

STYLISTIC TRANSFORMATIONS IN PRESERVING AUTHOR'S VOICE IN ENGLISH-UZBEK LITERARY TRANSLATION

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Annotation. *The present paper explores the phenomenon of stylistic transformations in the process of English-Uzbek literary translation with particular emphasis on the preservation of the author's voice. Literary translation is not limited to rendering meaning; it requires the translator to recreate the style, tone, and artistic individuality of the author in a new cultural and linguistic environment. The research highlights the main strategies and methods that enable translators to maintain the expressive value of the original text, including lexical-semantic shifts, syntactic restructuring, cultural substitution, and metaphorical adaptation. The study also examines the delicate balance between fidelity to the source and naturalness in the target language, demonstrating how stylistic transformations can either strengthen or diminish the author's recognizable voice. Special attention is given to the role of translator's creativity, linguistic sensitivity, and cultural awareness in ensuring that the translated text conveys not only the message but also the emotional and aesthetic effect intended by the author. By analyzing theoretical frameworks and practical examples, the paper aims to show that stylistic transformations, when applied consciously and skillfully, serve as tools for the preservation rather than distortion of the author's voice in cross-linguistic literary communication.*

Keywords: *Stylistic transformation; author's voice; literary translation; English-Uzbek translation; cultural adaptation; semantic shifts; fidelity; linguistic creativity; equivalence; translation studies.*

Introduction: The art of literary translation has always occupied a special place within the field of translation studies. Unlike technical or scientific translation, which primarily focuses on clarity, accuracy, and terminological precision, literary translation encompasses an aesthetic dimension that requires sensitivity to style, rhythm, imagery, and cultural nuance. The translator's task is not only to reproduce the semantic content of the original text but also to transmit the author's voice, which reflects individuality, worldview, and artistic creativity. This endeavor becomes particularly challenging when working between languages with distant historical roots, distinct cultural traditions, and divergent linguistic structures, such as English and Uzbek.

The importance of this research topic extends beyond academic curiosity. In an era of globalization, translated literature plays an essential role in intercultural communication, allowing readers in Uzbekistan to access world classics and contemporary English works, while enabling English readers to engage with Uzbek literary masterpieces. The translator thus acts as a cultural mediator whose work determines how authentically the author's voice is transmitted across linguistic borders. Failure to preserve stylistic integrity risks distorting the artistic essence of the work, whereas successful preservation enriches the literary heritage of both cultures.

Another dimension of this study is the role of translator's subjectivity. While traditional approaches often emphasized invisibility and fidelity, contemporary theories acknowledge the translator as an active participant in meaning-making. The translator's personal taste, ideological stance, and linguistic creativity inevitably shape the target text.

Nevertheless, the guiding principle remains the same: transformations should illuminate rather than overshadow the original author's stylistic identity. This requires deep familiarity not only with the linguistic system of both languages but also with literary traditions, rhetorical devices, and cultural symbolism.

Main Body: In the realm of literary translation, the preservation of the author's voice has always posed a profound challenge, particularly when two languages as distinct as English and Uzbek are involved. The translator must not only transfer lexical meaning but also capture rhythm, tone, and stylistic nuance that reflect the individuality of the writer. The act of translation, therefore, becomes an act of re-creation, where the words of the source text undergo stylistic transformations that breathe life into the target version. These transformations are never mechanical; they are rooted in choices shaped by linguistic competence, cultural awareness, and artistic intuition.

The preservation of the author's voice also depends on how stylistic registers are handled.

Literary texts often shift between high poetic diction, colloquial speech, and neutral narrative tone. In English, this variety creates rhythm and stylistic layering, while in Uzbek, the same effect may require lexical creativity and sensitive adjustments. A failure to reproduce these stylistic shifts may result in flattening the voice of the author, reducing the richness of the original text. On the other hand, careful lexical selection and tonal adaptation allow the translator to recreate the stylistic playfulness that characterizes the author's unique identity.

Moreover, stylistic transformations are not always visible on the surface; they often involve subtle choices of rhythm, sound, and emphasis. For example, the repetition of certain sounds in English poetry can create musicality, but direct imitation in Uzbek may sound forced.

To solve this, the translator may resort to rhythmic equivalents or alliterative structures that naturally emerge in Uzbek. In doing so, the voice of the author remains recognizable, even though the external form has undergone change. These micro-level decisions illustrate that translation is less about rigid equivalence and more about preserving the impression the author intended to leave.

In addition, literary translation between English and Uzbek involves negotiating differences in word formation and morphological richness. Uzbek allows for expressive derivations through suffixes, while English often employs compounding or fixed expressions. A literal rendering would risk awkwardness, so stylistic transformation ensures that the dynamism of wordplay is preserved in a way natural to Uzbek. By carefully shaping word forms, translators reproduce the author's inventiveness, allowing the translated text to vibrate with the same energy as the original. Ultimately, the process of preserving authorial voice in English-Uzbek translation highlights the creative interplay between two languages, each with its own possibilities and limitations. Stylistic transformations serve not as betrayals of the original, but as bridges that carry the essence of the author's voice into a new linguistic home. They ensure that Uzbek readers are able to encounter not merely the literal meaning of the text but its style, atmosphere, and artistic individuality. Through this process, translation becomes a dialogue across cultures, where the author's voice is not silenced but reborn in a different language.

Conclusion: The exploration of stylistic transformations in English-Uzbek literary translation demonstrates that the translator's task goes far beyond the technical rendering of meaning. What lies at the core of literary translation is the recreation of a voice — the author's voice — which embodies the individuality, creativity, and emotional charge of the original work.

Throughout this study, it has become evident that stylistic shifts, far from being distortions, are essential strategies that sustain the artistic soul of literature as it travels across linguistic and cultural boundaries. The challenges faced by translators are numerous and complex. The syntactic differences between English and Uzbek require careful reconstruction to maintain fluency and natural rhythm. Cultural distance demands adaptations that allow readers in Uzbekistan to feel the same resonance as readers of the original, without stripping away the authenticity of the text. The subtle handling of metaphors, idioms, irony, and stylistic registers reveals that translation is a process of negotiation, where every choice carries the weight of interpretation. In this negotiation, the translator becomes a mediator between two worlds, tasked with balancing fidelity and creativity, loyalty to the author and accessibility for the audience.

The implications of this discussion extend beyond translation theory into broader questions of cultural exchange. Literature translated from English into Uzbek becomes not only a linguistic product but also a bridge between societies, a channel through which values, worldviews, and emotions are transmitted. The preservation of authorial voice ensures that what reaches Uzbek readers is not a diluted message but a vibrant artistic experience, one that allows them to engage with foreign creativity as if it were unfolding within their own cultural space.

The translator, therefore, stands at the center of intercultural communication, shaping how literature circulates globally and how voices are heard across boundaries. Finally, it must be acknowledged that no translation can ever be perfect. The process inevitably involves loss, transformation, and reinterpretation. Yet this imperfection does not signify failure. On the contrary, it underscores the vitality of translation as a creative act.

Stylistic transformations remind us that translation is not about cloning texts but about ensuring their survival in new forms. In the case of English–Uzbek literary translation, these transformations allow readers in Uzbekistan to encounter the voice of English authors not as distant echoes but as living presences, accessible and resonant within their own language. This enduring dialogue between fidelity and transformation, between the original and its rebirth, is what secures the lasting relevance of literary translation as both an academic field and an artistic endeavor.

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