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CAN ARTIFICIAL INTELLIGENCE PRESERVE THE AUTHOR'S STYLE? A COMPARATIVE ANALYSIS OF HUMAN AND AI LITERARY TRANSLATION

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Abstract. This paper explores the capability of generative Artificial Intelligence Translation to preserve an author's idiosyncratic literary style in comparison with professional Human Translation. The study specifically focuses on the semantic, pragmatic and stylistic landscape of the prominent Uzbek writer Utkir Hoshimov. Utilizing a parallel corpus extracted from Hoshimov's masterwork "Dunyoning ishlari" (1982) and its authorized English translation "Such is Life" (2024) by Mark Reese and Abdullajon Ruziev, we evaluate Human Translation against Artificial Intelligence. The comparison is conducted across five main variables, including lexical choice, sentence length rhythm, rhetorical repetition, imagery and emotional tone. The findings reveal that while AI demonstrates high semantic speed and structural readability, it fundamentally flattens the pragmatic depth, realia and deep emotional resonance inherent in Hoshimov's works.

Keywords: Utkir Hoshimov, literary translation, author's style, artificial intelligence, human translation, realia, computational stylistics.

Annotatsiya. Ushbu maqolada generativ Sun'iy Intellekt Tarjimasi professional Inson Tarjimasi bilan solishtirilganda muallifning o'ziga xos adabiy uslubini saqlab qolish imkoniyatlari o'rganiladi. Tadqiqot taniqli o'zbek yozuvchisi O'tkir Hoshimov prozasining semantik, pragmatik va stilistik manzarasiga qaratilgan. O'tkir Hoshimovning "Dunyoning ishlari" (1982) asari va uning Mark Reese hamda Abdullajon Ro'ziyev tomonidan amalga oshirilgan rasmiy inglizcha tarjimasi "Such is Life" matnlari asosida HT va LLM modellari natijalari qiyoslanadi. Tahlillar leksik tanlov, gap uzunligi maromi, ritorik takror, obrazlilik va emotsional ton kabi beshta asosiy o'zgaruvchi doirasida olib boriladi. Natijalar shuni ko'rsatadiki, SI yuqori semantik tezlik va strukturaviy o'qiluvchanlikni namoyish etsa-da, Hoshimov asarlariga xos bo'lgan pragmatik chuqurlik, realiyalar va chuqur emotsional rezonansni sezilarli darajada birlashtiradi.

Kalit so'zlar: O'tkir Hoshimov, adabiy tarjima, muallif uslubi, sun'iy intellekt, inson tarjimasi, realiya, kompyuter lingvistikasi.

Аннотация. В данной статье исследуется способность генеративного перевода искусственного интеллекта сохранять идиостиль автора по сравнению с профессиональным человеческим переводом. Исследование сфокусировано на семантическом, прагматическом и стилистическом пространстве прозы выдающегося узбекского писателя Уткира Хашимова. На основе параллельного корпуса, извлеченного из шедевра Хашимова "Dunyoning ishlari" (1982) и его авторизованного английского перевода "Such is Life" (2024) Марка Риза и Абдуллажона Рузиева, проводится оценка НТ в сравнении с результатами больших языковых моделей. Сравнение проводится по пяти основным параметрам, лексический выбор, ритм длины предложения, риторический повтор, образность и эмоциональный тон. Результаты показывают, что хотя ИИ демонстрирует высокую семантическую скорость и

структурную удобочитаемость, он фундаментально нивелирует прагматическую глубину, реалии и глубокий эмоциональный резонанс, присущие произведениям Хашимова.

Ключевые слова: Уткир Хашимов, литературный перевод, авторский стиль, искусственный интеллект, человеческий перевод, реалии, компьютерная стилистика.

Introduction. Literary translation is widely acknowledged as one of the most sophisticated domains of human linguistic creativity, demanding not merely a structural mapping between source and target texts, but a profound aesthetic and cultural transposition. The preservation of an author's distinct stylistic identity - their "idiostyle" - serves as the primary yardstick for evaluating the fidelity of any literary translation. With the rapid emergence of Large Language Models (LLMs) and advanced Neural Machine Translation (NMT) platforms, computational linguistics has achieved unprecedented semantic accuracy. However, whether modern AI systems can recognize, contextualize and actively reconstruct an author's subtle stylistic nuances remains a highly contested issue.

This dissertation article addresses this question by executing a comparative stylistic audit between Human Translation and AI Translation. The core material chosen for this investigation is the prose of the People's Writer of Uzbekistan, Utkir Hoshimov, whose realistic, deeply emotional and culturally saturated language offers an exceptional testbed for evaluating linguistic AI capacities. The study utilizes his famous episodic novel "Dunyoning ishlari" and its authorized 2024 English edition translated by Mark Reese and Abdullajon Ruziev under the title "Such is Life".

Literature review. The academic inquiry into authorial style and its preservation during cross-lingual transfer traces back to foundational translatological frameworks. Lawrence Venuti [4, pp. 18-34] introduced the concept of the "translator's invisibility", arguing that traditional Anglo-American publishing cultures heavily enforce an aesthetic of domesticating fluency, which systematically

suppresses the source text's specific foreign identity and structural deviations. In the context of computational applications, this aesthetic of "fluency" is precisely what algorithmic models optimize for, risking an automated, systemic domestication of culturally dense literature. Mona Baker [5, pp. 45-62] further formalized structural taxonomies for equivalence, noting that textual equivalence relies heavily on retaining the narrative structure and thematic cohesion across different language constraints, a parameter often disrupted by neural modifications.

The linguistic and aesthetic characterization of Uzbek literary text has been deeply examined by G'aybulla Salomov [3, pp. 88-97], who laid the baseline parameters for translating culture-specific realia, idioms and national metaphors. Salomov emphasized that realia cannot be mapped using direct literal conversion, they require either contextual transcription or descriptive substitution to preserve their underlying pragmatic meaning. In the realm of emotional resonance and psychological prose, V. Shaxovskiy's theory of emotions [6, pp. 15-22] outlines how emotional meaning is embedded within lexical repetition and specific syntax, functioning as an intentional psychological marker. Furthermore, Eugene Nida's [7, pp. 156-172] historical distinction between formal equivalence and dynamic equivalence highlights that achieving equivalent reader response demands an artistic re-creation of emotional tone, an area where rule-based and pattern-based machine translation systems consistently exhibit systemic constraints.

Recent scholarship specifically targeting AI applications in literary translation suggests a widening gap between structural fluency and artistic fidelity. Contemporary researchers note that

while LLMs show extraordinary competence in business, technical and legal translation fields, they fail when processing texts with highly ambiguous or culturally nested metaphors. This historical study expands upon established research by directly applying these theoretical frameworks to the prose of Utkir Hoshimov, contrasting human artistic empathy against neural pattern recognition.

Methodology. The empirical foundation of this study relies on a parallel corpus consisting of 15,000 words extracted from the canonical chapters of "Dunyoning ishlari". The text segments were evaluated using a cross-comparative framework, Source Text Profiling: Identifying and cataloging distinctive stylistic features of Hoshimov's prose, categorizing them into: lexical choices, structural rhythm, emphasis, tropes and tone.

Target Text Alignment: Extracting corresponding segments from the human-translated version and generating comparative digital versions using GPT-4 and DeepL through zero-shot prompts optimized for high-fidelity literary translation. Evaluative Metrics: Employing a mixed-method approach. Quantitative analysis tracked modifications in sentence length and structural parameters. Qualitative analysis utilized a blind academic evaluation by three independent translatologists, who scored the preservation of the author's idiostyle on a 1-5 scale.

Results and discussion. The empirical research indicates significant divergence between human linguistic adaptation and AI text generation when addressing Hoshimov's highly contextual prose.

Stylistic Parameter	**Total Isolated Instances**	**HT Preservation Rate (%)**	**AIT Preservation Rate (%)**	**Primary Mode of AI Algorithmic Error**
Lexical Realia	45	93.3%	42.2%	Dynamic over-generalization and omission
Syntactic Pacing	30	86.6%	53.3%	Explicitation and sentence splitting
Rhetorical Repetition	25	92.0%	24.0%	Lexical dynamic cleaning / Synonymization
Metaphorical Imagery	20	85.0%	35.0%	De-metaphorization and literal flattening

Hoshimov's narrative lexicon is embedded with local Uzbek cultural concepts that present complex challenges for cross-cultural transfer. In the chapter "Oq sholi", Hoshimov utilizes culturally specific domestic elements. In Source text, it is given "Onam tandirdan yangi uzilgan issiq nonni olib, supraga o'radi." In human translation it will be rendered "My mother took the hot

bread fresh out of the tandir and wrapped it in the cloth spread." [2, p. 64] In AI Translation, it would be "My mother took the fresh hot bread from the oven and wrapped it in the tablecloth." The human translators implement cultural transposition and interpolation, preserving the micro-concept "tandir" while providing a functional definition and accurately identifying "supra" as a specialized cloth sheet for bread rather than a standard Western table covering. Conversely, the AI model generalizes the culture-specific lexicon. The tandir becomes a generic "oven," and supra is mistranslated as "tablecloth." This erasure of cultural details strips the text of its specific realistic setting, flattening the national color intended by the author.

Hoshimov utilizes varied sentence lengths to mirror the psychological states of his characters. Prolonged, multi-clause compound sentences convey heavy emotional tension, whereas short, segmented sentences mark moments of shock or finality. In "Urushning so'nggi qurboni", Hoshimov writes: "Urush... Nechta go'dakni yetim, nechta onani qon yig'latgan, ne-ne orzularni xazon qilgan maxluq."
Reese and Ruziev translated it in this way, "War... A monster that has orphaned countless infants, forced countless mothers to weep tears of blood and turned so many dreams to dust." [2, p. 112]

In AI translation, it can be rendered, "War is a monster. It made many children orphans. It made many mothers cry. It destroyed many dreams."
Large Language Models operate under optimization rules that favor clear, readable syntax. Consequently, the AI breaks down long, multi-clause lines into shorter sentences. While this approach yields grammatical clarity, it disrupts the emotional pacing and structural rhythm crafted by Hoshimov to engage the reader's empathy.

In Uzbek literary prose, the stylistic device of repetition is systematically deployed to intensify emotional resonance. In the chapter "Gilos gullagan kunlar", the emotional weight relies directly on lexical duplication: "Onam yig'ladi, yig'laganda ham yurak-yuragidan, o'pkasi to'lib-to'lib yig'ladi."
In human translation, it will be "My mother wept, she wept from the very depths of her heart, her lungs catching as her tears overflowed." [2, p. 45] In AI translation, "My mother cried deeply and very intensely from her heart."
AI systems are trained on clean linguistic corpora where repetitive phrasing is penalized as redundant. As a result, the AI alters Hoshimov's stylized repetitions, replacing them with generic adverbs like "deeply and very intensely." This dynamic smoothing shifts the tone from an expressive Eastern lament into a detached, journalistic report, showing how algorithmic models struggle to maintain emotional nuance.

Conclusion. The comparative analysis confirms that generative Artificial Intelligence cannot fully preserve Utkir Hoshimov's authorial style in literary translation. When dealing with high-context, culturally saturated realistic fiction, AI platforms exhibit functional limitations. While tools like AI offer fast translations with high semantic clarity, they often filter out cultural realia, disrupt stylistic syntax, alter intentional repetitions and flatten emotional resonance. AI functions as a linguistic normalizer, smoothing out the text and converting distinct literary voices into standardized prose. Consequently, translating classical Uzbek literary works requires a collaborative model, employing AI exclusively for raw structural drafting, while leaving the final stylistic tuning, cultural adaptation and emotional pacing firmly in the hands of human translators.

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