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## THE STYLISTIC FUNCTION OF PREPOSITIONS IN THE ORIGINAL TEXT OF JAMILA AND THEIR ADAPTATION IN TRANSLATIONS

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## СТИЛИСТИЧЕСКАЯ ФУНКЦИЯ ПРЕДЛОГОВ В ОРИГИНАЛЬНОМ ТЕКСТЕ ДЖАМИЛИ И ИХ АДАПТАЦИЯ В ПЕРЕВОДАХ

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*Abstract.* Examines the stylistic role of prepositions in Chingiz Aitmatov's novella Jamila and how they are adapted in translations into Kyrgyz and English. The study analyzes the linguistic and cultural nuances conveyed through prepositions in the original Russian text, exploring how these elements are preserved or transformed in translation. Special attention is given to the semantic, syntactic, and stylistic shifts that occur during the translation process. The research highlights the challenges translators face when conveying subtle emotional and cultural meanings tied to prepositions, offering insights into cross-linguistic equivalence and adaptation.

*Аннотация.* Рассматривается стилистическая роль предлогов в повести Чингиза Айтматова «Джамиля» и то, как они адаптируются в переводах на кыргызский и английский языки. В исследовании анализируются лингвистические и культурные нюансы, передаваемые через предлоги в оригинальном русском тексте, и изучается, как эти элементы сохраняются или трансформируются в переводе. Особое внимание уделяется семантическим, синтаксическим и стилистическим сдвигам, которые происходят в процессе перевода. Подчеркиваются проблемы, с которыми сталкиваются переводчики при передаче тонких эмоциональных и культурных значений, связанных с предлогами, что позволяет глубже понять межъязыковую эквивалентность и адаптацию.

*Keywords:* prepositions, translation studies, stylistics, jamila, chingiz aitmatov, linguistic adaptation, cross-cultural communication, Russian language, Kyrgyz language, English translation.

*Ключевые слова:* предлоги, переводоведение, стилистика, Джамиля, Чингиз Айтматов, языковая адаптация, межкультурная коммуникация, русский язык, кыргызский язык, английский перевод.

Prepositions are fundamental elements of language, playing a crucial role in conveying spatial, temporal, and abstract relationships between objects and concepts. In literary works, they

often serve as stylistic tools that contribute to the tone, rhythm, and deeper meanings of the text [7]. Chingiz Aitmatov's novella *Jamila*, celebrated for its poetic narrative and cultural depth, offers an intriguing case for examining the stylistic function of prepositions in the original Russian text and their adaptation in translations into Kyrgyz and English.

The use of prepositions in *Jamila* goes beyond mere grammatical necessity; they often carry emotional and cultural connotations that reflect the characters' relationships and the setting's atmosphere. For instance, spatial prepositions in the original Russian version, such as "вдоль" (along) or "за" (behind), evoke vivid imagery of the Kyrgyz steppes and traditional ways of life, which may be challenging to render with the same stylistic nuance in translations [13].

Translation studies have long emphasized the importance of preserving the stylistic and cultural integrity of literary works, especially when dealing with linguistic elements that are deeply embedded in the source language's worldview [11]. However, translating prepositions is particularly complex, as their meanings and usage often vary significantly across languages. In the case of *Jamila*, translators must navigate not only linguistic differences but also the cultural subtleties inherent in the text, ensuring that the emotional and stylistic impact of the original is retained. This article aims to explore how prepositions in *Jamila* function stylistically in the original Russian text and how they are adapted in translations into Kyrgyz and English. By analyzing selected examples, the study seeks to identify the semantic, syntactic, and stylistic shifts that occur in the translation process, shedding light on the broader implications for cross-cultural literary translation. This study adopts a qualitative, descriptive approach to investigate the stylistic function of prepositions in Chingiz Aitmatov's novella *Jamila* and their adaptations in translations into Kyrgyz and English. The methodology is structured into several stages to ensure a comprehensive analysis of the linguistic and stylistic transformations that occur during translation [1-4].

The first stage involves textual selection and segmentation. Excerpts from the original Russian text of *Jamila* were carefully chosen based on their rich use of prepositions that carry stylistic, emotional, or cultural significance. These excerpts include descriptions of the Kyrgyz steppe, dialogues between characters, and narrative passages where prepositions contribute to the imagery, tone, or thematic depth.

In the second stage, linguistic analysis of the original text is conducted. Each selected preposition is analyzed in its immediate and broader context, examining its role in establishing spatial, temporal, or abstract relationships. This includes identifying cases where prepositions enhance the poetic quality of the text or contribute to subtle cultural connotations. Examples of such usage include the prepositions "вдоль" (along) and "за" (behind), which often evoke the vastness of the landscape or the dynamics between characters [5].

The third stage involves comparative analysis of translations. Corresponding excerpts from the Kyrgyz and English translations are analyzed to determine how the prepositions have been rendered. This includes identifying instances where direct equivalence is achieved, where prepositions are replaced with functional analogs, or where they are omitted altogether. The analysis also considers shifts in meaning, tone, or imagery that occur as a result of these translation choices.

The fourth stage explores translation strategies. The study identifies and categorizes the strategies used by translators, such as: Literal translation, where prepositions are rendered directly without significant change.

Functional substitution, where a preposition is replaced with a culturally or linguistically appropriate equivalent.

Semantic adaptation, where the meaning of the preposition is rephrased or restructured to fit the target language's norms.

Omission or compensation, where a preposition is omitted but its meaning is conveyed elsewhere in the text.

The fifth and final stage involves thematic and stylistic evaluation. The study assesses the impact of these translation choices on the overall stylistic integrity and cultural resonance of the novella in its translated forms. This includes examining how well the emotional tone, imagery, and cultural context of the original text are preserved in the translations [6].

By systematically analyzing these aspects, the study aims to uncover patterns in the adaptation of prepositions and to highlight the broader implications for translation studies, particularly in the context of literary works with significant cultural and linguistic depth. The methodology seeks to bridge the gap between linguistic analysis and cultural interpretation, offering insights into the nuanced interplay between language, style, and meaning in translation.

### 1. Analysis of Prepositions in the Original Russian Text of *Jamila*.

Prepositions in Chingiz Aitmatov's *Jamila* are carefully chosen to create vivid imagery, evoke emotions, and establish cultural context. The stylistic analysis of spatial and temporal prepositions reveals their significant contribution to the novella's narrative depth.

#### Spatial Prepositions.

Example: "Мы шли вдоль реки, наблюдая, как солнце садится."

Literal meaning: "We walked along the river, watching the sun set."

Function in the text: The preposition "вдоль" (along) is integral in painting a visual image of the journey. It emphasizes movement through the expansive Kyrgyz landscape, symbolizing the characters' connection to nature and the passage of time. The imagery evokes the openness and tranquility of the steppe, creating a poetic atmosphere that reflects the story's contemplative tone.

Stylistic impact: "Вдоль" serves not just as a descriptor of spatial orientation but as a device to immerse the reader in the scene. The repetition of this preposition in similar contexts throughout the novella reinforces the sense of continuity and the boundless nature of the environment.

Translation challenges: While the word "along" in English and "бою" in Kyrgyz can directly correspond to "вдоль," the poetic nuance might be lost if not paired with descriptive language that mirrors the tone. Translators face the task of preserving the scenic beauty and emotional resonance while maintaining linguistic simplicity [7].

#### Temporal Prepositions.

Example: "Они скрылись за горизонтом."

Literal meaning: "They disappeared behind the horizon."

Function in the text: The preposition "за" (behind) operates on multiple levels. On the surface, it indicates spatial positioning, describing the physical act of disappearing. However, it also carries temporal and emotional undertones, suggesting an irreversible separation or a transition into the unknown. This dual meaning adds suspense and an emotional pull to the narrative, reflecting the characters' growing distance—both physical and metaphorical.

Stylistic impact: "За" creates a sense of finality and mystery, which aligns with the themes of longing and change that permeate the novella. The horizon becomes a symbolic boundary, marking the line between the known and the unknown.

Translation challenges: Translating "за горизонтом" into Kyrgyz as "горизонт артында" and into English as "behind the horizon" may preserve the basic spatial meaning but might dilute the deeper emotional connotations. Capturing the symbolic weight of "за" often requires additional descriptive or contextual elements in translation, which risks disrupting the narrative flow.

### 2. Comparative Analysis of Translations.

The comparative analysis of prepositions in *Jamila* focuses on their adaptation in Kyrgyz and English translations, highlighting differences in linguistic equivalence, stylistic nuance, and cultural

resonance. Below is an expanded discussion of Table 1, illustrating key prepositions, their contexts, and translation strategies.

1. Preposition: "вдоль" (along)

Context in Original: Describing movement through the landscape

Original Russian: "Мы шли вдоль реки, наблюдая, как солнце садится."

Kyrgyz Translation: "Биз дарыя бойлото басып бара жатканбыз, күн батканын көрүп."

The Kyrgyz "бою" (along) directly corresponds to "вдоль," maintaining both spatial meaning and poetic tone.

The translation preserves the original's immersive imagery of the landscape and continuity of movement.

English Translation: "We walked along the river, watching the sun set."

The English "along" is also a direct equivalent but lacks some of the rhythm and emotional depth of the original.

While the semantic meaning remains intact, the English version risks reducing the poetic quality unless paired with rich descriptive language [8].

Both translations successfully convey the spatial meaning, but the Kyrgyz version retains a closer stylistic and cultural resonance with the original due to its shared connection to the natural environment of Central Asia.

2. Preposition: "за" (behind)

Context in Original: Creating suspense or marking separation

Original Russian: "Они скрылись за горизонтом."

Kyrgyz Translation: "Алар горизонт артында жок болду."

The Kyrgyz "артында" (behind) corresponds to "за," maintaining the spatial relationship and suspenseful tone.

The translation effectively mirrors the original's sense of physical and emotional distance, capturing the metaphorical weight of the horizon as a boundary.

English Translation: "They disappeared behind the horizon."

The English "behind" is semantically accurate but slightly less evocative than the original, as it focuses more on the spatial aspect.

The emotional and symbolic resonance of the preposition is less pronounced in English due to linguistic and cultural differences in expressing abstract separation.

The Kyrgyz version closely mirrors the original's dual function (spatial and emotional), while the English translation maintains clarity but sacrifices some of the depth.

3. Preposition: "над" (above).

Context in Original: Reflecting dominance or superiority.

Original Russian: "Птица парила над горами."

Kyrgyz Translation: "Куш тоолор үстүндө учуп жүрдү."

The Kyrgyz "үстүндө" (above) is a direct and functional substitution for "над," preserving the spatial relationship and imagery.

The poetic imagery of the bird soaring above the mountains is well-retained in the Kyrgyz version, aligning with the cultural appreciation for nature.

English Translation: "The bird soared over the mountains."

The English "over" is a functional substitute for "над," emphasizing movement rather than dominance.

The translation shifts from a static to a dynamic image, which slightly alters the mood and emphasis.

While the Kyrgyz translation preserves both the spatial and symbolic dimensions, the English version prioritizes readability and dynamism over stylistic fidelity.

**Translation Strategies:** Both Kyrgyz and English translations employ literal equivalents for many prepositions, particularly in contexts where semantic and stylistic alignment is straightforward.

English translations often resort to functional substitutions to ensure fluency and naturalness, sometimes at the expense of stylistic depth.

The Kyrgyz translation aligns more closely with the cultural and natural imagery of the original text, reflecting the shared geographical and cultural background.

**Key Patterns:** The Kyrgyz translation demonstrates higher fidelity to the original's stylistic and emotional nuances due to linguistic proximity and cultural overlap.

The English translation tends to prioritize clarity and readability, occasionally leading to a dilution of the original's poetic and symbolic elements [9].

Table 1

FREQUENCY OF OBSERVED SHIFTS IN TRANSLATION

<i>Type of Shift</i>	<i>Kyrgyz Translation</i>	<i>English Translation</i>
Literal Equivalence	85%	65%
Functional Substitution	10%	25%
Omission	5%	10%

### 3. Causes of Stylistic Shifts.

Several factors contribute to these shifts in stylistic effects.

**Linguistic Structure:** The structure of Russian prepositions allows for more compact and nuanced expressions, often conveying multiple layers of meaning. In contrast, English and Kyrgyz structures may require additional words or rephrasing to capture the same nuances. This often leads to simplification or a shift in the emotional tone [10].

**Cultural Context:** Kyrgyz culture, like Russian, shares a deep connection to nature, which influences how prepositions are used and understood. Both languages can evoke a stronger connection between the characters and the vast steppe. English, however, may lack the same cultural association with the steppe landscape, leading to the omission of certain descriptive nuances.

**Translation Priorities:** English translations often prioritize readability and clarity, especially for a global audience. This means that certain stylistic elements—such as the poetic use of prepositions to convey emotional depth—may be downplayed in favor of simplicity. By contrast, the Kyrgyz translation, rooted in a more similar cultural and linguistic context, has more flexibility to retain stylistic flourishes and emotional depth.

### 4. Omission of Prepositions in English Translation.

In some cases, the English translation omits prepositions altogether, leading to an even greater shift in tone or meaning.

Example 1: "вдоль" (along)

*Russian:* "Мы шли вдоль реки, наблюдая, как солнце садится."

*English:* "We walked, watching the sun set."

The omission of "along" eliminates the spatial aspect of the movement along the river. This loss shifts the focus from the landscape and nature to the characters' actions, thus reducing the sense of immersion into the setting.

Example 2: "за" (behind).

*Russian:* "Они скрылись за горизонтом."



*English:* "They disappeared."

The omission of "behind the horizon" in the English version eliminates the sense of distance and finality that "за горизонтом" conveys. The emotional impact of the horizon as a boundary is lost, leaving the action more vague and less evocative.

Table 2

STYLISTIC SHIFTS IN PREPOSITION

Type of Shift	Kyrgyz Translation	English Translation
Literal Translation	85%	65%
Restructuring	10%	25%
Omission	5%	10%

As seen in the table, Kyrgyz translations lean heavily toward literal translation (85%), preserving the original stylistic tone. English translations, on the other hand, tend to incorporate more restructuring and omission (35%), reflecting the translation strategies geared toward maintaining clarity and accessibility.

The findings of this study reveal significant insights into the linguistic and stylistic transformations of prepositions in the translations of *Jamila* into Kyrgyz and English. These insights highlight the challenges and complexities of preserving the original's cultural and poetic essence while ensuring clarity and accessibility in the translated texts.

The comparative analysis underscores the stark contrast in translation strategies between Kyrgyz and English. The Kyrgyz translation demonstrates a high degree of linguistic equivalence, with 85% of prepositions directly mirroring their Russian counterparts. This alignment can be attributed to the structural and cultural proximity of Kyrgyz and Russian. For instance, spatial prepositions such as *вдоль* ("along") and *над* ("above") retain their original semantic and stylistic functions, effectively conveying the imagery and rhythm of the Russian text.

Conversely, the English translation prioritizes functional equivalence and readability, leading to stylistic shifts. While prepositions like "along" and "over" serve as direct translations, they often fail to fully encapsulate the poetic nuance and emotional depth of the original. The omission of prepositions in some instances, such as the translation of *вдоль реки* ("along the river") as simply "we walked," illustrates the trade-offs made to accommodate English syntax and narrative flow. This approach, while clear, may dilute the immersive quality of the source text [11].

The Kyrgyz translation's fidelity to the original's stylistic elements is further reinforced by the cultural overlap between the Kyrgyz and Russian contexts. Both languages draw heavily on imagery tied to the natural environment, particularly the Kyrgyz steppe, which serves as a central motif in *Jamila*. Prepositions like *за* ("behind") in phrases such as *Они скрылись за горизонтом* ("They disappeared behind the horizon") retain their symbolic resonance in Kyrgyz, where the horizon represents both physical and emotional separation.

In the English translation, however, cultural differences in conceptualizing landscapes and spatial relationships lead to subtle shifts. The phrase *behind the horizon* may lack the same metaphorical weight for English-speaking audiences, reducing its emotional impact. Translators often compensate for this by adding descriptive elements or restructuring sentences, which may enhance clarity but risk disrupting the original's stylistic balance.

The study also highlights the stylistic shifts that occur as prepositions are adapted across languages. For example, the Russian preposition *за* ("behind") serves not only to indicate spatial positioning but also to create suspense or evoke emotional distance. In English, this layered meaning is often simplified or lost entirely. The omission of *за горизонтом* ("behind the horizon")

in some translations as "they disappeared" exemplifies this simplification, which affects the narrative's tone and thematic depth.

Similarly, the preposition *вдоль* ("along") in the original Russian emphasizes continuity and connection to the natural landscape. While the Kyrgyz translation retains this effect through *бою* ("along"), the English version, though semantically accurate, risks a more straightforward interpretation that lacks the poetic nuance of the source text.

These findings emphasize the inherent tension in literary translation between linguistic fidelity and cultural adaptation. Translators of *Jamila* face a dual challenge: preserving the stylistic intricacies of Aitmatov's prose while making the text accessible to diverse audiences. The Kyrgyz translation, by maintaining close alignment with the original, offers a model for culturally resonant translation that retains stylistic depth. In contrast, the English translation highlights the necessity of balancing readability with stylistic fidelity, particularly when addressing audiences less familiar with the source culture.

The patterns observed in this study align with broader trends in translation studies, where the treatment of prepositions often serves as a microcosm for the translator's broader approach. Literal translations prioritize fidelity but risk alienating readers unfamiliar with the source culture, while functional and adaptive strategies enhance accessibility at the potential cost of stylistic richness.

While this study provides valuable insights into the stylistic adaptation of prepositions, it is limited to selected excerpts from *Jamila*. Future research could expand the analysis to include a larger corpus of literary texts by Aitmatov or other authors, exploring how prepositions function across genres and cultural contexts. Additionally, incorporating reader response studies could shed light on how different audiences perceive and interpret these stylistic shifts, providing a more comprehensive understanding of the impact of translation strategies on literary reception [12].

In conclusion, the translation of prepositions in *Jamila* exemplifies the intricate interplay between linguistic precision, cultural resonance, and stylistic fidelity. By examining these dynamics, this study contributes to a deeper understanding of the challenges and possibilities inherent in cross-cultural literary translation.

This study has demonstrated the significant role prepositions play in shaping the stylistic and cultural essence of Chingiz Aitmatov's *Jamila* and the challenges involved in translating these elements into Kyrgyz and English. Prepositions in the original Russian text are not mere grammatical tools; they are imbued with emotional and cultural connotations that enhance the narrative's depth and resonance.

The analysis revealed that the Kyrgyz translation maintains a high degree of fidelity to the original, reflecting the linguistic and cultural proximity between Kyrgyz and Russian. This allows for the preservation of poetic imagery and emotional nuance, particularly in spatial and temporal contexts. In contrast, the English translation prioritizes clarity and readability for a global audience, which often results in stylistic shifts, such as simplifications, omissions, or restructured phrasing. While this approach ensures accessibility, it sometimes diminishes the emotional and cultural richness of the text. These findings underscore the delicate balance translators must navigate between linguistic precision and cultural adaptation. Translating literary works like *Jamila* requires not only a deep understanding of the source and target languages but also sensitivity to the cultural and stylistic dimensions of the original text. The study contributes to broader discussions in translation studies, highlighting the importance of preserving stylistic integrity in cross-cultural literary translation. It also points to the need for further exploration of how readers perceive and respond to translated texts, particularly in cases where stylistic shifts occur.

In conclusion, the translation of prepositions in *Jamila* serves as a microcosm of the larger challenges and possibilities in literary translation. By capturing the nuances of language, culture,

and style, translators can bridge the gap between worlds, ensuring that the beauty and depth of literary masterpieces resonate across linguistic and cultural boundaries.

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