



STYLISTIC FEATURES OF PHILOSOPHICAL MONOLOGUES IN THE UZBEK TRANSLATION OF DOSTOEVSKY'S NOVEL THE BROTHERS KARAMAZOV

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Abstract

The article discusses the stylistic features of philosophical monologues in the Uzbek translation of the novel by F.M. Dostoevsky "The Brothers Karamazov". The object of this research is the philosophical monologues of the characters, primarily Ivan Karamazov, Elder Zosima and Dmitry Karamazov, containing complex ideological, religious, ethical and existential concepts. The subject of this research is the transformation of stylistic, syntactic, lexical-semantic, intonation-rhythmic features of the original text in the process of translation into Uzbek. The author uses the methods of comparative analysis, stylistic interpretation, contextual and semantic analysis, as well as elements of translation analysis. The features of the transmission of polyphony, internal dialogue, expressive gradation, rhetorical structures and religious-philosophical terminology in the Uzbek translation are revealed. It is concluded that philosophical monologues in the Uzbek version retain the ideological content of the original, but are subject to a certain stylistic adaptation due to the typological features of the Uzbek language and the national-cultural context.

Keywords: Dostoevsky, "The Brothers Karamazov", philosophical monologue, stylistics, literary translation, Uzbek translation, polyphony, existential discourse, religious vocabulary, interpretation of the text.



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Introduction

The novel "The Brothers Karamazov" by F.M. Dostoevsky is the pinnacle of philosophical and psychological prose of the XIX century, in which the literary text becomes a space of intense metaphysical dialogue about faith, freedom, moral responsibility and the nature of evil. A special place in the structure of the novel is occupied by the philosophical monologues of the characters, which perform not only a compositional, but also a worldview function. These monologues form the ideological framework of the work and are the carriers of the author's concept of a person. In the context of interlingual translation, philosophical fragments acquire special significance, since they require from the translator not only lexical accuracy, but also the reproduction of the complex stylistic organization of the text. The relevance of the study is due to the need for a comprehensive analysis of the transmission of Dostoevsky's philosophical discourse in the Uzbek translation tradition, as well as the lack of systematic works devoted to the stylistic aspects of monologue speech in this novel.

Materials and methods of research

The material of this study is the philosophical monologues from the novel by F.M. Dostoevsky "The Brothers Karamazov", which represent the most concentrated expression of the author's worldview concept and polyphonic structure of the work, as well as their Uzbek translated versions, published in various editions. As the main body of the analysis, the monologues of Ivan Karamazov ("Revolt", "The Grand Inquisitor"), the sermons of the elder Zosima, the confessional-existential monologues of Dmitry Karamazov and the internal reflexive reflections of Alexei Karamazov were selected, since it is these fragments that are characterized by the maximum philosophical saturation, a high degree of syntactic complexity, expressive tension and rhetorical structure. The selection of material was carried out according to the criteria of semantic significance, stylistic representativeness and compositional completeness of the monologue form. The theoretical and methodological basis of the research is the provisions of the theory of literary translation (V.N. Komissarov, Y.I. Retsker), the concept of functional and stylistic analysis of the text, as well as the theory of the polyphonic novel by M.M. Bakhtin, which considers the monologue as a form of



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autonomous consciousness of the character entering into a dialogue with other ideological positions within the artistic space. The author uses a set of complementary methods: comparative analysis of the original and translated text, aimed at identifying structural, lexical-semantic and intonation-rhythmic transformations; structural and syntactic analysis, which makes it possible to determine the nature of changes in complex periods, parcels, inversions and rhetorical constructions; contextual and semantic analysis, which provides the identification of ways of conveying religious and philosophical terminology and existential concepts; discourse analysis, focused on the study of the polemical and dialogical nature of monologues; as well as elements of the cognitive approach, which considers translation as a process of reconstruction of the author's conceptual picture of the world in a different language system. Particular attention was paid to the analysis of expressive means — repetitions, gradations, rhetorical questions, exclamatory intonations, pauses, as well as the features of conveying the character's internal dialogue, since these elements form the philosophical depth and emotional dynamics of the text. In addition, typological differences between the Russian and Uzbek languages were taken into account, in particular, differences in syntactic organization (inflectional and agglutinative systems), word order, ways of expressing modality and categories of subjective evaluation, which made it possible to identify patterns of stylistic adaptation in the process of translation. The empirical base of the study included the systematization and classification of the identified transformations by language levels (lexical, morphological, syntactic, pragmatic), as well as their quantitative fixation in order to determine the dominant translation strategies. Such a comprehensive interdisciplinary approach made it possible to ensure the scientific objectivity of the analysis and to identify the specifics of the functioning of a philosophical monologue in the context of interlingual and intercultural communication.

Results of the study

Philosophical monologues in Dostoevsky's novel are distinguished by a complex syntactic structure, multi-layered meaning, saturation of rhetorical figures, internal repetitions and gradations. In Uzbek translation, there is a tendency to syntactic simplification of long periods, which is associated with typological



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differences between the Russian and Uzbek languages. The Russian original actively uses complex subordinate constructions with nested syntactic levels, while the Uzbek version often uses the division of phrases into shorter sentences. This leads to some change in the rhythm of the monologue, but contributes to a better perception of the text by the Uzbek reader.

Of particular interest is the transfer of philosophical terminology. In the original, Dostoevsky uses religious and existential concepts rooted in the Orthodox tradition. In Uzbek translation, some terms are conveyed by tracing, some through semantic analogues adapted to the cultural context. At the same time, the main idea is preserved, but sometimes there is a shift in emphasis associated with the difference in religious and cultural traditions.

Ivan Karamazov's monologues, distinguished by logical tension and internal polemics, in the Uzbek translation demonstrate the preservation of the argumentative structure, but lose some of the expressive intonation of the original. This is especially noticeable in the transmission of rhetorical questions and emotionally charged repetitions.

Discussion

The stylistic transformation of philosophical monologues in the process of translation is an inevitable phenomenon due to structural differences in languages and cultural specifics of text perception. The Uzbek language, which has an agglutinative nature and a different syntactic logic, forms its own rhythmic organization of the monologue. As a result, philosophical speech acquires a more linear and consistent character, while in the original it is often built on emotional jumps and intonation tension.

The polyphony of the novel is preserved in translation, but the degree of internal drama of the monologue may vary. This is especially noticeable in the scene "The Grand Inquisitor", where the original is saturated with hidden irony, subtext and internal dialogism. In the Uzbek version, some of these shades are conveyed through additional explanatory constructions, which enhances the rational aspect of the text, but somewhat reduces the artistic ambiguity.



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Conclusion

The analysis showed that the philosophical monologues in the Uzbek translation of the novel "The Brothers Karamazov" retain the ideological and substantive basis of the original, but undergo certain stylistic transformations. The main features are the syntactic simplification of complex periods, the adaptation of religious and philosophical vocabulary and a partial change in the rhythmic and intonation structure of the text. Nevertheless, the translation as a whole provides an adequate transfer of the philosophical problems of the novel and preserves the polyphonic nature of Dostoevsky's artistic world.

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