International online conference.

Date: 21stOctober-2025

# STYLISTIC ERRATOLOGY IN ENGLISH-UZBEK LITERARY TRANSLATION: A PRAGMATIC AND AESTHETIC EVALUATION

#### Ibrohimova Nasiba Mirzohid qizi

Uzbekistan State World Languages University
Trainee- Teacher
mirzohidovna0328@gmail.com

Annotation: Stylistic erratology in literary translation represents a critical yet underexplored dimension of translation quality assessment, particularly for linguistically distant language pairs such as English and Uzbek. This article investigates stylistic errors in English-Uzbek literary translations through an integrated pragmatic and aesthetic evaluation framework, examining how translators navigate the complex interplay between linguistic constraints, cultural expectations, and artistic imperatives. Literary translation transcends mere semantic transfer, requiring preservation of authorial voice, recreation of aesthetic effects, maintenance of textual coherence, and adaptation of stylistic features to target language conventions while respecting source text integrity. Through systematic analysis of stylistic error patterns in published English-Uzbek translations, this research identifies recurrent problem areas including register leveling, metaphorical inconsistency, rhythmic deterioration, imagery loss, and tone distortion.

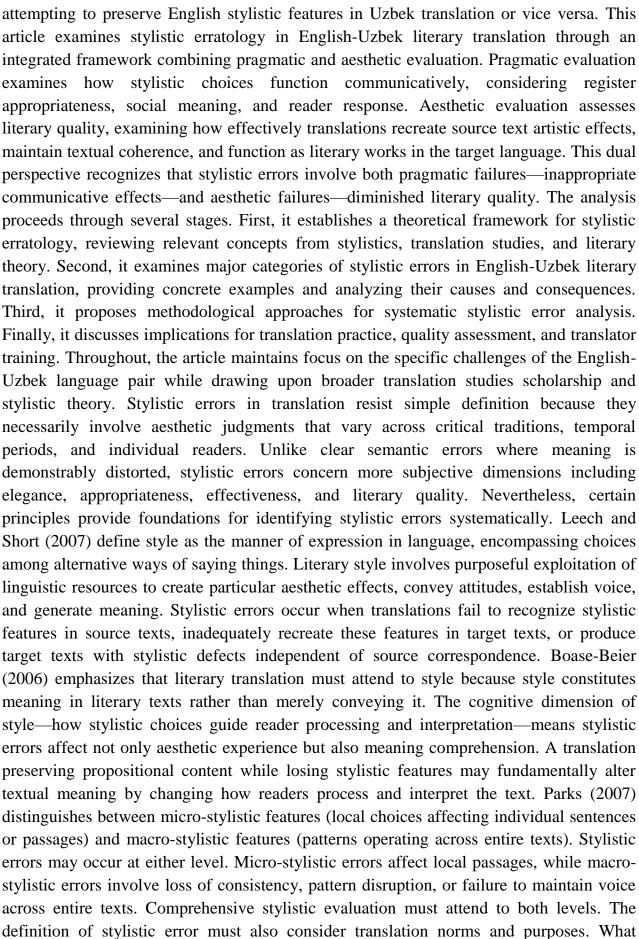
**Keywords:** Stylistic erratology, literary translation, English-Uzbek translation, aesthetic evaluation, pragmatic stylistics, translation quality assessment

Stylistic erratology, the systematic study of stylistic errors in translation, provides essential insights into the challenges of literary translation and the competencies required to address them effectively. Unlike semantic errors, which involve distortion of propositional content, stylistic errors concern inadequate preservation or recreation of aesthetic features, expressive qualities, and affective dimensions of literary texts. These errors may not render translations incomprehensible but diminish their literary quality, reduce aesthetic impact, and alter the artistic experience they offer readers. Stylistic erratology thus serves both evaluative purposes—assessing translation quality—and pedagogical purposes—identifying areas requiring attention in translator training. The English-Uzbek language pair presents particularly rich terrain for stylistic erratological investigation due to substantial linguistic distance, different literary traditions, and contrasting aesthetic conventions. English, a Germanic language with extensive lexical resources drawn from multiple sources, possesses distinctive stylistic features including flexible word order for emphasis, rich metaphorical traditions, and diverse register systems. Uzbek, a Turkic language with its own literary heritage influenced by Persian, Arabic, and Russian traditions, employs different stylistic resources including agglutinative morphology enabling expressive word formation, different metaphorical conventions, and distinct rhythm patterns. These differences create numerous challenges for translators



International online conference.

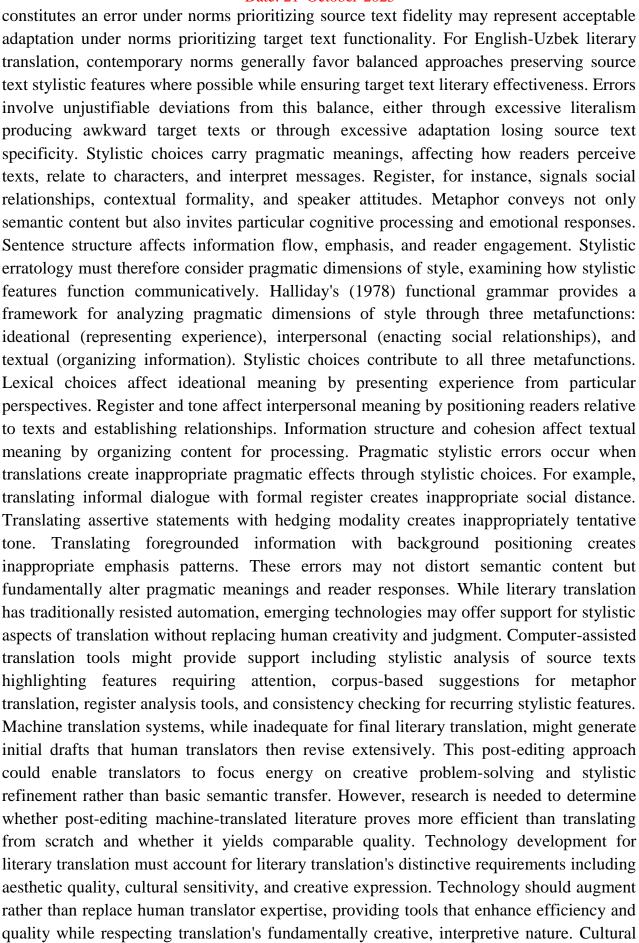
Date: 21<sup>st</sup>October-2025





International online conference.

Date: 21<sup>st</sup>October-2025







International online conference.

Date: 21<sup>st</sup>October-2025

dimensions of pragmatic style prove particularly important for English-Uzbek translation. Different cultures have different conventions for expressing emotions, marking politeness, conveying directness or indirectness, and establishing authority. English literary style may employ irony, understatement, or emotional restraint reflecting Anglo-American cultural values. Direct translation into Uzbek may create texts that seem cold, confusing, or culturally inappropriate. Conversely, Uzbek stylistic conventions may employ different strategies for emphasis, emotional expression, or relationship marking that seem inappropriate if used for translating English texts. Literary style serves aesthetic functions, creating beauty, generating artistic effects, and contributing to literary value. Aesthetic stylistic features include imagery creating vivid sensory experiences, metaphor generating conceptual insights, rhythm producing musical effects, repetition creating emphasis and coherence, and deviation from norms attracting attention and creating defamiliarization. Aesthetic stylistic errors diminish these artistic dimensions, reducing literary quality and impoverishing reader experience. Russian Formalist concepts of foregrounding and defamiliarization illuminate aesthetic functions of style (Shklovsky, 1917). Literary language deviates from ordinary language norms to make familiar experiences seem fresh, attract attention to linguistic form, and slow down reading for contemplation. Stylistic features including unusual metaphors, syntactic inversions, sound patterns, and lexical innovations serve defamiliarizing functions. Translations losing these deviations through normalization fail to recreate aesthetic effects central to literary experience. Jakobson's (1960) poetic function of language, where messages focus on their own form, characterizes literary discourse. Patterns of equivalence—sound repetition, parallel structures, symmetrical arrangements—create aesthetic effects and generate additional layers of meaning. Translation must attend to these patterns, attempting to preserve or recreate them where possible. Stylistic errors include destroying source text patterns without compensation or introducing inappropriate patterns creating unintended effects. Aesthetic evaluation also considers target text literary quality independently of source correspondence. Translations may accurately reflect source text features while producing aesthetically deficient target texts through awkward constructions, unnatural collocations, or failed attempts at creativity. Comprehensive stylistic evaluation therefore requires both comparative analysis (source-target correspondence) and independent aesthetic assessment (target text quality). For English-Uzbek literary translation, aesthetic considerations include respecting literary traditions in both languages while producing translations that function effectively as literary works in Uzbek. This requires knowledge of Uzbek literary aesthetics, stylistic conventions, and reader expectations alongside understanding of English source texts. Translators must judge when to preserve English aesthetic features, when to adapt them to Uzbek conventions, and when to employ creative solutions transcending conventions in both languages. This article proposes an integrated framework combining pragmatic and aesthetic evaluation of stylistic features. Stylistic choices simultaneously carry pragmatic meanings and create aesthetic effects, making separation artificial. Register choices, for instance, pragmatically mark social relationships while





International online conference.

Date: 21stOctober-2025

aesthetically contributing to characterization and tone. Metaphors pragmatically structure understanding while aesthetically creating imagery and emotional resonance. Rhythm pragmatically affects information processing while aesthetically creating musical effects. Integrated evaluation examines how stylistic features function both pragmatically and aesthetically, assessing whether translations preserve or appropriately adapt these functions. Stylistic errors may involve pragmatic failure (inappropriate communicative effects), aesthetic failure (diminished literary quality), or both. The most serious errors affect both dimensions, creating pragmatically inappropriate texts that also lack aesthetic value. This framework recognizes that pragmatic and aesthetic priorities sometimes conflict, requiring translators to make difficult choices. Preserving source text aesthetic features may create pragmatically inappropriate target texts, while ensuring pragmatic appropriateness may sacrifice aesthetic qualities. Effective literary translation navigates these tensions through creative solutions that honor both dimensions. Stylistic errors often result from inadequate attempts to balance pragmatic and aesthetic demands, either prioritizing one dimension exclusively or failing to recognize conflicts requiring resolution.



Boase-Beier, J. (2006). Stylistic approaches to translation. Routledge.

Halliday, M. A. K. (1978). Language as social semiotic: The social interpretation of language and meaning. Edward Arnold.

House, J. (2015). Translation quality assessment: Past and present. Routledge.

Jakobson, R. (1959). On linguistic aspects of translation. In R. A. Brower (Ed.), *On translation* (pp. 232-239). Harvard University Press.

Jakobson, R. (1960). Closing statement: Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in language* (pp. 350-377). MIT Press.

Leech, G., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (2nd ed.). Pearson Education.

Munday, J. (2016). *Introducing translation studies: Theories and applications* (4th ed.). Routledge.

Nord, C. (1997). *Translating as a purposeful activity: Functionalist approaches explained*. St. Jerome Publishing.

Parks, T. (2007). Translating style: A literary approach to translation—A translation approach to literature (2nd ed.). Routledge.

Pym, A. (1992). Translation error analysis and the interface with language teaching. In C. Dollerup & A. Loddegaard (Eds.), *Teaching translation and interpreting: Training, talent and experience* (pp. 279-288). John Benjamins.

Shklovsky, V. (1917/1965). Art as technique. In L. T. Lemon & M. J. Reis (Eds.), *Russian formalist criticism: Four essays* (pp. 3-24). University of Nebraska Press.

