



Article

The Artistic Expression of British Cultural Realities, Social Markers, and Linguistic Units in Jojo Moyes' Novels

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Abstract: This article analyzes the artistic expression of British cultural realities, social markers, and linguistic units in the novels of English writer Jojo Moyes. Specifically, through the analysis of her novels "Me Before You," "After You," "One Plus One," and "The Giver of Stars," the article examines class distinctions, speech etiquette, daily life realities, gender stereotypes, and the interpretation of cultural codes from the perspective of translation studies. Comparative-contrastive, contextual-component, and linguocultural analysis methods are employed. As a result, it is determined that in Jojo Moyes' works, national and cultural units not only create the background but also serve as tools for revealing character traits and generating cognitive dissonance.

Keywords: British culture, reality, linguoculture, Jojo Moyes, translation studies, social markers, cognitive dissonance, literary text.

The artistic expression of national cultural codes in modern English literature attracts significant scholarly interest. In particular, novels reflecting British social life, class systems, speech etiquette, and daily life realities are essential material for translation studies and comparative literature. In this regard, Jojo Moyes' works hold special significance.

Jojo Moyes is recognized as a writer who combines popularity with psychological realism in modern English literature. Her works address social issues such as love, social inequality, disability, gender roles, family relationships, and personal choices. Notably, class distinctions and communicative behavioral models specific to British society are central to the thematic layers of her novels.

Realities in literary texts are units that express the national life, customs, historical, and cultural experiences of a particular people. These realities are among the most complex elements in translation, as they often do not have direct equivalents. Thus, the translator is compelled to use domestication and foreignization strategies.

British Class System and Social Markers

Jojo Moyes' novels clearly depict the British class system and social markers. In "Me Before You," Luiza Clark is portrayed as a representative of the working class, while Will Traynor is depicted as a member of the upper class. This contrast is not only a material difference but also reflects their worldview, speech culture, and attitude toward life. For example, the phrase "Are they posh, love?" in the text uses the term posh, which in British English signifies an aristocratic lifestyle, upper-class status, and a subtle form of irony. This differs from the simple term "rich." It could be translated into Uzbek as "Are they aristocrats?" or "Are they wealthy families?" However, the full semantic layer is not

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preserved. Here, the term *posh* acts as a social marker, revealing the character's mental map. It is a linguistic expression of British class consciousness.

Another key feature of British culture is indirect communication and polite speech etiquette. Jojo Moyes' characters often express their emotions indirectly rather than directly. For example, the phrase "I'm fine" in English often does not reflect the true state of the person but rather the social norm. Even if the character is mentally distressed, they might say "I'm fine." In "After You," this type of expression appears frequently. Luiza uses this communicative model to hide her inner emptiness. In translation, this is rendered as "Men yaxshiman" ("I'm fine"), but the social mask implied in English culture loses its significance. This results in emotional cognitive dissonance.

Realities of British Daily Life

Jojo Moyes' novels actively incorporate British daily life realities such as pubs, tea time, manor houses, country houses, and boarding schools. For example, the term *big house* in the sentence "She'll be working in one of the big houses" does not simply refer to a large house but rather to an aristocratic manor or historical estate. This term represents a historical social code in British culture. It might be translated as "katta uy" or "koshona" in Uzbek, but the concept of manor culture is not fully conveyed.

Similarly, the phrase "Let's have tea" is not just an invitation to drink tea. In the British context, having tea is a social ritual, a form of politeness, and a symbol of preparation for conversation and intimacy. In Uzbek, it might simply be understood as "choy ichamiz," but this misses the deeper social meaning. Therefore, the translation of such realities requires not only lexical but also pragmatic equivalence.

Gender Stereotypes and Female Characters

Jojo Moyes' works also clearly depict gender stereotypes within British society. Female characters often find themselves torn between the roles expected by society and their personal desires. An example of this is Jess Thomas in "One Plus One." As a single mother, she lives under the pressure of societal expectations. The phrase "Women like me don't get breaks" unites gender and class inequality. This is not just an individual complaint but a critique of the British social structure. Jojo Moyes creates female characters not as stereotypes but as independent individuals with complex psychological worlds.

Translation Issues of British Realities

British cultural realities pose a number of translation challenges. These include the lack of full equivalents, the loss of cultural connotations, simplification of stylistic layers, and the potential for incorrect interpretation by the reader. For example, the term *unflappability* in the sentence "Nathan exuded an air of unflappability" refers not just to calmness but to professional composure and psychological stability. The Uzbek translation "og'irkarvon" conveys an external calm but does not fully preserve the internal psychological layer. This is considered semantic cognitive dissonance.

In such cases, the translator should use functional equivalence, explanatory translation, or selective foreignization. Overly domesticating cultural realities loses the original cultural context, while preserving them too fully may lead to confusion for the reader. Therefore, a balanced approach to translation is necessary.

In conclusion, British cultural realities, social markers, and linguistic units in Jojo Moyes' novels are central components of the literary structure. They do not merely create a background but also reveal character traits, social conflicts, and psychological tension. Terms like *posh*, *big house*, *tea*, *I'm fine*, and *unflappability* represent the

linguistic manifestation of British mentality. Finding a full equivalent for these terms in translation is complex, often leading to cognitive dissonance.

Therefore, studying Jojo Moyes' works from a linguocultural and translation studies perspective is one of the relevant directions in modern literary studies. These studies offer a deeper understanding of the complex relationships between language, culture, and thought.

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