



STYLISTIC FEATURES OF TRANSLATING ENGLISH LITERARY WORKS INTO UZBEK

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Abstract. *This article investigates the lexical and stylistic peculiarities of translating literary works from English into Uzbek. The research is conducted within the framework of modern translation studies and focuses on the preservation of semantic meaning, stylistic expressiveness, and cultural identity in translated texts. The study analyzes lexical transformations, phraseological equivalence, stylistic adaptation, and linguocultural elements found in English literary works and their Uzbek translations. The results demonstrate that achieving adequacy in literary translation requires not only linguistic competence but also deep cultural awareness and creative interpretation by translators. Furthermore, the article highlights the importance of maintaining the artistic and emotional impact of the original text in the target language.*

Keywords: *literary translation, lexical transformation, stylistic analysis, equivalence, phraseological units, linguocultural adaptation, translation studies, pragmatics.*

Introduction. Translation is one of the most important means of intercultural communication in the modern world. Through translation, literary works become accessible to readers from different linguistic and cultural backgrounds. In particular, translations from English into Uzbek have significantly contributed to the enrichment of Uzbek literature and readers' understanding of world culture.

Literary translation differs from other forms of translation because it requires preserving not only the informational content of the source text but also its artistic value, emotional tone, and stylistic individuality. Translators must carefully reproduce the author's ideas, imagery, and expressive devices while adapting the text to the norms of the target language. English and Uzbek belong to different language systems. English is an Indo-European language with analytical grammatical structures, whereas Uzbek belongs to the Turkic language family and is characterized by agglutinative morphology. Due to these structural differences, translators frequently face difficulties in conveying lexical meanings, stylistic nuances, and cultural concepts. The growing interest in English literature among Uzbek readers increases the importance of studying translation quality and linguistic adaptation. Therefore, analyzing lexical and stylistic transformations in translated literary texts is highly relevant in contemporary translation studies.

The research material consists of selected fragments from English literary works and their Uzbek translations. The study mainly analyzes examples from *Pride and Prejudice*



by Jane Austen, *Oliver Twist* by Charles Dickens, and *The Old Man and the Sea* by Ernest Hemingway.

The original texts and their Uzbek translations were compared to identify lexical and stylistic differences. Particular attention was paid to metaphorical expressions, epithets, idioms, phraseological units, and emotionally colored vocabulary.

For example, the English phrase:

“She looked as pale as death”

may be translated into Uzbek as:

“Uning rangi oqarib ketgan edi.”

In this case, the translator avoids literal translation and uses a stylistically natural Uzbek equivalent.

The analysis revealed that translators actively employ lexical and stylistic transformations to preserve the artistic effect of literary works.

One of the most common translation problems involves polysemantic words and idiomatic expressions. English literary texts often contain words whose meanings depend heavily on context.

For example:

“He gave her a cold look”

is translated into Uzbek as:

“U unga sovuq nigoh tashladi.”

The adjective “cold” is not translated literally as temperature-related meaning but contextually as emotional distance.

Another example:

“Break the ice”

can be translated as:

“Suhbatga yo‘l ochmoq.”

The translator uses semantic adaptation rather than direct lexical correspondence.

The study showed that contextual translation is more effective than literal translation in preserving communicative meaning.

The analysis demonstrated that stylistic devices such as metaphor, irony, hyperbole, and symbolism require careful adaptation in Uzbek translation.

For instance, the poetic style found in Ernest Hemingway works is often simplified in translation due to structural differences between the languages. Nevertheless, skilled translators attempt to maintain the emotional intensity of the original text.

Epithets also present difficulties. English literary language frequently uses descriptive adjectives that may sound unnatural if translated literally into Uzbek.

Example:

“A bitter silence”

is rendered as:

“Og‘ir sukunat.”



The stylistic effect is preserved through semantic equivalence rather than literal reproduction.

Phraseological expressions are among the most difficult elements in literary translation because they reflect national mentality and cultural traditions.

For example:

“To kill two birds with one stone”

is translated into Uzbek as:

“Bir o‘q bilan ikki quyovni urmoq.”

Although the lexical imagery changes, the communicative meaning remains equivalent.

The study indicates that phraseological equivalence plays a significant role in achieving naturalness and readability in translation.

Another important finding concerns the translation of culture-specific concepts. English literary works often contain references to customs, traditions, food, social institutions, and historical realities unfamiliar to Uzbek readers.

For instance:

“Christmas pudding”

may be translated descriptively as:

“Rojdestvo bayramiga xos shirin taom.”

Such adaptation helps readers understand the cultural context of the original work.

The findings confirm that literary translation is both a linguistic and cultural activity. Translators must reproduce not only semantic meaning but also stylistic individuality and cultural atmosphere.

The study supports the theory proposed by Peter Newmark that literary translation requires a balance between semantic accuracy and communicative effectiveness. Excessive literalism may distort the artistic quality of the text, while over-adaptation may weaken the author’s original style.

Another important issue discussed in this research is stylistic equivalence. Literary texts are characterized by expressive language, emotional coloring, and artistic imagery. Therefore, translators must use creative strategies to reproduce these features in Uzbek.

The research also demonstrates that linguistic transformations are inevitable due to grammatical and lexical differences between English and Uzbek. However, successful translation depends on the translator’s ability to preserve the pragmatic and aesthetic impact of the source text.

Moreover, the role of cultural competence in literary translation cannot be underestimated. Translators must understand the social and cultural background of both languages in order to avoid semantic loss and misunderstanding.

In conclusion, the lexical and stylistic analysis of English literary works translated into Uzbek reveals that translation is a multidimensional process involving linguistic, stylistic, and cultural adaptation.



Furthermore, the preservation of artistic expressiveness and emotional effect remains one of the primary tasks of literary translators. Successful literary translation should combine semantic accuracy, stylistic adequacy, and cultural adaptation. The findings of this study may contribute to further research in translation studies, comparative linguistics, and intercultural communication.

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