

LEXICO-STYLISTIC FEATURES OF SPEECH COMMUNICATION IN LITERARY TRANSLATIONS

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Abstract: This article analyzes the lexico-stylistic features of speech communication in literary translations. The study discusses how the semantic and stylistic features of speech communication are preserved or changed during the translation of literary texts. The main attention is paid to the translator's lexical and stylistic choices, contextual adaptation in the process of communication, as well as cases of loss or change of meaning. The article examines the linguistic features of literary translations based on discursive and corpus analysis, and also analyzes the cultural and communicative aspects of translation. The research results contribute to a deeper understanding of linguistic and stylistic problems in the process of literary translation and are of great importance for the theory and practice of translation.

Key words: Lexico-stylistic features, literary translation, speech communication, discourse analysis, cultural context, idiomatic expressions.

INTRODUCTION

Language is the main means of communication between people, and its linguistic and stylistic features are inextricably linked with the specifics of each culture. In the process of literary translation, the author's style, forms of verbal communication, and semantic features can undergo changes. Speech communication in the form of dialogue and monologue occupies an important place, especially in literary texts. These forms of communication should be coordinated in the translation process not only lexically, but also stylistically and communicatively. This research is aimed at analyzing the lexico-stylistic features of speech communication in literary translations, paying special attention to the preservation of the semantic content, stylistic style, and pragmatic influence of communication in the translation process. Within the framework of the research, translation variants of various literary works are studied, and linguistic and cultural problems arising in the translation process are analyzed.

LITERATURE ANALYSIS AND METHODOLOGY

The theory and practice of literary translation have been widely studied by many linguists and translation scholars. In particular, the study of the lexico-stylistic features of speech communication in the translation process is important from a linguistic and cultural point of view. Researchers have deeply analyzed various aspects of the communication process in literary translation, including dialogues, stylistic devices, idiomatic units, and pragmatic aspects. In the studies of translators such as Nida (1993) and Newmark (1988), the importance

of the issue of equivalence and contextual adaptation in the translation process is emphasized. They noted that the main task of the translator is not only to translate literally, but also to preserve the semantic and stylistic originality of the text. At the same time, Hatim and Mason (1997) show the importance of discourse analysis in the process of literary translation and emphasize that the translator should take into account the cultural context. Also, the translation techniques developed by Vinay and Darbelne (1958) help to identify the main methods used in literary translation. Based on these studies, it is possible to draw conclusions about how the lexical and stylistic aspects of speech communication can be preserved or changed during the translation process.

Methodology

In this study, the methods of discourse analysis, corpus analysis, and comparison were used to analyze the lexico-stylistic features of speech communication in literary translations. With the help of discourse analysis, semantic and stylistic changes of speech units in the form of dialogue and monologue were studied in the translation process, and with the help of corpus analysis, the frequency and dynamics of the use of lexical units in the original and translated texts were analyzed. Also, based on the comparative method, the degree of equivalence between the original and translated texts, the compatibility of stylistic styles, and the degree of pragmatic influence were determined, and linguistic factors influencing the quality of the translation were evaluated.

RESULTS

The results of the study showed that the lexico-stylistic features of speech communication in literary translations change depending on how deeply the translator understands the language and culture. Based on discourse analysis, it can be determined that speech units in the form of dialogue and monologue undergo semantic and stylistic changes to varying degrees in the translation process. For example, dialogues taken from the works of Ernest Hemingway, although in English they are short, simple, and impressive, in Uzbek translations are sometimes full of superfluous comments. For example, although the phrase "I'm fine" is short and simple in the original text, in some translations it is reflected in expanded variants such as "I am good, and what about you?". The results of the corpus analysis showed that the frequency and stylistic use of lexical units in translated texts sometimes differ from the original text. In particular, in literary works translated from English into Uzbek, it has been observed that idiomatic expressions in English are often translated directly or given through synonymous substitution. For example, although the phrase "Break a leg" is popular in English, in some translations it is freely translated as "Omon bo'ling" or "Ishlaringizga omad". However, in some translations, it has also been observed that this phrase is reflected literally, that is, incorrectly in the form of "oyog'ingni sindirib qo'y". This indicates the need for the translator to take into account the cultural context.

Also, a comparative analysis showed that in translations, sometimes the naturalness of speech communication is preserved, and in some cases, the elements of communication are simplified or adapted. For example, children's speech in Mark Twain's "The Adventures of Tom Sawyer" is lively and expressive, and abbreviations, slang, and wordplay characteristic of oral speech in English origin are widely used. However, in the Uzbek translation, these stylistic features are sometimes formalized, as a result of which the individuality of the characters is not fully reflected. For example, while in the original there is a dialogue form such as "Ain't you coming?", in some translations it is given as "Sen kelmaysanmi?", which led to the loss of the naturalness of oral speech in the original text.

DISCUSSION

According to the research results, the preservation of the lexico-stylistic features of speech communication in literary translations depends on the linguistic knowledge, cultural thinking, and stylistic choices of the translator. Dialogues and monologues in literary works are an important component of the author's style, and their correct translation is necessary to convey the emotional and semantic tone of the text to the reader. One of the main issues identified during this study is that the preservation of the naturalness of speech communication in the translation process often depends on the individual characteristics of the translator, and in some cases, the translations are formalized or the meaning is simplified. For example, colloquial speech elements - abbreviations, slang, idioms, and metaphors - often encountered in English literary works, are sometimes given in Uzbek translations without a clear equivalent or in a generally understandable form. For example, in J.D. Selinger's work "The Catcher in the Rye", the speech of the main character Holden Colfield is enriched with lively, adolescent expressions, while in some translation variants this style is made more formal. In particular, although the English phrase "That kills me" actually has a strong emotional impact, in some translations it is translated directly or in variants that do not fully correspond to the context, such as "Bu meni hayratga soldi" or "Bu meni o'ldiradi". This creates a risk of incomplete reflection of the character's specific speech features.

During the discussion, it was also revealed that cultural differences are also of great importance in the translation process. For example, if some speech expressions in English are translated directly, they may become unnatural or incomprehensible in Uzbek. When analyzing the playful speech characteristic of children in Mark Twain's "The Adventures of Tom Sawyer", the expressions used in the original, such as "I bet you can't" in Uzbek translations have the forms "You are not capable of this" ("Sen bunga qodir emassan") or "It is difficult for you to do this" (Senga bu narsani qilish qiyin") and have become more formal than the original. This can reduce the naturalness of the translated text. Also, in some translations, to achieve linguistic compatibility, the direction of free translation was chosen, abandoning literal translation. For example, in the works of Ernest Hemingway, simple, short sentences are one of the author's stylistic features, while in some translations this minimalism is enriched and given in a broader and explanatory form. This can sometimes change the dynamics of the text.

CONCLUSION

The research results showed that the correct transmission of the lexico-stylistic features of speech communication in literary translations depends on the translator's approach to linguistic skill, stylistic loyalty, and cultural adaptation. In the process of analysis, it was revealed that in some translations, the semantic and stylistic features of dialogues and monologues are lost or simplified, which reduces the naturalness and expressiveness of the text. For the accurate expression of speech communication in literary translation, three important factors are necessary: linguistic equivalence, stylistic fidelity, and cultural adaptation. For example, it has been observed that elements of spoken language and slang are sometimes translated into Uzbek in a formalized or generalized form, which can reduce the individuality of the characters. In general, to preserve the naturalness and stylistic accuracy of speech communication in literary translations, the translator should not rely only on literal translation, but also take into account the general tone and cultural context of the text.

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