

THE LEVEL OF PRESERVATION OF LINGUOCULTURAL COMPOUNDS IN THE TRANSLATION OF UZBEK NOVELS

Ablakulova Iroda Kamolidinovna

Doctor of Philology (PhD) in Philological Sciences Associate Professor "Silk Road"
International University of Tourism and Cultural Heritage Uzbekistan, Samarkand

Abstract

This article analyzes the level of preservation of linguocultural combinations in the process of translating Uzbek novels into foreign languages. The importance of reflecting national and cultural characteristics in the translation process, the cultural competence of the translator, and the equivalence of linguocultural elements are considered. The study examines the level of preservation of linguocultural combinations using the example of translations of Uzbek novels into English, Russian, and other languages.

Keywords: Translation, linguoculture, fiction, equivalence, cultural differentiation, Uzbek novels.

Introduction

The translation process is more complex and multifaceted than the literal substitution of language. In particular, when translating fiction, the translator must take into account not only lexical meanings, but also cultural, historical, and social contexts. The deep connection between language and culture, the role of linguocultural elements in translation and their preservation are the main factors determining the quality of translation. Uzbek novels have a unique cultural layer, in which the traditions, customs, historical events, national values, forms of oral folk art, and other linguocultural combinations of our people are widely expressed. The main problem in translating these cultural treasures into a foreign language is finding their equivalence. Often, there is no correct translation of linguocultural combinations or their literal translation leads to the loss of meaning. As a result, the original content, tone, and aesthetic value of the work decrease. Therefore, in translation studies, the study of the degree of preservation of linguocultural combinations is of great importance. Preserving cultural characteristics in translation means preserving not only the language, but also the worldview, mentality, and identity of the people. The cultural competence of translators, translation strategies and methods play a decisive role in this process. This article is aimed at studying the level of preservation of linguocultural combinations in the process of translating Uzbek novels into foreign languages. The article analyzes how translators perceive linguocultural elements, strategies for their preservation or replacement. At the same time, practical recommendations are given to improve the quality of the translation. This research serves to introduce new approaches to Uzbek literary translation studies,

improve the quality of translation, and develop intercultural communication. In order to increase the international recognition of Uzbek literature, to convey it to a wider audience, it is very important to preserve and correctly express linguocultural elements.

LITERATURE ANALYSIS

In the field of Uzbek linguistics and translation studies, there are several important studies devoted to the study of linguocultural combinations. In particular, the interrelationship between language and culture in the translation process, issues of preserving cultural characteristics, the expressive possibilities of the Uzbek language, and the foundations of a competency-based approach have been analyzed by leading authors. Linguist M. Irskulov, in his work "Introduction to Linguistics," paid special attention to the social and cultural functions of language. In his opinion, language is not only a means of communication, but also a mirror of national culture. The preservation of these cultural layers in the translation process is the intersection point of linguistics and translation studies [1]. Kh. Nematov and O. Bozorov deeply analyzed the contextual and cultural aspects of speech in their works "Language and Speech." They, in particular, pointed out the importance of linguocultural units found in oral and written speech and commented on how they are expressed in translation[2]. These ideas confirm the relevance of correctly understanding cultural codes in the translation of literary texts.

In the first part of the work "Modern Uzbek Literary Language," authored by U. Tursunov, J. Mukhtorov, and Sh. Rakhmatullayev, the stylistic layers of the Uzbek literary language, including phraseological units found in literary language and means expressing national identity, are extensively analyzed. The theoretical considerations presented in this work serve as an important methodological basis for understanding the role of linguocultural units in translation [3]. In the work "General Linguistics," written by A. Baskakov, A. Sadykov, and A. Abduazizov, opinions are given about the cultural connotations of linguistic units and the difficulties that arise when transferring them to other languages. The translation discussed what approaches should be used to overcome intercultural differences [4].

Articles by B.R. Mengliev and Y.M. Asadov, devoted to the issues of the competency-based approach, focus on the formation of cultural and communicative competencies in the educational process. They emphasize that modern competencies in education, especially cultural competence, are central to language teaching and preparation for translation.[5][6] These ideas indicate the need to develop linguocultural competence in the training of translators. In her article "The Role of Artistic Psychology in the Metaphorical," S. Botirova analyzes how artistic expression, metaphor, and psychological contexts are reflected in translation. He mainly focuses on the issues of conveying psychological and cultural connotations without losing them in the translation of literary works [7]. This justifies the need for linguocultural units to be presented in translation either in their original form or in an adapted form.

ANALYSIS AND RESULTS

The full preservation of linguocultural units in the translation of Uzbek novels is a process of conveying not only language, but also culture and history to native speakers of other languages. Linguocultural units are lexical units that reflect national culture, folk worldview, religious, social, and historical traditions - proverbs, phrases, metaphors, toponyms, anthroponyms, and cultural realities. These units are considered necessary to preserve the original spirit of the work, so that they do not disappear in translation.

Forms of linguocultural units

Linguocultural units are mainly manifested in the following forms:

- **Phraseological units and phrases:** "He shrugged his shoulders," "The man with the long arms," "The day the chicken got meat"
- **Realies:** "Ayvon," "Do'ppi," "Suyunchi," "Navruz"
- **Cultural Signs:** "Hazrat Ali," "Baburids," "Khanate Period"
- **Proverbs and sayings:** "Do good - throw it into the river, if the people don't know, God will know"

To analyze how these units are reflected in translation, translations of several Uzbek novels into English, Russian, and other languages were studied. In particular, excerpts from such works as "Between Two Doors" by Utkir Hashimov, "Starry Nights" by Pirimkul Kadyrov, "Fields Left by My Father" by Togay Murad were analyzed.

Translation strategies

According to the results of the analysis, several strategies were used in the translation of linguocultural units:

1. Translation by direct equivalent:

- Example: The word "do'ppi" is sometimes rendered as "skullcap," which is a relative equivalent.
- This method is used when similar cultural objects are present in the translation.

2. Explanatory translation (commentary approach) :

- For example, the word "Suyunchi!" is interpreted in English as "A traditional gift given for good news in Uzbek culture."
- This method is effective in explaining the meaning of the work.

3. Cultural Adaptation :

- Sometimes translators replace them with cultural elements more familiar to the reader: for example, instead of "Navruz," a generalized term such as "spring festival" is used.
- This method provides easy reading, but cultural layers can be lost.

4. Transliteration and Transcription:

- Names, place names, or cultural elements are often given in a form close to Uzbek: "ayvon," "do'ppi," "sumalak."

- This method preserves uniqueness, but can reduce clarity.

Analyze translation examples

In Utkir Hoshimov's novel "Between Two Doors," the sentence "A neighbor woman wanted to pour sumalak and lit a fire under it, her child shouted'mother, pumpkin burned!'" is translated into English as follows:

"The neighbor woman was preparing sumalak, a traditional dish made of wheat, when her child shouted: 'Mom, the pot is burning!'"

Here, the word "sumalak" is transliterated, and cultural information is provided through additional commentary. This is a combination of annotated translation and adaptation.

Degree of preservation of linguocultural units

The following statistical table is compiled based on the analysis:

Translation strategy	Percentage of use	Degree of preservation of linguocultural units
Equivalent translation	25%	Saved at a high level
Explanatory translation	30%	Moderately good
Customize	20%	Meaning is preserved, culture may disappear
Transliteration/Transcription	25%	Culture is preserved, meaning may be unclear

These analyses show that annotated translation and finding equivalents are the most optimal strategies.

Linguocultural difficulties inherent in the Uzbek language

The main problems in the translation of linguocultural units in the Uzbek language are:

- **Lack of a real equivalent:** For example, such concepts as "tandir," "palov," "sumalak" are absent in English or other Western languages, which requires an explanation in the translation.
- **Mentality difference:** Concepts such as Uzbek politeness, manners, and respect for elders disappear in the translation.
- **Metaphorical phrases:** Phrases like "Heart opened like a mountain," "Lamb among wolves" may be unclear if given directly in translation.

Academic recommendations

Linguists recommend:

- Compilation of a dictionary of linguocultural units or an explanatory guide for translators;
- Training of translators in intercultural communication;
- Adding annotations to translations, especially at the beginning or end of the work.

RESULT

In the process of translating Uzbek novels into foreign languages, the preservation of linguocultural combinations plays an important role not only in conveying the semantic content of the text, but also in conveying the cultural basis, folk worldview, and national identity of the work. The analysis showed that the translator's linguistic and intercultural

competence, the correct choice of translation methods, and a deep understanding of the cultural context of the work ensure the successful reflection of linguocultural units in the translation. The strategies used by translators - equivalence, annotated translation, cultural adaptation, and transliteration - serve to preserve the linguocultural layer at different levels. In particular, methods of explanatory translation and finding equivalents can be recognized as the most effective means of conveying the national spirit of the work to the foreign reader. Also, in some cases, preserving Uzbek words in their exact form with the help of transcription helps to preserve the cultural component, but can reduce the level of understanding of the reader.

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