pISSN:2349-5707 Volume:13,Issue 5, May -2026 eISSN:2349-5715

SEMANTIC AND PRAGMATIC FEATURES OF AUTHORIAL STYLE IN JOHN GREEN'S THE FAULT IN OUR STARS AND THEIR REPRESENTATION IN UZBEK TRANSLATION

Nosirova Dilnoza Rizoqulovna
2nd-year doctoral student,
Asia International University
Assistant Lecturer,
Department of Foreign Languages and Social Sciences,
Asia International University

Abstract

This article examines semantic and pragmatic aspects of authorial style in The Fault in Our Stars by John Green and discusses the difficulties of reproducing these features in Uzbek translation. The study focuses on the interaction between adolescent conversational speech and medical discourse in the novel, as well as on the stylistic role of irony, humor, implicature, presupposition, and intertextuality. Special attention is given to semantic dominants such as illness, fate, infinity, and loss. The article also analyzes how pragmatic meaning changes during translation and what strategies may help preserve communicative effect in the target language. The research shows that literal translation is often insufficient for maintaining emotional tone and pragmatic force. Functional equivalence, compensation, and context-sensitive adaptation are therefore considered more effective approaches in rendering the author's style.

Keywords: semantics, pragmatics, authorial style, young adult literature, intertextuality, literary translation, pragmatic equivalence.

Introduction

In literary translation, authorial style cannot be reduced only to vocabulary or sentence structure. It is closely connected with the way meaning is organized in the text and with how the author communicates emotions, attitudes, and hidden intentions to the reader. For this reason, semantic and pragmatic aspects of literary discourse are especially important in translation studies.

The Fault in Our Stars is one of the most influential works of contemporary young adult literature. The novel combines emotionally difficult themes such as illness and death with humor, irony, and informal teenage communication. This contrast forms a distinctive feature of John Green's style. Although the story deals with serious medical and existential problems, the narrative remains natural and emotionally accessible due to conversational language and subtle pragmatic devices.

The Uzbek translation *Yulduzlar aybdor* attempts to recreate these stylistic features for Uzbek readers. However, some elements of the original text create difficulties in translation. English teenage speech, conversational markers, irony, and intertextual references do not always have direct equivalents in Uzbek. In some cases, semantic meaning can be transferred successfully while pragmatic effect becomes weaker.

Another important issue is cultural adaptation. Certain references, communicative norms, and pragmatic signals function differently in Uzbek linguistic and cultural context. As a result, the translator must often choose between literal accuracy and preservation of communicative impact.

pISSN:2349-5707 Volume:13,Issue 5, May -2026 eISSN:2349-5715

The aim of this article is to identify the main semantic and pragmatic features of the novel and to analyze the problems that appear in their translation into Uzbek. The study also considers several translation strategies that may help preserve authorial style more naturally and effectively.

Methods and Materials

The research is based on comparative analysis of The Fault in Our Stars and its Uzbek translation *Yulduzlar aybdor*. The study applies semantic, pragmatic, and translation-oriented analysis.

Semantic analysis focuses on conceptual fields, metaphorical structures, and lexical organization. Pragmatic analysis examines irony, speech acts, implicature, conversational markers, and politeness strategies. Translation analysis is based on theories of dynamic equivalence and pragmatic adaptation.

The theoretical background of the research includes the works of J. L. Austin, John Searle, H. Paul Grice, Eugene Nida, and Juliane House.

The analysis mainly focuses on:

- first-person narration;
- character dialogues;
- metaphorical expressions;
- intertextual references;
- emotionally marked fragments.

The comparison was carried out according to semantic meaning, communicative intention, emotional effect, and translation solution.

Results and Discussion

One of the central semantic features of the novel is the combination of medical discourse with ordinary teenage communication. Words connected with illness, hospitals, treatment, and physical suffering appear together with humor, sarcasm, and casual speech. This creates a realistic but emotionally balanced atmosphere.

In translation, maintaining this balance is not always easy. Excessive formalization may make dialogues sound unnatural, while oversimplification can weaken semantic precision. The translator therefore needs to preserve both informational meaning and emotional tone.

Another important semantic layer is connected with the metaphor of stars and fate. The title itself contains an intertextual reference to Julius Caesar. Although the Uzbek title preserves the basic metaphor, some readers may not recognize the Shakespearean allusion. In such situations, pragmatic effect becomes partially reduced because the cultural association is weakened.

The concept of infinity also plays a significant role in the novel. Philosophical reflections are expressed through relatively simple language, which makes them emotionally powerful. In translation, these passages require careful attention to rhythm and naturalness. Literal rendering may preserve meaning but sound artificial stylistically.

Pragmatically, irony and understatement are among the most characteristic elements of the author's style. Characters often use humor to cope with fear, pain, or emotional vulnerability. Such remarks perform not only a comic function but also a psychological one. Direct translation of ironic expressions may fail to reproduce the intended emotional effect if conversational tone is ignored.

Conversational markers and short phatic expressions are equally important. Phrases like "Okay?" frequently express emotional closeness rather than simple agreement. Uzbek equivalents must therefore reproduce interpersonal meaning, not only dictionary meaning.

The study also shows that Uzbek modal particles and conversational structures can successfully compensate for some pragmatic losses. Elements such as *-ku*, *-da*, and similar markers help recreate natural dialogue and emotional nuance.

At the same time, over-editing dialogue into grammatically "perfect" literary language may damage characterization. Teenagers in the original text speak spontaneously, emotionally, and

pISSN:2349-5707 Volume:13,Issue 5, May -2026 eISSN:2349-5715

sometimes inconsistently. Preserving this naturalness is essential for maintaining the authenticity of the narrative voice.

Conclusion

The analysis demonstrates that semantic and pragmatic elements play a central role in shaping the authorial style of The Fault in Our Stars. The novel combines medical discourse, emotional intimacy, irony, and philosophical reflection in a way that creates a distinctive communicative effect.

The main translation difficulties involve intertextual references, conversational speech, metaphorical meaning, and pragmatic force. Literal translation alone is often insufficient for preserving these features. More effective results can be achieved through functional equivalence, pragmatic adaptation, and compensation strategies.

Successful literary translation requires not only linguistic accuracy but also sensitivity to emotional tone, communicative intention, and cultural context. In this sense, preserving authorial style means recreating the reader's experience rather than reproducing isolated linguistic forms.

References

1. J. L. Austin Austin, J. L. (1962). *How to Do Things with Words*. Oxford: Clarendon Press.
2. Mona Baker Baker, M. (1992). *In Other Words: A Coursebook on Translation*. London and New York: Routledge.
3. Penelope Brown Brown, P., & Stephen Levinson Levinson, S. C. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.
4. Catford, J. C. (1965). *A Linguistic Theory of Translation*. Oxford: Oxford University Press.
5. Eckert, P. (2000). *Linguistic Variation as Social Practice*. Oxford: Blackwell.
6. John Green Green, J. (2012). *The Fault in Our Stars*. New York: Dutton Books.
7. H. Paul Grice Grice, H. P. (1975). Logic and Conversation. In P. Cole & J. Morgan (Eds.), *Syntax and Semantics* (Vol. 3, pp. 41–58). New York: Academic Press.
8. Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*. London: Longman.
9. Hatim, B., & Mason, I. (1990). *Discourse and the Translator*. London: Longman.
10. Juliane House House, J. (2015). *Translation Quality Assessment: Past and Present*. London and New York: Routledge.
11. Koller, W. (2011). *Einführung in die Übersetzungswissenschaft*. Tübingen: Narr.
12. Newmark, P. (1988). *A Textbook of Translation*. London: Prentice Hall.
13. Eugene Nida Nida, E. A. (1964). *Toward a Science of Translating*. Leiden: E. J. Brill.
14. Reiss, K., & Vermeer, H. J. (1984). *Grundlegung einer allgemeinen Translationstheorie*. Tübingen: Niemeyer.
15. John Searle Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
16. Sperber, D., & Wilson, D. (1995). *Relevance: Communication and Cognition* (2nd ed.). Oxford: Blackwell.
17. Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam and Philadelphia: John Benjamins.
18. Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.
19. Aripova, K. (2024). *Tarjimaning pragmatik jihati*. CyberLeninka.
20. Barmina, E. A. (2022). Adaptation of Young Adult Texts as a Means of Actualizing Their Pragmatic Potential in Translation. *Philological Studies Journal*.