspective, “anaphora functionates at the syntactic level to establish a framework of parallelism promoted both the semantic and pragmatic dimensions of the text” [3, P. 56]. Into the bargain, the former in question “as a cohesive device links the sequential units and foregrounding particular notions or themes, while simultaneously contributing to the aesthetic and stylistic qualities of the

discourse” [11, P. 32]. Furthermore, anaphora can be used to offer particular emotional responses, build rhetorical momentum, or underscore a particular argument or perspective within a given text [6, P. 112]. Anaphora’s effectiveness is intricately linked to its cognitive impact on the reader or listener. The repetition creates a pattern that enhances memorability and facilitates processing [9, P. 45], [2, P. 89].

In conformity with Miller’s opinion, “anaphora acts as a powerful tool for persuasion, subtly shaping the audience’s perception by repeatedly emphasizing key terms and ideas” [8, P. 67]. Moreover, its effectiveness stems from its ability to create a memorable and impactful pattern that resonates with the audience, thereby enhancing the overall communicative power of the message and contributing to a more profound and lasting impression [4, P. 201], [5, P. 134] “making it a particularly effective device in persuasive, poetic, and oratorical contexts” [10, P. 55].

The primary source material for this study is “Reminiscences” by S. Aini [1]. The original Tajik text was precisely carried out to classify all instances of anaphoric repetition. Each adduced examples and patterns were categorized based on its syntactic structure and its function within the sentence and the broader discourse context. The corresponding English translations were sourced from existing translations where available, and alternative translations were generated where necessary for comparative purposes.

The methodological approach of this study is to conduct the comparative analysis, focusing on the syntactic and semantic equivalence between the Tajik anaphoric structures and their English equivalents. The analysis is informed by principles of translation studies, particularly the notion of functional equivalence, and considers the stylistic and pragmatic implications of different translation choices. The study also draws on insights from the linguistic literature on anaphora and rhetorical devices.

Main results

The corpus of our study dwells on an enhanced comprehension of cross-linguistic variations in the placement of anaphora and furnishes insights into the complexities of interlingual stylistic device translation. The comparative analysis concerning the theme explored reveals a noteworthy number of instances of anaphoric repetition serving a variety of stylistic functions. Hereby, we decided to consider certain syntactic peculiarities of Tajik anaphoric repetition as a stylistic device and their English equivalents on the example of “Reminiscences” by S. Aini [1].

Examples and analysis:

1. Emphasizing the Subject’s State or Perspective:

Tajik: Ман дар ин вақт хурд будам, ман дар ин вақт чизеро намефаҳмидам [1, P. 55].

English: I was young at that time; I didn’t understand anything at that time (translated by the author).

Designing on the premise of the above-mentioned sentence one can adhere that the repetition of *ман/I* underscores the speaker’s youthful naivety. The English translation mirrors this with the repetition of *I* retaining the emphasis. Anaphora with personal pronouns effectively highlights the subject’s state or perspective in the languages under comparison.

2. Emphasizing Actions and Character:

Tajik: Вай ба ман китоб дод, вай ба ман қалам дод, вай ба ман қоғаз дод [1, P. 78].

English: He gave me a book, he gave me a pen, he gave me paper (translated by the author).

Based on the second sentence one can assert that the repetition of *вай/he* fulfills the generosity of the person described. The English translation replicates the anaphora with *he* maintaining the emphasis on the benefactor’s actions. Hence, anaphora with personal pronouns can accentuate the actions and character of an individual.

3. Creating a Sense of Finality or Determinism:

Tajik: Ин буд насибаи мо, ин буд тақдири мо [1, P. 125].

English: This was our lot, this was our destiny (translated by the author).

Proceeding from the assumption of the above-adduced sentence, we can confidently express our opinion that the repetition of *ин/this* highlights acquiescence and acceptance of fate. The English translation retains the anaphoric structure with *this* assigning inevitability. Here, anaphora with demonstratives can create a sense of finality.

4. Emphasizing Cyclical or Continuous Nature of Events:

Tajik: Ҳар рӯз кор мекардем, ҳар рӯз азоб мекашидем [1, P. 140].

English: Every day we worked, every day we suffered (translated by the author).

On the basis of this sentence, we can lay an emphasis upon the idea that the repetition of *ҳар рӯз/every day* stresses the relentless nature of their lives. The English translation resorts to the anaphora denoting monotony and hardship. It is worth mentioning that anaphora with temporal phrases reveals the cyclical nature of events.

5. Illustrating Variability and Dynamism:

Tajik: Баъзан меҳандидем, баъзан мегиристам [1, P. 92].

English: Sometimes we laughed, sometimes we cried (translated by the author).

Hence, the repetition of *баъзан/sometimes* highlights fluctuating emotions. The English translation uses the same anaphoric structure apprehending different moods. It is necessary to keep in mind that anaphora with adverbs of frequency illustrates variability.

Discussion

The conducted analysis testifies that anaphoric repetition in Tajik, as exemplified in “Reminiscences” by S. Aini serves various stylistic functions, including to emphasize the subject’s state; to highlight actions and character; to generate a sense of finality; to accentuate the cyclical nature of events, and to illustrate variability. The English translations generally engage analogous anaphoric structures to maintain these stylistic properties. However, subtle differences emerge owing to the inherent syntactic and rhetorical variations between Tajik and English. For instance, Tajik frequently resorts to anaphora with pronouns, while English might determine for other devices like demonstratives or adverbs to achieve a similar result.

The choice of English equivalent is often influenced by the specific context and stylistic consequence. While direct repetition is often effective, translators may sometimes indicate alternative strategies, such as using synonyms or slightly

modifying the sentence structure, to avoid monotony or to better suit the stylistic norms in English. These adoptions can lead to subtle shifts in meaning or emphasis, highlighting the challenges inherent while translating stylistic devices in the languages under comparison.

Conclusion

Adducing the results of the conducted comparative analysis dealing with the theme explored, one can come to the conclusion that Tajik anaphoric repetition and its English equivalents reveals the difficulties of cross-linguistic stylistic devices. The study shows that anaphora in Tajik is a multipurpose stylistic device with various functions, and that English translations often engage analogous structures to maintain its influence. However, the inherent differences between the compared languages necessitate careful consideration of the specific context and the wanted stylistic result, often leading to subtle shifts in meaning or emphasis. The findings promote a profounder understanding of the challenges and strategies faced while translating literary works rich in stylistic devices, and highlight the importance of the consideration of both semantic equivalence and stylistic consequence in the translational process. Future research could expand the theme explored by dwelling on anaphora in a wider range of Tajik literary works and exploring its interaction with other stylistic devices.

Конфликт интересов

Не указан.

Рецензия

Сообщество рецензентов Международного научно-исследовательского журнала
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Conflict of Interest

None declared.

Review

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All articles are peer-reviewed. But the reviewer or the author of the article chose not to publish a review of this article in the public domain. The review can be provided to the competent authorities upon request.

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