

CURRENT ISSUES OF LITERARY SPEECH STYLISTICS AND TRANSLATION
STUDIES

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Annotation

The article provides information about the Uzbek language and its speech styles, the innovations in linguistics and literature that have emerged through them, as well as the role of speech styles in translation studies. In addition, the article comments on the role and level of translation studies in the development of the Uzbek language. Along with this, the book “Annotated dictionary of onomastic units used in the Nasimi language” by the Azerbaijani scientist Khadicha Haydarova, which was recently translated as one of the examples of translation studies, and the research conducted during the translation process were discussed. It should also be noted that this article also contains conclusions and suggestions regarding some issues in business science.

Keywords

Uzbek language, style, speech, speech styles, artistic skills, oral speech, written speech, phonetics, lexicon, grammar, phraseological, literary language, translation, Aristotle, Cicero, Horace, translator, translation studies, conversational style, formal style, scientific style, journalistic style, artistic style, artistic text, aesthetic task, universal language, artistic colorful words, linguopoetic analysis.

The Uzbek language stands out for its richness and diversity of expression. With more than eighteen thousand words in its lexicon, the ability to use them appropriately, while observing phonetic, grammatical, and lexical norms, requires great artistic mastery not only from writers and scholars but also from ordinary speakers. The eloquence of our people and their skillful use of language have directly contributed to the emergence and refinement of various speech styles.

In linguistics, the term “style” is widely used to denote the differentiation of language according to its functions in specific spheres of human activity. Communication manifests in diverse forms across all fields of human endeavor, and in this process, the selection and use of lexical, phraseological, grammatical, and phonetic means differ to a certain extent. Such selective usage of linguistic resources within the framework of the national language leads to the emergence of various types of speech.

Each individual’s speech possesses distinctive features. Speech is closely connected with human thinking and consciousness; it is the medium in which thoughts are formed and expressed. As a result, reality is reflected in a generalized and abstract manner, transcending individual boundaries and becoming a product of collective reasoning. Regardless of its form or context, clarity, fluency, simplicity, and expressiveness are considered the most important qualities of speech.



Speech style is directly related to the function of language. Therefore, such styles are referred to as functional styles. Functional style does not imply a separate entity distinct from language itself; rather, it refers to a subsystem within a particular literary language, characterized by its own features and sphere of application.

The literary language includes the following functional styles:

colloquial style;

official style;

scientific style;

publicistic style;

literary (artistic) style.

The literary style is distinguished by the unity of communicative and aesthetic functions, extensive use of elements characteristic of other styles, frequent employment of expressive and figurative devices, and the metaphorical use of words. Dialectisms, jargon, and barbarisms may also be used appropriately and aesthetically within literary style. It is impossible to approach all literary genres with a single standard regarding word choice and usage. Each genre's method of depiction and lexical selection depends on the overall theme and type of the work. Literary discourse cannot be imagined without stylistic devices such as inversion, repetition, simile, epithet, metaphor, personification, antithesis, gradation, ellipsis, and rhetorical questions.

Every text conveys meaning and communicates specific information. Depending on how information is delivered, texts may be classified into various types. The achievements of the national language are generalized in texts, demonstrating the necessity of philological study. Russian writer Mikhail Prishvin once remarked, "Within a literary work, words resemble magical and enchanting dancers." In order to properly understand such qualities of words and interpret their aesthetic value, the language of literary works has been extensively studied and continues to be researched.

According to scholars, when a speaker begins to pay attention to the external form of speech and evaluate linguistic expressive possibilities, the aesthetic function of language manifests in its initial form. Thus, the aesthetic function is fully realized in literary discourse. As noted by M. Yo'ldoshev, the aesthetic function of language, in all its uniqueness and complexity, transforms the communicative function and fully serves artistic purposes within literary speech. Linguistic units of the national language acquire aesthetic value within literary language. T. Qurbonov explains the contribution of literary language to the development of the standard language by describing literary works as a kind of laboratory in which the expressive means of the national language are reworked and refined.

Literary discourse actively employs elements from all layers of the national and literary language, as well as components of various speech styles, sometimes even entire passages. Most importantly, words evoke imagery and stimulate imagination, highlighting the aesthetic nature of literary style. A literary text emerges as the product of the author's imaginative and aesthetic



perception of reality. Its creation, existence, and reception by readers constitute a complex aesthetic activity. I. Xovanskaya identifies three main components of this aesthetic process:

the emergence of artistic images in the author's consciousness as a result of aesthetic reflection of reality;

the embodiment of these images in aesthetic material, resulting in a work of art;

the reception and aesthetic perception of the work by the audience.

Thus, literary activity may be represented as a chain of relationships: reality – writer – work – reader. These aspects should be considered interconnected in the linguopoetic analysis of literary texts.

The influence of speech styles in linguistics led to the development of literary discourse in literary studies, a process rooted in ancient history. In his book "Sharq mumtoz poetikasi," Hamidullo Boltaboyev discusses early Arab scholars such as Al-Jahiz, Ibn al-Mu'tazz, and Qudama ibn Ja'far, who studied literary discourse in connection with grammar, rhetoric, and stylistics. Al-Jahiz's works "Kitab al-Bayan" and "Kitab al-Hayawan" include discussions on speech culture, oratory, and authorial voice.

Over centuries, the refinement of literary discourse fostered linguistic and cultural closeness among peoples and paved the way for translation studies. The need for new knowledge encouraged translation and analysis of foreign sources, leading to the development of translation studies as a discipline. Translation encompasses prose, poetry, scientific texts, documents, newspapers, journals, official correspondence, and more.

Literary scholar Sotti Husayniy emphasized that translators should approach literary works with the same devotion as writing an original text. Translation connects peoples and cultures and traces back to antiquity, including the works of Aristotle, Cicero, and Horace.

The essence of translation lies in preserving the unity of form and content while finding appropriate equivalents in another language. This creative process demands intellectual effort. Recently, I translated Khadicha Haydarova's "Explanatory Dictionary of Onomastic Units Used in Nasimi's Language," dedicated to the 14th-century Azerbaijani poet Imadaddin Nasimi. The dictionary classifies onomastic units into five chapters: mythonyms, anthroponyms, toponyms, ktematonyms, and peripheral onyms, providing valuable material for young researchers.

Translation is a vital form of intercultural communication. Although the general theory of translation has been largely developed, many issues in literary translation remain open. The process cannot be entirely formalized, as results depend heavily on the translator's subjective perception. Scholars identify four main challenges: difficulty in translating individual lexemes, influence of the translator's personality, unclear criteria for evaluating quality, and problems in conveying stylistic, figurative, and national elements.

For example, the Arabic expression "Ya'aburni," literally translated as "You will bury me," actually conveys deep affection and the wish that a loved one outlive the speaker. Rendering such nuances requires creativity and cultural competence.



A literary translator must possess not only linguistic proficiency but also knowledge of history, culture, psychology, religion, and traditions of the source language community. Mastery of phonetics, grammar, lexicon, phraseology, stylistics, and methodology is essential. Only then can the translator faithfully preserve the original's essence without distorting its meaning.

In conclusion, translation not only introduces peoples to each other's languages, religions, and cultures but also inspires new scientific discoveries and intellectual pursuits.

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