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SEMANTIC-STYLISTIC POSSIBILITIES OF PALINDROMES IN UZBEK AND ENGLISH AND TRANSLATION PROBLEMS

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Abstract: The study examines how palindromes function semantically and stylistically in both Uzbek and English languages through their examination of structural elements and their ability to express meaning and their most significant challenges that arise during interlingual translation process. The research results demonstrate that palindromes function as more than mere formal oddities because they contain both semantic meaning and cultural context which require different methods of translation equivalence.

Keywords: palindrome, semantics, stylistics, translation, Uzbek, English, wordplay, equivalence, symmetry, cognitive linguistics.

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Annotatsiya: Mazkur maqolada o'zbek va ingliz tillarida palindromlarning semantik va stilistik funksiyalari tadqiq etilib, ularning strukturaviy tashkil etilishi, ifodaviy imkoniyatlari hamda tillararo tarjima jarayonida yuzaga keladigan asosiy muammolar ko'rib chiqiladi. Tadqiqot natijalari shuni ko'rsatadiki, palindromlar nafaqat rasmiy til hodisasi sifatida, balki semantik jihatdan boy va madaniy jihatdan o'ziga xos birliklar sifatida ham faoliyat yuritadi, ularning tarjimasi esa ekvivalentlik tushunchasini qaytadan anglashni taqozo etadi.

Kalit so'zlar: palindrom, semantika, stilistika, tarjima, o'zbek tili, ingliz tili, til o'yini, ekvivalentlik, simmetriya, kognitiv lingvistika.

Introduction. The palindrome serves as a language play phenomenon which expresses two contradictory aspects because it exists as both a linguistic rule system which requires phonological and graphemic elements to match and a system which creates meaningful values through aesthetic and cultural and cognitive elements. The term itself derives from the Greek "palindramon," meaning "running back again" [1], and in its classical sense refers to any word, phrase, or numerical sequence that reads identically in both forward and backward directions. Palindromes have received academic study in European languages at different times but researchers have not explored their semantic and stylistic aspects in Uzbek while existing research has not examined the translation challenges between Uzbek and English. The present article addresses this gap by analyzing the structural and semantic properties of palindromes in both languages, examining their stylistic functions within their respective literary and everyday contexts, and identifying the principal categories of translation difficulty that arise when palindromic units must be rendered across these two typologically and structurally dissimilar languages [2].

Methodology and literature review. The research methodology of this study depends on descriptive and comparative linguistic analysis of palindromic units which researchers have published in existing scholarly works. The primary Uzbek source consulted is Norsafarova's survey of palindromes in the Uzbek literary tradition which identifies palindromic structures in classical texts including Alisher Navoiy's "Khamasa" and in the folk epic "Alpomish" to demonstrate that palindromes in Uzbek exist as an ancient linguistic feature which has existed throughout the development of the language [1]. The Russian linguistic tradition accepts Vinogradov's initial work on stylistics as the fundamental theoretical framework which allows researchers to study how formal poetic elements function as carriers of meaning in their work [6]. Reformatsky's work on linguistics delivers fundamental words which help researchers construct structural definitions for various linguistic elements [7].

David Crystal's research on language play serves as the most complete study of palindromes which exist as a type of ludic language because he connects them to the larger concept of linguistic creativity while demonstrating their value exists in both cognitive and aesthetic aspects and their actual structure [3]. The study applied a translation-theoretical framework which used Newmark's distinction between semantic and communicative translation as its primary foundation while Catford's theory of translation equivalence and translation shifts served as essential tools to study palindrome translation across different languages. The most relevant theoretical tool for studying wordplay translation comes from Delabastita's research because it shows that puns and restricted language forms demand translators to select between keeping original sound patterns and meaning or between choosing one of those two elements. [10].

The conceptual metaphor theory developed by Lakoff and Johnson provides a cognitive ramework which helps study how symmetrical language structures activate mental representations of balance and reversibility [8]. Yo'ldoshev's research on the cognitive and aesthetic aspects of Uzbek poetic language demonstrates how the Uzbek scholarly tradition presents a different way to study the impact of formal devices on literature and cultural elements of Uzbek literature [9].

Results and discussion. The analysis of palindromic material in Uzbek and English shows that both languages exhibit common structural and semantic differences which affect translation work. English speakers most value palindromes at the level of phrases and sentences through

their demonstration in famous examples which include "A man, a plan, a canal: Panama" and "Was it a car or a cat I saw" because these examples show how palindromes depend on the specific order of letters within words while people usually treat spaces as non-existent [3]. The semantic content of such English palindromes is often secondary to their formal elegance; they are prized as demonstrations of linguistic ingenuity rather than as vehicles of specific meaning.

Uzbek palindromes show a clear preference for single-word structures which display symmetry that exactly matches the meaning of words through their use of palindromic patterns. The words "qovoq," "kiyik," "quruq," "non," and "aka" serve as complete vocabulary items which demonstrate their palindromic nature through their phonological structure.

The different structural elements of the sentence create deep stylistic effects. In English literary and popular usage, palindromes function primarily as ludic set pieces, moments of formal virtuosity extracted from the flow of normal discourse. In Uzbek, speakers use palindromic words during everyday conversations and in written texts without making special effort to show their formal symmetry which appears in the classical works of Navoiy and the traditional oral epic storytelling [1]. The two languages show different ways to express palindromes because English speakers use palindromes to show their artificial nature and create opportunities for language study [3] while Uzbek speakers use them to express common word meanings. The distinction between these two elements leads to important effects on the process of translation. The translator needs to convey the palindromic word from an Uzbek literary text into English yet the English version cannot keep the original word's reversibility because English phonology and morphology create fewer palindromic words which occur naturally in the language [4].

The semantic content can generally be preserved, but the stylistic dimension constituted by the formal symmetry is lost unless the translator makes a deliberate compensatory intervention elsewhere in the text. Conversely, when English phrase-level palindromes are translated into Uzbek, the challenge is different in kind: the translator must decide whether to prioritize the communicative content of the palindrome, its formal structure, or its overall aesthetic effect, knowing that the agglutinative morphology of Uzbek makes it extremely difficult to reproduce multi-word reversible sequences of the English type [7]. Delabastita's taxonomy of wordplay translation strategies, which includes punning translation, punning approximation, non-punning rendering with editorial compensation, and omission [10], offers a useful framework for classifying the solutions available to translators in these situations, though it requires adaptation to account for the specific properties of palindromes as distinct from puns. The fundamental theoretical point that emerges from this analysis is that translation equivalence in the context of palindromes cannot be conceived in purely semantic terms.

Newmark demonstrates that semantic translation needs to maintain original meaning through the entire context of the source material while communicative translation creates equivalent effects for its target audience [4]. Palindromes cannot be analyzed through either method because their elements exist in complete harmony: the structure needs to reverse itself for the meaning to be understood. The research shows that palindrome translation exists as a specialized instance of the basic challenge that arises when translating language with specific structural limitations which exist in all translation work [5].

Conclusion. The analysis conducted in this article demonstrates that palindromes in Uzbek and English differ substantially in their typical structural level, their semantic density, and their stylistic register, and that these differences generate systematic difficulties in translation that cannot be resolved by any single translation strategy. The Uzbek palindromic tradition, rooted in the agglutinative phonology of the language and attested in classical literary sources, favors

single-word units that are simultaneously formal and fully lexical. The English tradition favors multi-word constructions in which semantic content is subordinated to formal spectacle. These contrasting orientations reflect deeper differences in the relationship between form and meaning in the two languages. For translation theory and practice, the palindrome serves as a valuable test case that exposes the limits of semantic equivalence and underscores the necessity of stylistic and aesthetic compensation as integral components of the translator's craft.

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