BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg
BG PULSE JOURNAL

THE ISSUE OF PRESERVING SPEECH GENRE IN ENGLISH–UZBEK LITERARY TRANSLATION

Dilnoza Kamilovna Xodjayeva
Independent Researcher, Tashkent State Transport University, Uzbekistan

Abstract: This article examines the problem of preserving speech genre in the process of literary translation from English into Uzbek. The research is based on a comparative analysis of the novel Jane Eyre by Charlotte Brontë and its Uzbek translations. Particular attention is devoted to the preservation of dialogues, authorial narration, monologues, and expressive stylistic devices in the target language. The study analyzes the extent to which the translator succeeds in conveying the communicative and stylistic features of the original text, including emotional expressiveness, speech individuality, and the author's artistic manner.

The article also discusses the main challenges arising in the translation process, such as maintaining stylistic equivalence, preserving national and cultural specificity, and reproducing the pragmatic and aesthetic functions of the source text. Various translation strategies and techniques used to overcome these difficulties are comparatively evaluated. The findings of the research demonstrate that the preservation of speech genre is one of the essential factors ensuring the artistic integrity, aesthetic impact, and semantic adequacy of a literary work in translation. Moreover, successful reproduction of speech genre contributes to a deeper understanding of the author's worldview and the characters' psychological portrayal.

Keywords: *authorial narration, stylistic devices, communicative function, translation strategies, emotional expressiveness, Jane Eyre, stylistic equivalence, artistic translation.*

Introduction: Literary translation is not merely the process of transferring a text from one language into another, but also the recreation of the author's artistic thinking, style, and speech characteristics through the linguistic means of another language. Therefore, during the translation process, it is important to preserve not only the content of the literary work but also its stylistic and speech-related features as accurately as possible. In literary texts, speech genre — including authorial narration, character dialogues, internal monologues, and descriptive expressions — is considered one of the main factors determining the artistic and aesthetic value of the work.

The novel Jane Eyre by Charlotte Brontë, one of the outstanding representatives of world literature, is distinguished by its artistic style, psychological description, and the uniqueness of its characters' speech. The novel deeply portrays the inner experiences of the characters, their dialogues, and the author's individual style, all of which require special attention in the translation process. Accurately reflecting the speech genre in translation plays an important role in conveying the original spirit of the work to the reader.

This article presents a comparative analysis of the issue of preserving speech genre in translation from English into Uzbek based on the example of the novel Jane Eyre. During the research, the speech characteristics of the original text and its Uzbek translations, the rendering of dialogues and monologues, the expression of the author's style, and certain problems arising in translation are analyzed. Furthermore, the study highlights the influence of preserving speech genre on translation quality and its significance in achieving a full understanding of the literary text.

Material and methods: The issue of preserving speech genre in literary translation is considered one of the important areas of translation theory. This problem has been widely studied not only by foreign scholars but also by Uzbek linguists and translation theorists. In particular, Eugene Nida, in his theory of translation, introduced the principle of dynamic equivalence and

emphasized that during the translation process it is necessary to preserve not only the content of the text but also its communicative effect. According to his view, "a translation should produce on its readers an effect as close as possible to that produced on the readers of the original text." This principle scientifically justifies the necessity of preserving speech genre in literary works.

Another scholar who made a significant contribution to translation theory is Peter Newmark, who distinguishes semantic and communicative translation methods in literary translation. He states that "in the translation of literary works, it is essential to preserve the author's individual style, expressive devices, and speech tone as much as possible; otherwise, the translated text cannot fully reflect the artistic value of the original work." In this regard, Roman Jakobson also proposed important theoretical views by considering translation as a process of interpretation between systems of signs and emphasizing the significant role of stylistic elements in literary translation. According to Jakobson, every literary text possesses its own unique speech structure, and this structure should be preserved in translation as accurately as possible.

In Uzbek translation studies, the problems of literary translation have also been extensively researched. In particular, G'aybulla Salomov paid special attention to the issue of preserving the author's style in literary translation. According to the scholar, "during the translation process, not only the content but also the stylistic features, figurative expressions, and speech tone of the literary work should be accurately reflected; only then can the translated work preserve its artistic value." Qudrat Musayev is also among the scholars who studied translation theory and literary translation issues. In his scientific works, he emphasizes the importance of correctly using the possibilities of the national language, preserving the stylistic features of the text, and selecting appropriate equivalents for speech units during the translation process.

Based on these theoretical views, the issue of preserving speech genre is comparatively analyzed using the example of the novel Jane Eyre by Charlotte Brontë. In the novel, the psychological state of the characters is revealed through authorial narration, dialogues, and internal monologues. For example, the inner experiences of the protagonist Jane Eyre are often expressed through first-person narration. In the English text, this narration is simple but deeply emotional in tone. During the translation process, it is necessary to make proper use of the stylistic possibilities of the Uzbek language in order to preserve this emotional tone.

The dialogues in the novel serve as an important means of revealing the characters' personalities. While dialogues in the English text are often presented in a concise and precise manner, sentence structures may sometimes change in translation. Nevertheless, the translator must preserve the naturalness of the dialogues because they reflect the characters' social status, speech culture, and psychological condition.

Result and discussion: In order to provide a more detailed explanation of the issue of preserving speech genre in literary translation, a comparative analysis was carried out on the basis of selected passages from Charlotte Brontë's novel *Jane Eyre* and its Uzbek translation. The analysis focused on the rendering of speech style, emotional expressiveness, metaphorical meaning, sentence structure, and the individual speech characteristics of the protagonist. The selected examples clearly demonstrate how the translator deals with the preservation of the original text's communicative, stylistic, and aesthetic functions.

In the original text, Jane Eyre's speech is distinguished by emotional intensity, independence of thought, and a strong sense of personal dignity. Her utterances often contain short, emphatic, and expressive constructions, which reflect her inner resistance to social pressure and emotional dependence. In translation, these features must be carefully preserved, because they are directly

connected with the psychological portrayal of the character and the general artistic meaning of the novel.

For example, the following passage is one of the most significant expressions of Jane's inner freedom:

Original text: *"I am no bird; and no net ensnares me: I am a free human being with an independent will."*

Translation: *"Men qush emasman, meni hech qanday to'r tutib tura olmaydi; men erkin irodaga ega bo'lgan mustaqil insonman."*

This passage expresses Jane Eyre's desire for freedom and self-determination. In the English original, the metaphor of a bird and a net creates a strong symbolic image. The word "ensnares" implies not only physical captivity but also psychological and social restriction. In the Uzbek translation, the phrase "tutib tura olmaydi" conveys the general meaning of restriction, but the metaphorical sharpness of "ensnares" is slightly weakened. Nevertheless, the main idea of independence and inner freedom is preserved successfully. This example shows that in literary translation semantic accuracy is achieved, although some stylistic intensity may be reduced.

Another important example is the following emotionally charged question:

Original text: *"Do you think I am an automaton? — a machine without feelings?"*

Translation: *"Siz meni avtomat, ya'ni hissiyotlardan mahrum mashina deb o'ylaysizmi?"*

This passage reflects Jane's emotional protest and her demand to be recognized as a living human being with feelings and dignity. In the original, the two-part interrogative structure creates a dramatic and emotional effect. The words *"automaton"* and *"machine without feelings"* emphasize the dehumanization of the character. In the Uzbek translation, the meaning is preserved, but the sentence becomes more explanatory due to the phrase *"ya'ni."* This makes the translation clearer for the Uzbek reader, but slightly reduces the abrupt emotional rhythm of the original. However, the general emotional tone of protest and dissatisfaction is adequately conveyed.

The analysis shows that Charlotte Brontë frequently uses dialogic speech and internal monologue to reveal the psychological world of the protagonist. Jane's speech is not merely a means of communication; it functions as an expression of her moral position, emotional struggle, and social identity. Therefore, preserving the speech genre in translation is essential for maintaining the artistic integrity of the novel.

The results also indicate that dialogues in *Jane Eyre* play an important role in character development. Through dialogue, the reader understands the relationship between Jane and other characters, especially Mr. Rochester. The emotional tension, pauses, rhetorical questions, and direct addresses in their conversations create a specific dramatic atmosphere. In Uzbek translation, these elements should be reproduced naturally so that the dialogue does not lose its liveliness and psychological depth.

Another important result of the analysis is connected with the translation of metaphors and expressive devices. The original text contains many figurative expressions that reflect Jane's emotional state and worldview. When such expressions are translated literally, they may sound unnatural in Uzbek. However, when they are simplified too much, the artistic effect of the original may be weakened. Therefore, the translator must find a balance between accuracy and naturalness.

The study also reveals that the preservation of authorial narration is an important aspect of speech genre. Since *Jane Eyre* is written in the first person, the narrator's voice is closely connected with the protagonist's personality. The narrative combines confession, reflection, emotional memory, and moral evaluation. In translation, the first-person narrative voice must

remain sincere, expressive, and psychologically convincing. If the narrator's tone becomes too neutral or too formal, the emotional closeness between the character and the reader may be reduced.

Overall, the results of the comparative analysis demonstrate that the Uzbek translation generally preserves the semantic content of the original text. However, certain stylistic transformations are observed in the rendering of metaphors, emotional expressions, and sentence rhythm. These changes do not completely distort the meaning of the original, but they may influence the expressive power of the speech genre. Thus, the analysis confirms that preserving speech genre is one of the key criteria for evaluating the quality of literary translation.

Conclusion: This study examined the issue of preserving speech genre in English-Uzbek literary translation on the basis of Charlotte Brontë's novel *Jane Eyre*. The comparative analysis of selected passages showed that speech genre plays a central role in conveying the artistic, emotional, and psychological features of a literary text. In the case of *Jane Eyre*, the authorial narration, character dialogues, internal monologues, and expressive devices are closely connected with the protagonist's personality and the overall aesthetic value of the novel.

The research findings confirm that the preservation of speech genre is not limited to the accurate transfer of meaning. It also requires the reproduction of the author's individual style, the emotional tone of the text, the rhythm of speech, and the psychological depth of the characters. If these features are not adequately reflected in translation, the translated text may lose part of its artistic force, even when the general content remains understandable.

The analysis demonstrated that the Uzbek translation of *Jane Eyre* generally conveys the main semantic content and emotional direction of the original. At the same time, some metaphorical and stylistic elements are softened or simplified in the translation process. This proves that literary translation requires not only linguistic competence but also deep literary, cultural, and stylistic understanding.

It can be concluded that the translator must carefully analyze the author's style, the communicative function of each speech form, and the emotional meaning of dialogues and monologues. The effective use of the stylistic possibilities of the Uzbek language allows the translator to recreate the artistic spirit of the original more fully. Therefore, preserving speech genre in literary translation is one of the most important factors in ensuring the adequacy, expressiveness, and aesthetic value of a translated literary work.

References

1. Charlotte Brontë. Jane Eyre. – London: Smith, Elder & Co., 1847. – 532 p.
2. Eugene Nida. Toward a Science of Translating. – Leiden: Brill,1964. – 331 p.
3. Peter Newmark. A Textbook of Translation. – New York: Prentice Hall, 1988. – 292 p.
4. Xodjayeva, D. (2025). JANE EYRENING ASARI NUTQIY JANRI TASNIFI VA TARJIMADA DOLZARBLIK MASALASI. *Журнал академических исследований нового Узбекистана*, *2*(8), 82–85. извлечено от https://in-academy.uz/index.php/yoitj/article/view/59266
5. Xodjayeva, Dilnoza Kamilovna. "NUTQIY ETIKETLARNING TARJIMALARDA BERILISHI VA ULARNING TALQINI" Oriental renaissance: Innovative, educational, natural and social sciences, vol. 4, no. 9, 2024, pp. 284-293.
6. Abdullayeva, M. R. (2022). Grouping of opposite options of verbal phrasemas in uzbek language (example of translations of agatha christie's works). *Scientific progress*, *3*(2), 190-193.
7. Xodjayeva, D. OG'ZAKI NUTQNI RIVOJLANTIRISHDA MONOLOGIK VA DIALOGIK NUTQ SHAKLLARI XUSUSIYATLARI. (2024). *Yangi O'zbekistonda Tabiiy Va Ijtimoiy-*

Gumanitar Fanlar Respublika Ilmiy Amaliy Konferensiyasi, *2*(12), 104-109. https://universalpublishings.com/index.php/gumanitar/article/view/9144

8. Qizi, S. D. I., Qizi, S. S. I., Azamkulovich, N. D., Elbekovna, Z. G., Normurodovna, K. D., & Raxmonkulovna, A. M. (2025, November). AI-Driven NLP and Blockchain-Enabled Linguistic Analytics: Integrative Approaches for Fair, Transparent Literary Translation of George Orwell's Works. In 2025 International Conference on Electrical Engineering and Informatics (ICEEI) (pp. 1-8). IEEE.
9. Abdullayeva, M. R. (2022). TRANSLATION PROBLEMS OF VERB PHRASEOLOGISMS EXPRESSING NATIONAL COLOR. *Oriental renaissance: Innovative, educational, natural and social sciences*, *2*(Special Issue 25), 347-352.