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**GEORGE R.R. MARTINNING “A GAME OF THRONES” ASARIDAGI STILISTIK
VOSITALARNING TARJIMASI: LINGVOPOETIK, PRAGMATIK VA
MADANIYATLARARO TAHLIL (INGLIZ–O‘ZBEK)**

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Annotatsiya

Maqolada Jorj R.R. Martinning *A Game of Thrones* romanidagi stilistik vositalarning o‘zbek tiliga tarjima xususiyatlari lingvopoetik, pragmatik va madaniyatlararo tahlil nuqtayi nazaridan ko‘rib chiqiladi. Asosiy e‘tibor metaforalar, epitetlar va madaniy jihatdan belgilangan ifodalarni tarjima qilishga, shuningdek, ularning semantik, stilistik va pragmatik transformatsiyalarini tahlil qilishga qaratilgan. Tadqiqot natijalariga ko‘ra, denotativ ma‘no saqlangan holda konnotativ va stilistik darajalarda sezilarli o‘zgarishlar yuz beradi, bu esa madaniy va til farqlari bilan izohlanadi. Tadqiqot shuni ko‘rsatadiki, samarali badiiy tarjima funksional ekvivalentlikka erishish va matnni ijodiy talqin qilishni talab etadi.

Kalit so‘zlar: badiiy tarjima, stilistik vositalar, metafora, lingvopoetika, pragmatika, madaniyatlararo kommunikatsiya, funksional ekvivalentlik, tarjima transformatsiyalari.

**ПЕРЕВОД СТИЛИСТИЧЕСКИХ СРЕДСТВ В РОМАНЕ ДЖОРДЖА Р. Р. МАРТИНА
«ИГРА ПРЕСТОЛОВ»: ЛИНГВОПОЭТИЧЕСКИЙ, ПРАГМАТИЧЕСКИЙ И
МЕЖКУЛЬТУРНЫЙ АНАЛИЗ (АНГЛИЙСКИЙ–УЗБЕКСКИЙ)**

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Аннотация

В статье рассматриваются особенности перевода стилистических средств в романе Джорджа Р. Р. Мартина *A Game of Thrones* на узбекский язык с позиций лингвопоэтического, прагматического и межкультурного анализа. Основное внимание уделяется передаче метафор, эпитетов и культурно маркированных выражений, а также анализу их семантических, стилистических и прагматических трансформаций. Установлено, что при сохранении денотативного значения происходят значительные изменения на коннотативном и стилистическом уровнях, обусловленные культурными и языковыми различиями. Исследование демонстрирует, что эффективный художественный перевод требует достижения функциональной эквивалентности и творческой интерпретации исходного текста.

Ключевые слова: художественный перевод, стилистические средства, метафора, лингвопоэтика, прагматика, межкультурная коммуникация, функциональная эквивалентность, переводческие трансформации.

**TRANSLATION OF STYLISTIC DEVICES IN GEORGE R.R. MARTIN’S A GAME OF
THRONES: A LINGUOPOETIC, PRAGMATIC, AND CROSS-CULTURAL ANALYSIS
(ENGLISH–UZBEK)**

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Abstract

The article examines the features of translating stylistic devices in George R.R. Martin’s *A Game of Thrones* into Uzbek from the perspectives of linguopoetic, pragmatic, and cross-

cultural analysis. Particular attention is paid to the rendering of metaphors, epithets, and culturally marked expressions, as well as to the analysis of their semantic, stylistic, and pragmatic transformations. The study reveals that while denotative meaning is preserved, significant changes occur at the connotative and stylistic levels due to cultural and linguistic differences. The findings demonstrate that effective literary translation requires achieving functional equivalence and a creative interpretation of the source text.

Keywords: literary translation, stylistic devices, metaphor, linguopoetics, pragmatics, cross-cultural communication, functional equivalence, translation transformations.

Literary translation occupies a unique and particularly complex position within translation studies, as it requires the transfer not only of informational content but also of aesthetic value, emotional nuance, and cultural symbolism. Unlike technical texts, literary works are characterized by their reliance on stylistic devices that shape narrative voice, construct imagery, and convey implicit meanings. These devices, including metaphor, epithet, irony, and symbolic expressions, are deeply embedded in the cognitive and cultural frameworks of the source language, which makes their translation especially challenging.

George R.R. Martin's *A Game of Thrones* provides a rich corpus for examining these issues due to its extensive use of figurative language and its dense network of symbolic and culturally marked expressions. The Uzbek translation of the novel reveals a number of transformation processes that occur when stylistic meaning is transferred across languages, including semantic shifts, stylistic simplification, and pragmatic adaptation. These transformations are not merely linguistic but also reflect deeper cultural and conceptual differences between the source and target languages.

Although translation studies have developed numerous theoretical models addressing equivalence, pragmatics, and cultural transfer, empirical analyses of stylistic device translation in the English–Uzbek context remain relatively limited. This study seeks to address this gap by providing a detailed examination of how stylistic devices function in translation and how their semantic, stylistic, and pragmatic properties are negotiated in the target language.

2. Methods

The research adopts a qualitative, descriptive-analytical approach grounded in linguopoetics and translation theory. The data consist of selected excerpts from *A Game of Thrones* and their Uzbek translations, chosen through a systematic sampling method to ensure that different parts of the text and a variety of stylistic constructions are represented.

The analytical procedure combines several interrelated approaches. Linguopoetic analysis is used to identify the aesthetic and stylistic function of each device within the source text, while semantic analysis focuses on the degree to which denotative and connotative meanings are preserved in translation. Pragmatic analysis examines how the communicative effect of the original expression is reproduced for the target audience, and transformation analysis identifies the specific strategies employed by the translator, such as literal translation, modulation, adaptation, or omission.

The study is theoretically informed by key concepts in translation studies, including Nida's dynamic equivalence, Newmark's distinction between semantic and communicative translation, Venuti's domestication and foreignization strategies, and Lakoff and Johnson's conceptual metaphor theory. The integration of these frameworks allows for a comprehensive evaluation of translation outcomes at multiple levels.

3. Results

The analysis reveals that the translation of stylistic devices in *A Game of Thrones* is characterized by a complex interplay between preservation and transformation. One of the most significant findings concerns the translation of metaphors, which function not only as stylistic ornaments but also as conceptual structures that shape meaning. For instance, the expression

“Mother of Dragons” carries a dense network of associations related to power, myth, and authority in the source culture. While its Uzbek equivalent preserves the lexical meaning, it does not fully convey the same conceptual depth, illustrating that metaphor translation requires the transfer of underlying conceptual mappings rather than mere lexical substitution.

A similar pattern is observed in expressions such as “broken things,” where the original carries a nuanced philosophical implication that is difficult to reproduce in Uzbek without introducing unintended negative connotations. In such cases, the translator is compelled to move beyond direct equivalence and adopt a more interpretive approach to preserve the intended meaning.

The analysis of dragon-related metaphors demonstrates a different type of transformation. Although the denotative meaning of “dragon” is consistently preserved in translation, its connotative value shifts due to cultural differences. In English, the dragon is often associated with danger and destruction, whereas in Uzbek cultural perception it tends to symbolize strength and nobility. This results in a semantic reorientation in which the metaphor acquires a more positive evaluative dimension in the target language.

At the stylistic level, the findings indicate a tendency toward simplification and neutralization. Expressions that are highly figurative in the source text are sometimes rendered in a more descriptive and less metaphorical manner in translation. For example, metaphorical constructions that carry symbolic or evaluative weight may be reduced to straightforward descriptive phrases, leading to a loss of stylistic intensity and aesthetic impact. This suggests that maintaining stylistic equivalence is one of the most challenging aspects of literary translation.

Pragmatic considerations further complicate the translation process, particularly in dialogue. Character-specific expressions that rely on irony, humor, or implicit meaning often require significant adaptation to preserve their communicative effect. Phrases such as “I drink and I know things” illustrate how literal translation may fail to capture the intended tone and character voice, necessitating a more context-sensitive and creative approach.

Finally, the analysis of symbolic expressions such as “Winter is coming” and “Fire and Blood” highlights the difficulty of preserving multi-layered meaning. While literal translation retains the surface meaning, it often fails to reproduce the symbolic and emotional resonance of the original. This underscores the importance of interpretive strategies that prioritize functional and pragmatic equivalence over formal correspondence.

The novel contains a number of metaphors built around the image of the “dragon,” which are extensively used to characterize one of the central figures, Daenerys Targaryen. As a member of the Targaryen dynasty—historically known as the “Dragonlords of Valyria”—the dragon functions as a hereditary symbol representing lineage, power, and identity. Consequently, expressions such as “The dragon does not beg,” “You woke the dragon,” “I am the blood of the dragon,” and “You don’t wanna wake the dragon, do you?” operate not merely as stylistic embellishments but also as complex metaphorical constructs that convey psychological state, noble heritage, strength, and pride.

The translation of these metaphors into Uzbek demonstrates the application of various translation strategies, accompanied by semantic and stylistic transformations. One of the most frequently employed approaches is literal translation, as seen in “You woke the dragon” rendered as “Ajdarni uyg‘otding” and “You don’t wanna wake the dragon, do you?” translated as “Ajdarni uyg‘otishni istamaysan, shundaymi?”. In such cases, the formal structure of the metaphor is preserved, ensuring a high degree of denotative equivalence. However, this strategy occasionally results in partial loss at the connotative level, particularly in terms of emotional intensity.

Another prominent strategy is modulation, exemplified by the translation of “I am the blood of the dragon” as “Men ajdarzodaman.” Here, the term “blood” is not interpreted in its literal biological sense but rather as a marker of lineage, identity, and inherited power. Through modulation, the metaphor becomes more concise and culturally natural in the target language,

although it simultaneously reduces the original metaphorical layering.

A closer analysis reveals several types of semantic transformation occurring in the translation process. First, denotative equivalence is consistently maintained, as the lexical unit “dragon” is accurately rendered as “ajdar,” preserving its reference to a mythical and powerful creature. However, significant shifts emerge at the connotative level. In English, the dragon is often associated with danger, destruction, and hostility, whereas in Uzbek cultural perception, the “ajdar” frequently carries more positive associations, such as strength, heroism, pride, and even magical power. This results in a positive semantic shift that alters the evaluative dimension of the metaphor.

Furthermore, the intensity of metaphorical expression may either decrease or increase depending on the translation strategy. For instance, in the case of “I am the blood of the dragon,” the Uzbek equivalent reduces the figurative complexity by omitting the metaphorical nuance of “blood,” yet simultaneously strengthens the notion of noble lineage and inherited identity. In other cases, pragmatic meaning is expanded. The phrase “You woke the dragon,” for example, acquires additional connotations in Uzbek, extending beyond its literal meaning to imply the emergence of danger, conflict, or serious consequences. This demonstrates that, in certain contexts, translation not only preserves but also broadens the interpretive scope of the metaphor.

From a stylistic perspective, dragon-based metaphors continue to perform their primary function as markers of strength, pride, courage, and lineage in both languages. However, stylistic transformations are evident. The poetic expressiveness of the original English expressions, often characterized by brevity and rhythmic intensity, may be slightly softened in Uzbek translation. For example, while “The dragon does not beg” conveys a sharp and forceful tone, its Uzbek equivalent “Ajdar yolvormaydi” retains the meaning but reduces the rhetorical impact to some extent.

At the same time, the identificational function of the metaphor is reinforced in translation. The phrase “I am the blood of the dragon,” rendered as “Men ajdarzodaman,” emphasizes personal and social identity, foregrounding themes of ancestry and inherited power. Additionally, the dramatic and warning tone present in expressions such as “You don’t wanna wake the dragon, do you?” is largely preserved in translation, maintaining its pragmatic function as a cautionary or threatening statement.

Importantly, the cognitive function of the metaphor remains stable across languages. The underlying conceptual schema of the dragon—as a symbol of immense power, latent danger, and internal strength—is effectively transferred into the target culture. This suggests that, despite surface-level transformations, the core conceptual meaning of the metaphor is retained.

Overall, the analysis indicates that while the denotative meaning of dragon-based metaphors is consistently preserved in translation, notable shifts occur at the connotative and stylistic levels. The predominantly negative or threatening associations of the “dragon” in English are reinterpreted in Uzbek as symbols of strength and pride. The combined use of literal translation and modulation allows for a relative balance between semantic accuracy and cultural adaptation, enabling the translated text to remain both natural and expressive for the Uzbek reader.

At the same time, the analysis of metaphor translation reveals varying degrees of success in preserving semantic and aesthetic functions. While many metaphors are rendered effectively, maintaining both meaning and stylistic value, others exhibit semantic narrowing, partial loss of imagery, or weakening of symbolic depth. These transformations, particularly in culturally marked metaphors, lead to a reduction in pragmatic impact and affect the overall aesthetic integrity of the text.

4. Discussion

The findings of this study demonstrate that the translation of stylistic devices operates across multiple interdependent levels, including semantic, stylistic, and pragmatic dimensions. While semantic equivalence is often achievable at the denotative level, maintaining stylistic and pragmatic equivalence proves considerably more complex. This is largely due to differences in

cultural conceptualization, linguistic structure, and expressive conventions between English and Uzbek.

The results provide strong support for the principle of functional equivalence, as proposed by Nida, which emphasizes the importance of reproducing the effect of the original text on the target audience. Literal translation, while preserving formal features, frequently fails to achieve this goal, particularly in the case of metaphor and symbolic language. Instead, translation strategies that involve modulation, adaptation, and contextual reformulation appear to be more effective in maintaining communicative impact.

At the same time, the study highlights the importance of cultural mediation in translation. Stylistic devices are not neutral linguistic elements but are embedded in specific cultural and cognitive frameworks. As a result, their translation requires not only linguistic competence but also a deep understanding of both source and target cultures. The translator must navigate between preserving the foreignness of the original text and ensuring its accessibility for the target audience, a process that inevitably involves a degree of interpretive intervention.

The role of the translator thus extends beyond that of a linguistic intermediary to that of a cultural mediator and a creative co-author. This perspective aligns with contemporary views in translation studies that emphasize the active and interpretive nature of translation as a form of cross-cultural communication.

5. Conclusion

This study has demonstrated that the translation of stylistic devices in *A Game of Thrones* involves a complex process of negotiation between semantic accuracy, stylistic fidelity, and pragmatic effectiveness. While denotative meaning is generally preserved, significant transformations occur at the connotative and stylistic levels due to cultural and linguistic differences. These transformations can lead to both losses and gains in meaning, depending on the translation strategies employed.

The findings suggest that successful literary translation cannot rely solely on formal equivalence but must prioritize functional and pragmatic considerations. Translators must adopt a flexible and context-sensitive approach that allows for the reconstruction of stylistic and cultural meaning in the target language. In this sense, translation is not a process of replication but of re-creation, requiring both analytical precision and creative insight.

Future research may benefit from expanding the corpus and incorporating reader-response analysis to further explore how translated stylistic devices are perceived by the target audience.

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