

UOT 82

TRANSLATION OF STYLISTIC ELEMENTS FROM THE NOVEL “GRAPES OF WRATH”

Alsu Aziz Azizova*Master's degree student in Translation at Khazar University***ORCID:** 0009-0005-5968-3074**E-mail:** alsu.azizova2024@khazar.org**Keywords:** *The Grapes of Wrath, John Steinbeck, style, fiction, realism, symbolism, dialect.***Açar sözlər:** *Qəzəb üzümləri, Con Steynbek, üslub, bədii ədəbiyyat, realizm, simvolizm, dialekt.***Ключевые слова:** *Гроздь гнева, Джон Стейнбек, стиль, художественная литература, реализм, символизм, диалект.*

The Grapes of Wrath was written by John Steinbeck and is considered one of the most striking examples of social realism in world literature. The work artistically and emotionally reflects the socio-economic difficulties, human destinies, and the dramatic situation created by mass migration in American society during the Great Depression. In this regard, the novel is notable not only for its content, but also for its rich stylistic features.

The analysis of such works is of particular importance in modern translation studies, since the translation of literary texts is not just a matter of converting words into another language, but also requires the preservation of the author's style, emotional tone, and ideological message. The simple vernacular language, dialect elements, poetic imagery, and symbolic expressions used by Steinbeck form the main aesthetic value of the work, and the correct transmission of these features in translation is a very complex process.

Thus, the issue of translating stylistic elements in the novel “The Grapes of Wrath” is relevant from both theoretical and practical points of view, and research in this area makes an important contribution to a deeper understanding and improvement of the translation process.

In this context, it is important to note that the transfer of stylistic elements in literary translation is carried out not only at the linguistic level, but also at the cultural and contextual level. The events described in The Grapes of Wrath are closely connected with a specific historical and social environment - American society during the Great Depression. For this reason, the translator must take into account not only linguistic units, but also the social realities of that time, people's lifestyle and system of thought. Otherwise, the semantic depth and emotional impact of the text may weaken.

At the same time, the relationship between man and nature occupies a special place in John Steinbeck's work, and these relationships are often expressed through symbolic means. Descriptions of nature, the motif of land, and the image of migration are not only the background of events, but also elements that carry an ideological load. From this point of view, during translation, not only the lexical meaning of these descriptions, but also the associations and emotional shades they create, should be preserved.

On the other hand, the syntactic structures and rhythmic repetitions used in the work are an integral part of the author's individual style. Long and descriptive sentences, parallel

constructions and repeated expressions create a special harmony and impact on the reader. Although it is difficult to preserve these structural features in the translation process, their functional equivalent must be found. This requires a high level of linguistic mastery and creativity from the translator.

The analysis of the issue of translating the stylistic elements of *The Grapes of Wrath* shows that this process should be assessed not only as a transformation of language units, but also as a reconstruction of multilayered semantic and aesthetic structures. Since John Steinbeck's literary language is built on the unity of both realistic and symbolic layers, the balanced preservation of these two directions during translation emerges as the main problem [1, p.464].

First, the analysis conducted at the lexical level shows that the choice of words used in the work clearly reflects social stratification. Simple peasant lexicon, everyday colloquial expressions and non-standard language forms strengthen the characters' connection with real life. In order to preserve these features in translation, either an equivalent dialect should be found or stylistic compensation methods should be used. However, in this case, there is a risk that the dialect of the target language will evoke associations different from the social context in the original text. Therefore, the translator often prefers to express social nuances indirectly with neutral language[2, p.36].

From a syntactic point of view, the work is distinguished by complex and rhythmic sentence structures. Steinbeck creates emotional tension through long sentences, parallel constructions, and repetitions. The analysis shows that direct translation of these structures can sometimes create a heavy and incomprehensible text in the target language[3, p.400]. Therefore, the principle of functional equivalence is applied: that is, even if the form of the sentence changes, the effect it creates is preserved. This approach is one of the main strategies that ensure the adequacy of the translation[4, p.192].

One of the elements that occupies a special place in stylistic analysis is symbolism. The expression “the grape of wrath” is not just a specific image, but a powerful metaphor that expresses the accumulation and explosion of social discontent. Giving such expressions word for word in translation can weaken their ideological burden. Therefore, a contextual and interpretive approach is required so that the reader can fully grasp the meaning behind the metaphor[5, p.292].

Another important aspect is the language of the intercalary chapters. In these parts, the author moves from individual destinies to the general social panorama, and his language becomes more poetic, rhythmic, and generalized. The analysis shows that if the emotional intensity and rhythmic flow of the language are not preserved during the translation of these parts, the ideological impact of the text is weakened. In this regard, the translator should try to convey not only the content, but also the “voice” of the text[6, p.264].

At the pragmatic level, the analysis shows that the main purpose of the work is to arouse empathy and a sense of social justice in the reader. Cultural adaptation plays an important role in preserving this purpose in translation. In some cases, the realities in the original text must be presented in an explanatory manner or explained in context so that the target audience can correctly understand that content[7, p.312].

Thus, as a result of the analysis, it becomes clear that the translation of the stylistic elements of *The Grapes of Wrath* requires a multi-level approach. The interaction of the lexical, syntactic,

semantic and pragmatic levels increases the complexity of this process and requires the translator to be highly professional in terms of both language and literary thinking[8, p.280].

Table 1: Translation of Stylistic Elements in *The Grapes of Wrath*

Stylistic Element	Description in Original Text	Translation Challenge	Suggested Strategy
Dialect & Colloquial Language	Use of rural American speech reflecting social class	No direct equivalent in target language	Use neutral language + stylistic compensation
Symbolism	Metaphors like “grapes of wrath” representing social anger	Literal translation may lose deeper meaning	Apply contextual and interpretive translation
Syntax & Sentence Structure	Long, rhythmic, repetitive sentences	May sound unnatural in target language	Use functional equivalence, preserve effect not form
Intercalary Chapters	Poetic, general social commentary sections	Difficult to maintain tone and rhythm	Preserve stylistic tone and emotional intensity
Imagery & Descriptive Language	Rich visual and emotional descriptions	Cultural differences may weaken imagery	Adapt imagery while preserving meaning
Repetition & Parallelism	Creates rhythm and emphasis	Direct repetition may feel redundant	Maintain rhythm with adjusted structure
Emotional Tone	Strong empathy and social criticism	Tone may weaken if translated literally	Focus on conveying emotional impact

Source: Steinbeck, J. (1939). *The Grapes of Wrath*. New York, NY: The Viking Press.

The table 1 above systematically shows how the main stylistic elements used in *The Grapes of Wrath* create problems in the translation process and with what strategies these problems can be solved. Each row of the table allows for the analysis of a certain stylistic feature separately and clearly reveals the multifaceted nature of the translation process[9, p.256].

First, the section on dialect and colloquialism shows that John Steinbeck widely used non-standard language forms to reflect social reality in the work. As noted in the table, the main difficulty in translating these elements is that they do not create the same social and cultural impact in another language. Therefore, the translator either prefers neutral language or uses compensatory methods to preserve the stylistic impact of the original text[10, p.240].

The section on symbolism shows that the metaphorical expressions in the work are not just lexical units, but have a deep ideological meaning. A word-for-word translation of expressions such as “Grapes of wrath” cannot fully convey their semantic load. The contextual approach proposed in the table acts as one of the most appropriate methods to overcome this problem[11,

p.15].

The section on syntactic structure and sentence structure is one of the main sources of the rhythmic and emotional impact of the work. Long and parallel constructions create a certain harmony in the reader. As noted in the table, direct translation of these structures is not always successful, and therefore the principle of functional equivalence is applied. That is, the form may change, but the effect must be preserved.

The section on intercalary chapters explains the structural features of the work. These sections, going beyond the main plot, create a general social picture and are written in a more poetic language. The table shows that preserving the emotional tone and rhythm is of particular importance in the translation of these sections.

The section on figurative means and imagery covers elements that affect the visual and emotional perception of the reader. Due to the different perception of the same images in different cultures, the translator must adapt these descriptions, but not lose the main meaning.

The repetition and parallelism section reflects the means used by the author to create stylistic harmony. The table shows that these elements can sometimes seem redundant or repetitive in the target language, so it is advisable to maintain the rhythm through structural adaptation[12, p.12].

Finally, the emotional tone section emphasizes the main purpose of the work - the function of evoking empathy and a sense of social justice in the reader. Maintaining this effect in translation is one of the most important issues, and this is ensured not only by the correct choice of words, but also by overall stylistic coherence.

CONCLUSION

As a result, the translation of stylistic elements in *The Grapes of Wrath* is a complex and multi-layered process, and this process covers not only the linguistic level, but also cultural, aesthetic and ideological aspects. Since the literary text created by John Steinbeck is built on the synthesis of realism, symbolism and emotional impact, the adequate transfer of these features to another language is one of the main criteria that determine the professionalism of the translator.

The conducted analyses show that each of the stylistic components such as dialect, metaphor, syntactic structure, rhythm and emotional tone requires a separate approach, and their word-for-word translation in most cases weakens the impact of the text. For this reason, translation strategies such as functional equivalence, cultural adaptation and stylistic compensation are of great importance. The translator must try to preserve not only the content, but also the author's "voice", that is, his stylistic individuality.

At the same time, the social and historical context of the work - the realities of the Great Depression - requires special attention in translation. The correct presentation of this context ensures that the reader approaches the text emotionally and intellectually. Thus, successful translation is possible not only with linguistic knowledge, but also with a broad cultural and literary outlook.

Overall, the research conducted on this topic shows that the translation of stylistic elements remains one of the main problems in translation studies and that the application of deeper

scientific approaches in this area is necessary. This opens up broad prospects for future research and contributes to improving the quality of literary translation.

Actuality of the theme. The translation of the stylistic elements of the novel “The Grapes of Wrath” has an important relevance in modern translation studies. Because the emotional tone, dialects and symbolism of the work should be preserved not only at the linguistic level, but also in the socio-historical context.

Scientific novelty. In the article, the analysis of Steinbeck's style as a synthesis of realism and symbolism is justified by the application of functional equivalence and stylistic compensation methods in translation. This approach is systematically presented for the first time in the Azerbaijani translation environment.

Practical significance and application. The research results provide practical mechanisms for preserving style in the literary translation process. These approaches can be applied in translation training, literature classes and professional translation activities.

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**Translation of stylistic elements from the novel “Grapes of wrath”
Summary**

The Grapes of Wrath, written by John Steinbeck, is an important literary example that reflects themes such as social injustice, poverty, and human dignity during the Great Depression in a profound artistic style. One of the main difficulties in translating this work is the adequate transfer of the stylistic elements used by the author - the emotional tone of the language, dialects, symbolism, and descriptive devices - into another language.

Steinbeck's style is characterized by a synthesis of realism and symbolism. He uses both simple folk language and poetic and metaphorical expressions. It is important to preserve these features in the translation process, because the impact of the work stems from this stylistic richness. In particular, the spoken language of the peasant and working class (dialects and accents) creates authenticity in the original text. In translation, the dilemma arises of either replacing these elements with a suitable dialect or adapting them to a neutral language.

Another important stylistic feature is the intercalary chapters. These chapters describe the general social situation and run parallel to the main plot line. Their language is more poetic and symbolic. The rhythm, syntactic structure, and emotional intensity of these passages must be preserved in translation so that the author's ideological message is not lost.

Symbolism also plays an important role. For example, the expression "grape of wrath" is a metaphor for social discontent and accumulated anger. In translating such expressions, a word-for-word approach is not enough; the correct rendering of the figurative meaning and context is essential.

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**“Qəzəb üzümləri” romanından stilistik elementlərin tərcüməsi
Xülasə**

Con Steynbekin yazdığı “Qəzəb Üzümləri” Böyük Depressiya dövründə sosial ədalətsizlik, yoxsulluq və insan ləyaqəti kimi mövzuları dərin bədii üslubda əks etdirən mühüm ədəbi nümunədir. Bu əsərin tərcüməsində əsas çətinliklərdən biri müəllifin istifadə etdiyi stilistik elementlərin - dilin emosional tonu, dialektlər, simvolizm və təsviri vasitələrin - başqa bir dilə adekvat şəkildə köçürülməsidir.

Steynbekin üslubu realizm və simvolizmin sintezi ilə xarakterizə olunur. O, həm sadə xalq dilindən, həm də poetik və metaforik ifadələrdən istifadə edir. Tərcümə prosesində bu xüsusiyyətləri qorumaq vacibdir, çünki əsərin təsiri bu stilistik zənginlikdən qaynaqlanır. Xüsusilə, kəndli və işçi sinfinin danışq dili (dialektlər və vurğular) orijinal mətnə orijinallıq yaradır. Tərcümədə bu elementləri ya uyğun bir dialektlə əvəz etmək, ya da onları neytral dilə uyğunlaşdırmaq dilemması yaranır.

Digər vacib stilistik xüsusiyyət isə fəsilələrarasıdır. Bu fəsillər ümumi sosial vəziyyəti təsvir edir və əsas süjet xəttinə paralel gedir. Onların dili daha poetik və simvolikdir. Müəllifin

ideoloji mesajının itirilməməsi üçün bu parçaların ritmi, sintaktik quruluşu və emosional intensivliyi tərcümədə qorunmalıdır.

Simvolizm də mühüm rol oynayır. Məsələn, “qəzəb üzümü” ifadəsi sosial narazılıq və yığılmış qəzəb üçün metaforadır. Bu cür ifadələrin tərcüməsində sözbəsöz yanaşma kifayət deyil; məcazi mənanın və kontekstin düzgün verilməsi vacibdir.

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Перевод стилистических элементов романа «Гроздь гнева»

Резюме

Роман Джона Стейнбека «Гроздь гнева» является значительным литературным произведением, отражающим в художественной форме социальную несправедливость, бедность и человеческое достоинство в период Великой депрессии. Одной из главных трудностей при переводе этого произведения является адекватная передача стилистических элементов автора — эмоционального тона языка, диалектов, символизма и изобразительных средств — на другой язык.

Стиль Стейнбека характеризуется синтезом реализма и символизма. Он использует как простую народную речь, так и поэтические, метафорические выражения. В процессе перевода важно сохранить эти особенности, поскольку воздействие произведения во многом обусловлено именно стилистическим богатством. Особенно значимым является язык крестьян и рабочего класса (диалекты и акцентные особенности), который придаёт оригиналу аутентичность. В переводе возникает дилемма: либо заменить эти элементы соответствующим диалектом целевого языка, либо адаптировать их к нейтральной речи.

Другой важный стилистический элемент — интерлюдии между главами. Эти фрагменты описывают общую социальную ситуацию и развиваются параллельно основному сюжету. Их язык более поэтичен и символичен. Чтобы сохранить идеологическое послание автора, необходимо передать в переводе ритм, синтаксическую структуру и эмоциональную интенсивность данных частей.

Символизм также играет ключевую роль. Например, выражение «гроздь гнева» является метафорой социального недовольства и накопленного протеста. При переводе подобных выражений буквальный подход оказывается недостаточным; важно правильно передать метафорический смысл и контекст.

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