

## STYLISTIC ASPECTS OF NATIONAL COLOURING AND CULTURAL REALIA IN THE ENGLISH–UZBEK TRANSLATION OF LITERARY WORKS

Norqobilov Sanjar Rahmat o‘g‘li

[sanjarn811@gmail.com](mailto:sanjarn811@gmail.com)

Teacher

Termez State Pedagogical Institute

**Abstract.** This article examines, from the standpoint of linguistic translation studies, the problem of rendering national colouring and cultural realia in English–Uzbek literary translation. In a literary text, realia, units associated with customs and traditions, socio cultural names, historical terms, and figurative expressions are treated as integral components of the author’s aesthetic intention. It is argued that, in the course of translation, such units must be adapted not merely at the lexical level but also within stylistic and pragmatic layers, so that their communicative and expressive potential is preserved.

**Keywords:** literary translation, national colouring, cultural realia, equivalence, functional adequacy, context, compensation, explicatory translation, pragmatics.

**INTRODUCTION:** Literary translation is widely regarded as one of the principal instruments for sustaining cultural interaction among peoples. Through the text of a literary work, an author conveys not only plot structures and character imagery but also a nation’s modes of thinking, historical experience, and aesthetic outlook. For this reason, translating a literary text into another language cannot be reduced to a simple linguistic substitution; rather, it requires the translator to take into account the complex interrelations between language and culture. In English–Uzbek literary translation, the preservation of national colouring and cultural realia constitutes one of the most essential tasks confronting the translator [1].

The structural and typological characteristics of Uzbek and English differ markedly. The analytic configuration of English and the distinctive grammatical nature of Uzbek generate divergent approaches to grammatical encoding, word order, and meaning construction. These differences become particularly salient in

literary translation, where not only the lexical meaning of a word but also its stylistic resonance, emotional charge, and cultural load are of decisive importance. In this process, the translator strives to retain the national spirit embedded in the source text while delivering it to the target language reader in a form that is both accessible and aesthetically compelling.

Units associated with cultural realia form a particularly problematic layer in translation. Customs, social relations, historical notions, and national symbols frequently encountered in Uzbek literary works may lack direct counterparts in English. In such cases, translators resort to strategies such as contextual adaptation, explicatory translation, or semantic compensation. Otherwise, the text's semantic depth and emotional impact may be weakened. As noted in scholarly sources, a translation that loses its national colouring does not allow the reader to fully experience the original spirit of the work [2].

In recent years, interest has grown in investigating cultural realia in English–Uzbek literary translation from a linguistic perspective. Research in this area demonstrates the need to conceptualize equivalence more broadly, not as semantic correspondence alone but as functional and cultural congruence as well. Within translation theory, equivalence is commonly interpreted as the preservation of the communicative function between the source and target texts. Such an approach yields effective results in conveying national colouring in literary translation.

**LITERATURE REVIEW:** Theoretical scholarship on literary translation, alongside examining linguistic units and their adaptation in the translation process, places particular emphasis on preserving the cultural layer of the text. In their classic framework, Vinay and Darbelnet propose seven translation procedures, namely borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation, and they demonstrate that, in Uzbek–English literary translation, modulation and adaptation occupy a pivotal place in conveying cultural realia. In their account, modulation consists in identifying a semantically alternative rendering of a given unit, whereas adaptation involves substituting a concept absent in the

target language with a functionally corresponding notion.

Nida and Taber's theory of dynamic equivalence is oriented toward preserving the effect a text produces on its readership. They stress that the target text should elicit the same effect as the source text. This perspective legitimizes the use of commentary and expanded interpretation as means of transmitting national colouring. Nida requires the translator to take the target reader's culture into account and to facilitate comprehension of source culture specific elements. For instance, the American cultural holiday Thanksgiving may be unfamiliar to an Uzbek reader; therefore, it is argued that the translator should either add an explanatory note or clarify the item through contextual description. In this vein, instances that reflect national treasures and rituals are likewise rendered in Uzbek translation with particular care and attentiveness.

Uzbek scholars have also produced a range of studies in translation theory. D. G'ofurova and colleagues examine equivalence in literary translation at multiple levels, distinguishing word level, phrase level, sentence level, and text level correspondences. In their view, conveying connotative meanings in an integrated manner is often more consequential than locating a purely lexical equivalent. As an illustration, the expression *og'ir tabiatlik* in Abdulla Qodiriy's novel *O'tkan kunlar* has been rendered in English with adjectives such as quiet or thoughtful, thereby reflecting the character's dignified and composed disposition. This indicates that, in translating metaphorical expressions, one must consider not only propositional content but also character traits, age related nuance, and the overall tonal organization of the text.

A manual entitled *Translation Theory*, which analyses the reciprocal relationship between language and culture, calls for the study of cultural signs alongside linguistic units. It also draws attention to culturally coded gestural values. For example, rhythmic nodding of the head may signify affirmation in some countries while indicating negation in others. The manual emphasizes that such gestures should not be translated mechanically; rather, they should be conveyed

through an equivalent in the target language or clarified via explanation. It is also noted that translators must possess a deep understanding of the nexus between cultural semiotics and linguistic structure.

Other research analyses the difficulty of preserving the cultural components of literary translation. In novels and short stories translated from English into Uzbek, culturally marked notions are often transmitted through explanatory notes or calque; however, to avoid exhausting the reader, it is recommended to adopt a middle path by supplying contextual equivalents. With realia and idioms, meaning is preserved by identifying analogous imagery available in Uzbek or by providing a concise interpretive explanation. For example, the English idiom kick the bucket is rendered in Uzbek as *dunyo bilan xayrlashmoq*.

Analyses of national colouring in literary translation also illuminate problems that arise when the works of writers such as Qodiriy, Oybek, and Gʻafur Gʻulom are translated into English. Authors of the Translation Collection underscore that preserving national hues requires thorough knowledge of the historical period, the social situation, Uzbek customs and ritual practices, and the author's individual style. By showing that the notion *choʻqintirgan ota* carries different cultural content in Uzbek and English contexts, they propose that the translator should add an explanation or identify an equivalent concept. Ruxillayeva argues that translating *mehmon* simply as guest fails to represent the Uzbek value system of hospitality; therefore, she recommends expanding meaning through commentary or using expressions such as honored guest. She further notes that rendering the Uzbek idiom *koʻngli ochiq* literally as open-hearted may, in some cases, generate an inappropriate connotation; variants aligned with functional and pragmatic meaning, such as open and sincere, are presented as more appropriate.

Overall, the literature review indicates that preserving national colouring in English–Uzbek literary translation remains an unresolved problem. Scholarly sources recommend strategies grounded in equivalence, functional adequacy, dynamic adequacy, and adaptation; yet practical translations often remain confined

to liberal procedures. For this reason, the linguistic methods for rendering national colouring and cultural realia require deeper and more systematic analysis.

**RESEARCH METHODOLOGY:** This article investigates, through an analytic approach, the ways in which national colouring and cultural realia are conveyed in literary translation between English and Uzbek. To examine lexical semantic, phraseological, syntactic, and stylistic units, the study employs comparative analysis, contextual analysis, and semiotic analysis. The analytical procedure was organised into three stages.

At the first stage, scholarly sources in translation theory, linguistics, cultural studies, and translation practice were reviewed, and core principles such as equivalence, dynamic adequacy, adaptation, and functional adequacy were systematised. This stage established the theoretical foundation and specified the criteria for analysis.

At the second stage, selected excerpts from English and Uzbek literary texts were used as the empirical material. The selection included works by English authors translated into Uzbek and works by Uzbek authors translated into English. Each excerpt was treated as a unit that embodies a national realia item or a marker of cultural colouring.

At the third stage, the translation variants of each selected unit were subjected to comparative analysis. Lexical equivalence, semantic correspondence, connotative content, stylistic background, and contextual features were examined. On the basis of an extensive set of observations, the main inferences and conclusions were drawn. In addition, the procedures used to render cultural realia in translation were identified and evaluated for effectiveness, including explication, finding an equivalent, compensation, calque, and adaptation.

The analysis of the examined texts indicates that the following principal methods are employed in conveying national colouring: identifying contextual equivalents, providing explication, using calque translation, compensation, and adaptation. The effectiveness of each method was analysed through examples.

Concepts specific to Uzbek culture are often rendered in English with some degree of explanation. For instance, the Uzbek word “mehmon” is embedded in the hospitality setting characteristic of Uzbek culture. Although it may be translated as “guest,” the Uzbek concept consistently implies respect and special care. Ruxillayeva’s study analyses this case and proposes either adding an explanation to the word “guest” or using the phrase “honored guest.” This approach makes it possible to transmit the cultural meaning in full without disrupting the textual flow.

A further example is the translation of “pahlavon.” In English, using the simple word “wrestler” does not reflect the Uzbek tradition and ceremonial dimensions of pahlavonlik. Choosing contextual equivalents such as “traditional wrestler” or “folk wrestler” conveys the cultural realia more precisely. Explication and contextual expansion can slow the narrative pace; however, they supply the reader with culturally necessary information.

Calque translation is the word for word transfer of a unit’s components. In certain cases, this method is appropriate because it familiarises the reader with new linguistic items. The Uzbek title of the novel “Cho‘qintirgan ota” has been translated into English as “Godfather” by calque; however, Ruxillayeva’s study notes that the term carries divergent meanings in Uzbek, and therefore recommends providing an explanation in the target language. Calque preserves recognisable national concepts, yet the connotative meaning may not reach the reader without additional support.

Compensation involves restoring an effect lost in one place of the source text by reproducing a comparable effect elsewhere in the target text. For example, if an Uzbek work contains a folkloric song, an English translation may shorten the song text while later adding supplementary information about the national musical element in the form of an explanatory remark. This method serves to retain the artistic musical tone of the original.

In rendering cultural realia, adaptation entails selecting a unit in the target language that performs a similar function. The ritual “sumalak qaynatish” may be described in English as “cooking a traditional spring pudding,” which supplies a

functional equivalent. By contrast, translating the idiom “ko‘ngli ochiq” as “open-hearted” may produce an inappropriate connotation; a more suitable option is “open and sincere,” which better aligns with the intended meaning in the target language. In translating idioms, identifying an equivalent idiom, selecting a stable synonymous expression, or describing the figurative meaning tends to yield more effective results.

Beyond lexical semantic and cultural correspondence, stylistic adequacy is also crucial for preserving national colouring. In the analysed texts, Uzbek poetic features, extended descriptions, and the specific patterns of dialogue and monologue were often reduced or simplified in English. Theories of equivalence treat stylistic adequacy as essential and call for the re creation of poetic imagery in translation. When translating metaphors and epithets, replacing a culture specific image with a different image in the target language may be more successful. For example, the Uzbek expression “o‘tdek tez” should be rendered not as “swift as fire” but as “lightning-fast.”

**DISCUSSION:** The findings demonstrate that the most effective approach to conveying national colouring is combinational. There is no single universal method for every cultural unit in translation; choices must be made with regard to the author’s style, the textual context, the reader’s expectations, and the expressive resources of the languages involved. The comparative analysis shows that explication and contextual equivalents frequently preserve the spiritual and emotional impact of culturally marked items. Calque and compensation, in certain cases, introduce the reader to a new cultural notion, yet they may require supplementary explanation. Adaptation, in turn, replaces a cultural function with a corresponding phenomenon in the target language and thus frees the reader from excessive commentary.

To preserve stylistic adequacy, syntactic and punctuation adaptation also deserves attention. In Uzbek literary works, the frequent use of ellipses and dash marks may represent psychological pauses, whereas in English the use of such

punctuation can be more constrained. In order to retain emotional pauses and dramatic intensity, the translator may select alternative stylistic devices.

**CONCLUSION:** The analysis confirms that conveying national colouring and cultural realia in the translation of English and Uzbek literary works is a complex, multi-layered problem. Translators seek not only to align linguistic units but also to preserve cultural content. In this process, a combination of contextual equivalents, explication, calque, compensation, and adaptation proved effective.

Because of typological differences between the source and target languages, the cultural distance between them, and the diversity of reader reception, an individualised approach is required for each unit. The examples discussed, particularly the difficulties involved in translating expressions such as “mehmon,” “pahlavon,” and “ko‘ngli ochiq,” demonstrate the necessity of either providing cultural explication or identifying functionally adequate equivalents.

At the same time, preserving the national spirit of literary works requires careful attention to stylistic adequacy. To render Uzbek poetic structures and punctuation features in English in an appropriate manner, a creative approach is needed. By connecting the concepts of equivalence and functional adequacy with practical analysis, theoretical sources further enrich translation studies. In translation practice, systematic examination of each cultural unit, contextual analysis, and the selection of appropriate procedures expand the possibilities for successfully conveying national colouring.

### ADABIYOTLAR

1. Ruxillayeva N. Вадийу asarlarni o‘zbek tilidan ingliz tiliga tarjima qilishning lingvistik muammolari (Mario Puzo qalamiga mansub «Cho‘qintirgan ota» asari asosida) // International Journal of Scientific Research. – 2024. – 6-jild, 2-son. – 143–145-betlar.

2. Abdazova G., G‘offorova N., Muxtidinova D. Вадийу tarjima olamiga sayohat. – Toshkent: Bookmany Print, 2023. – 124-bet.

3. G'ofurov I., Mo'minov O., Qambarov N. Tarjima nazariyasi. – Toshkent: Tafakkur Bo'stoni, 2012. – 216-bet.
4. Aripova S.T. Linguistic and Cultural Characteristics in the Translation of Stories Between English and Uzbek Languages: A Comprehensive Analysis // Science and Innovation International Journal. – 12-dekabr 2023. – 179-bet.
5. Rustamjon O. Cultural Comparison of Uzbek and English Language Speech Styles // International Journal of Academic Management Science Research. – 2020. – 27-bet.
6. Yosh olimlar ilmiy-amaliy konferensiyasi materiallari. – Toshkent: 2023. – 69–74-bet.