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LINGUO-STYLISTIC ANALYSIS OF EPITHETS IN UZBEK AND ENGLISH LANGUAGES

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ABSTRACT

This article explores the translation transformations that occur when rendering epithets between Uzbek and English. Focusing on lexical, semantic shifts, the paper analyses instances where epithets are altered, omitted, added, or replaced during translation. The aim is to identify common patterns and challenges in conveying the nuanced meaning and aesthetic effect of epithets across these two linguistically and culturally distinct languages. The analysis highlights the crucial role of translator decisions in preserving or adapting the expressive power of epithets in the target text.

KEYWORDS: *Translation Transformations, Epithets, Lexical Shift, Semantic Shift.*

INTRODUCTION

Currently, the role of translation is continuously expanding, and achieving a good translation is one of the important issues of translators. In its broadest sense, translation is perceived as the process in which the spoken or written content in the source language (SL) is recreated in the target language (TL). Simultaneously, it is also viewed as the tangible outcome of this process, resulting in a piece of written or spoken work in the target language. This dual understanding emphasizes both the act of translation and the resulting work in the target language [1].

Enhancing the quality of translations in Uzbek literature, as well as translating works from English literature, has emerged as a crucial responsibility for both linguists and translators. Using vivid, imaginative words and expressions that go beyond their literal meaning is common in literature, poetry to express ideas in creative or emotionally powerful ways. In this case, epithets which endowed with vivid pragmatic properties, significantly shapes the distinctiveness of a literary work's addressability, should be the object of the current studies. An epithet's internal predicativity, stemming from its attributive nature, along with the author's individual creative style, transforms this trope into a crucial means of expressing the addressee-oriented semantics in a literary text.

The effect of address in an epithet arises from its intentionality, which is a consequence of the creative act itself—an act in which both the author and the addressee function as subjects of a conscious, calculated, and deliberate action. As a result, a fact or event becomes imprinted in the recipient's consciousness as an artifact. An epithet serves as an effective tool for realizing the writer's communicative intent. For this reason, one of the most famous Uzbek writers Chulpon's texts feature a large number of extended epithets, and the combination of epithets with other types of tropes within a single epi-phrase is widely employed.

Translation transformations are foundational concepts in translation studies, serving as a framework to understand how meaning is carried from one language to another. Exploring the key theories of translation transformation, examining how languages change while retaining meaning are relevant problems that should be examined.

LITERATURE REVIEW

Epithets are considered as the important means in creating expressiveness and impact in a text, due to their figurative and evaluative-axiological qualities. There are a fairly large number of studies on this expressive device within the fields of literary criticism and linguistics such as Manieva 2007[2]. Kuksina 2008 [3], Gubanov 2009[3], Fadeeva 2014 [3], Lyubovskaya 2016[4], and others.

According to Zhen, L. (2004) English transferred epithet is composed of transferred modifier and the central word. Context presupposition controls the change of semantic order and reconstruction. Semantic conflict between the modifier and the central word is the differential feature of transferred epithet. Adjectives are used to explore the transferred types of English adjectives, the interpretation rules of transferred semantic information and the translation skills [5].

Another writer, Булахова, Н. (2017) in her article about epithets, considers and classifies various definitions of the phenomenon, and makes a detailed epithet classification generalizing all the information, actual material and data obtained. Moreover, structural models of epithet according to their central and periphery position in the whole system are also identified. The paper deals with two main conditions of identification of an epithet revealing: occurrence of attributive relations in a word collocation and stylistic markedness (non-neutrality) of determinative component of the word collocation [6].

Zokirova, N. (2024) in her article named "Translation Transformation and Equivalency in Translation Studies" aims to synthesize existing research to offer insights into the complexities of achieving equivalency in translation while

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navigating cultural and linguistic differences. The translation transformations that were mentioned in the article can help to understand epithets and can be applied in the current research [7].

RESEARCH METHODOLOGY

This article explores the use of epithets and their translation in the novel "Night and Day" by Abdulhamid Chulpan [8]. Accurately conveying epithets in translation is essential, as it involves preserving the author's original intent and stylistic function by selecting appropriate semantic equivalents and ensuring pragmatic alignment in the target language. Achieving stylistic adequacy requires the careful selection of corresponding linguistic units, which in turn demands a thorough pre-translation analysis of the literary and cultural norms of the target audience.

By applying a linguo-stylistic method within a comparative framework, the study reveals semantic, pragmatic, and stylistic subtleties in both the source and target texts. Additionally, it emphasizes the key role of context in shaping these nuances and in conveying the cultural and historical distinctiveness embedded in the original work. In other words, this method is essential for analyzing how language form, cultural background, and stylistic function come together in communication. It's especially useful in translation, literary criticism, and cross-cultural linguistics**,** where style carries meaning beyond words.

ANALYSIS AND RESULTS

The translation version of Chulpon's *"Night and Day"* by the scholar Christopher Fort has been taken as the object of this article, and the epithets in this book have been collected and analyzed using the linguo-stylistic method. The examples used in the analysis are presented in the form of the original text (OT) and the translated text (TT).

Table 1. Linguo-Stylistic Analysis of Selected Examples.

Original text (OT)	Translated text (Christopher Fort)	Analysis
Dildiragan tanlariga	Trembling bodies	✔ Literal and stylistic equivalence. The **epithet** "dildiragan" (trembling) is preserved, reflecting **emotional vulnerability**.
Iliq qon	Warm blood	✔ Preserved **epithet** "warm" – conveys **life, vitality**, or possibly **youth**.
Bahor sevinchi	Spring joy	✔ Maintains **figurative meaning** – associated with **rebirth, youth, hope**.
Ko'm-ko'k sochpopuklari	The ever-so-green sochpopuks	✔ The intensifier "ko'm-ko'k" (very green) is stylistically retained with "ever-so-green". "Sochpopuk" is **untranslated**, showing **cultural retention**.
G'amli yuzlari	Somber cheeks	✔ Emotional tone retained; "g'amli" (sorrowful) translated as "somber" — a **stylistically equivalent** epithet.
Ozod bo'lgan qul	A freed slave	✔ Direct translation with a **strong emotional and social implication** preserved.

The translation of "Kecha va Kunduz" by Christopher Fort largely preserves the emotional tone, natural imagery, and cultural elements of the original text. Epithets in Table 1, like "dildiragan tanlariga" → "trembling bodies" and "g'amli yuzlari" → "somber cheeks" maintain their stylistic effect.

However, in some cases, figurative language and cultural epithets are simplified or altered. For example, "mayda o'rilgan kokillari" becomes "intricate braids", losing its poetic expressiveness. Similarly, "muloyim qo'llar" is mistranslated as "warm hands", changing the emotional nuance.

Using the linguo-stylistic method, we can see that Christopher Fort's translation preserves much of the original poetic and emotional style, especially in natural and emotional imagery. However, in some cases, there is a loss of epithet, cultural depth, or stylistic beauty, especially where expressions are hard to translate or overly generalized. This kind of analysis is essential for understanding how language, culture, and emotion are transmitted or transformed through translation.

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Table 2. Observations Based on Linguo-Stylistic Method.

What Was Preserved Well:	What Was Partially Lost or Changed:
Many emotional epithets and natural imagery are retained (e.g., "trembling bodies", "somber cheeks", "spring joy").	Some figurative or poetic phrases were simplified (e.g., "Mayda o‘rilgan kokillariday" → "intricate braids").
Use of culturally loaded words like paranji, sochpopuk, do‘ppi shows respect for cultural authenticity.	Certain epithets were mistranslated, e.g., "muloyim" → "warm", shifting emotional tone.
Certain creative translations like “winter’s burden” enhance the original meaning.	Rich epithets like “Zanglab chiqqan ko‘ngli” are left vague or dropped.

The results of the table 2 reveal that, the translation preserves many emotional epithets, natural imagery, and culturally specific terms, maintaining much of the original's tone and authenticity. However, some poetic expressions and epithets are simplified, mistranslated, or omitted, leading to a partial loss of stylistic richness and emotional nuance.

Through the linguo-stylistic method, it becomes clear that Christopher Fort’s translation largely maintains the poetic and emotional tone of the original, particularly in its natural and emotional imagery. Nevertheless, certain epithets, cultural nuances, and stylistic features are occasionally lost or simplified, especially when the original expressions are difficult to render into English. Such analysis is crucial for exploring how language, culture, and emotion are conveyed or altered in the process of translation.

CONCLUSION

The expressive power of an epithet stems from its intentional nature—shaped by a creative process where both the author and the reader are active participants in a conscious and purposeful act. This process ensures that a fact or event is etched in the reader’s mind as a crafted impression. Epithets thus play a crucial role in conveying the writer’s communicative purpose. That’s why in the works of renowned Uzbek writer Chulpon, we often encounter numerous extended epithets and a rich blending of epithets with other figurative devices within single expressions.

In translation studies, translation transformations are key theoretical tools for analyzing how meaning is preserved across languages. Studying these transformations helps us understand how language adapts while maintaining the original message—an essential area of inquiry in the field.

The function of emotional and aesthetic impact-central to literary expression must be maintained through a translation strategy focused on epithet adequacy, However, due to differences in cultural and linguistic norms, particularly regarding word compatibility (valency), certain culturally conditioned adjustments during translation are often unavoidable.

In summary, while the translation is generally faithful in tone and style, certain stylistic devices and cultural nuances are partially lost, showing the challenge of balancing accuracy with artistry in literary translation.

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