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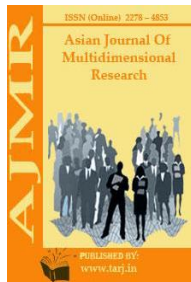
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VISION

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SPECIFIC FEATURES OF TRANSLATION OF LEXICAL UNITS WITH LINGUOCULTURAL COMPONENT FROM UZBEK INTO ENGLISH

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ABSTRACT

Concepts specific to a particular language and culture, in most cases, create complex situations in the translation process. The article discusses lexical units with linguocultural component that represent national concepts and their translation options based on a linguocultural approach. In the linguocultural approach to translation, the author sought to determine the degree of conformity of the translation to the originality, based on the analysis of linguocultural component of the unit. Translation versions are compared to the original according to the equivalency on the linguocultural level. The materials for the analyses are taken from Uzbek fiction.

KEYWORDS: *Linguocultural Component, Concept, Mentality, Social Integrity, Equivalence, Symbol, Ritual, Transcription, Pragmatic Level.*

INTRODUCTION

It is well known that components of social life such as culture, mentality, spiritual norms and beliefs play an important role in the formation of linguistic consciousness. Accordingly, belonging to a particular culture shapes the mentality of a particular society, and each national culture has its own cultural meanings, which are embedded in the language. At the same time, language is an important treasure for moral norms, beliefs and behavioral norms in a particular social environment. For this reason, representatives of a certain nation or a certain social society have a common character traits, a certain way of thinking, a specific way of life that is different from that of another nation. In this regard, the opinion of I.N.Pyanzina is noteworthy: "Just as every language owner is a cultural owner at the same time, language signs have the ability to act as cultural symbols." [6.8] About the national concepts and harmony of linguistic and cultural approach in translation we had discussion in previous scientific papers [7,8].

In many cases, the tradition, customs, various rituals in fiction are not given by their names and are described by the author in certain forms. A translator unfamiliar with the customs or

traditions of another nation will naturally accept these types of situations, interspersed with national lines, as a series of simple concepts and actions, and worst of all, in many cases can cause misunderstandings for the reader while reading the work. To understand these views and deliver them correctly in translation, of course, the translator is required to have sufficient background knowledge. The translator's cooperation with the native language and the owner of the culture makes an invaluable contribution to the preservation of the value of the work.

For example, the following passage from the play depicts a delicate tradition that is very familiar to the Uzbek nation and is still preserved in some Uzbek families - in the presence of others, parents call each other by the name of the eldest child, not directly by name. Let's analyze what the situation looks like:

Example:

In original:

— *I'll tell you, Silver, 'said the savior. The hotel is clean.*

Translation versions:

1. *I have invited a guest today, **Kumush**, bear it in mind, - he mentioned as he stood up. Then, turning to Oftoboyim, he said...*

2. ***Kumush**, bear in mind, I invited a guest for today – and facing Oftoboyim said...*

3. *To **Kumush** he said “Keep in mind I have invited guests today”. And then turning to Oftoboyim “Please send a servant...”*

Kutidor addresses her by the name of her daughter, while reminding Oftoboyim that a visitor will come. This is a familiar sight for an Uzbek reader. If this situation were translated in the same way in translation, it would be as follows:

Bear it in mind, Kumush, I have invited a guest today” – Kutidor said to Oftoboyim standing up. - Send the servant to tidy up the mekhmonhona.

Naturally, in this case, the misunderstanding of the translation reader increases. In general, all three interpreters managed to get out of this situation by adding to the translation, that is, in all three options, "The Kutidor first reminds Kumush that a visitor is coming, and then orders Oftoboyim to clean the guests room." If the text was translated without modification and a brief commentary on this custom was obtained, a more vivid expression of the nationality of the work would be achieved.

Or let's look at another example:

In original:

... *As soon as the women leave, the Uzbek mother burns incense from Oybodok and puts it first on Kumushka and then on Zaynab so that she will not be disappointed...*

Translation versions:

1. *Once the neighbours admiring Kumush had left, Uzbekayim would instruct Aibadak to fumigate Kumush, to ward off the evil eye. So as not to offend Zainab, smoke was wafted over her, too...*

2. ... as soon as they left Uzbek-oyim would tell Oybodok to **flame incence**, she would **put it** to Kumush first of all, then to Zaynab in order not to offend her...

3. As a response to the high praises directed toward Kumush by the visiting wives, as soon as they left, Uzbek Oyim would immediately direct Oibadako **covertly make amulets against the evil eye as well as burn sage, spreading its smoke** on Kumush. And then, so not to anger Zainab, she would direct it on her as well...

In addition to the internationally recognized disinfectant properties of incense, the reader, unfamiliar with the background, is unfamiliar with the custom of burning incense around a person in order to protect him from the main, Uzbek ethnic species. Naturally, the performance of such actions against the protagonist of the novel, which is considered healthy, does not give rise to any associations and leads to misunderstandings. In the translations of the first and third versions of this example, this misunderstanding is eliminated by means of additions and explanations (the first translation includes additional explanations such as “to protect from the evil eye” and the third translation means “to make a tumor against the evil eye”). .

Another example:

In original:

A) As soon as they saw Yusufbekhojok, they ran away from the women who had run away.

Translation versions:

1. While they were greeting one another, Yusufbek-hadji appeared in the ginnel. The women **who had come to helpstepped aside and modestly turned away.**

2. When they were greeting, Yusufbek-hadji appeared at the doorway, women **stepped aside.**

3. Imposing himself amid these greetings, Yusufbek Hajji appeared from the passage. **Female guests, observing the tradition of retreating from unfamiliar males* modestly moved aside and turned their faces away.** (*Qochadiganxotinlar – those women who need to run away. UmidaHashimova notes that in conservative places of Uzbekistan, women are still required to make haste, at times run, when confronted by a male not directly related to their family)

In original:

A) I said, "Saodat, did you wake up and run away from your mother?" "He won't run away, he won't run away from me," Saodattortish said.

Translation versions:

1. Have you lost your mind, Saodat? **Surely your mother must hide her face from me?** say I. But still leading me by the hand, she says: It was my mother who told me to lead you here. "If your Usta-aka comes" she said "We **shall not hide from him.**"

2. Saodat, have you lost your mind? What **will your mother say?**

And she answered: Mother herself ordered me to let you enter, she said; if Usta-Alim comes, we **will nohide from him.**

3. Saodat, have you lost your mind? **Shouldn't your mother have a moment to cover her face from me?** - ... if your brother the master weaver visits us, we **will not hide from him.**

In the two examples above, the conservative practice of "avoiding the nomakhram male" is still practiced in some parts of Central Asia, particularly in what is now Uzbekistan, irrigated with a spirit of conservatism. It is shar'i forbidden to have direct contact with men who are not related, to see them openly. So, in the first example, this adjective is "escaped," and in the second example, it is conveyed through the verb "escape." Translations in the first and second versions of the first example, such as "women who came to the rescue humbly pushed themselves away," "women pushed aside," reflect the semantics of the original, but the essence of this delicate habit remains obscure to the reader. In the third translation, although the rendering of the meaning of the concept was done at the expense of an expanded descriptive-explanatory, it was able to convey to the reader in an understandable form the national dye that was originally intended. Or if we analyze the second example. In the translations of this example, "escape" is considered to be semantically correct, but in this case an additional question inevitably arises in the reader who has no background knowledge of Central Asian traditions: "Why should the girl's mother hide from the master?". If the answer to this question were given in a certain way in the translated text, it would be possible to interpret such linguocultural differences in an understandable way. For example, if the first part of the dialogue conveys the content of the specific concept, the second part leaves no room for the question:

- Saodat, have you lost your mind? Shouldn't your mother avoid seeing me as it is to be done with strange male?

Saodat, continuing to argue with me, said: "No she won't, she has already told me that if the Master comes, I won't hide from him" (our version of translation).

In the following examples, we analyze the translation of a connotative word that represents another tradition that is clearly evident in the novel. In Uzbek culture, when large gatherings are held at home, guests are placed in a circle, and the hosts are accustomed to sitting near the door, in a row. The upper place is also passed first by adults and then by age, with the youngest moving slightly forward or backward from the host, depending on the situation. In Russian or Western culture, the situation is quite different, with the hosts sitting in the center of the circle and the rest sitting around them. Such differences in cultures lead to various linguistic and cultural misunderstandings. While it may seem ridiculous for an Uzbek reader to read an example of Western culture, it is strange for an English reader to read a translation of Uzbek culture. So, below we will analyze how the translators managed to translate the specific concepts of "to'r" and "yuqori".

Example:

In original:

A) Otabek shows them a place from above ...

Translation versions:

1. Ushering the guests to be seated in **the place of honour** ...

2. Inviting the guests to have a seat at **honored place**...

3. Otabek appeared unperturbed by the disruption and motioned for them to sit in **the place of honor*** (Central Asian gatherings are held in circles. The Tor, or place of honor, goes to the most senior guest and faces the door from the other side of the room, an area less exposed to drafts and most secure. Since groups sit in a circle, the host should sit opposite the guest or

guests, and a junior member of the household, near the doorway, to receive food, placing it in the center of the circle – most notably plov.)

In original:

A)... *Unity, unity, unity is above all hammad*

Translation versions:

1. *They sat him in the **highest place of honour**...*
2. *He is so handsome, so intelligent, after all, sitting at the **honourable place**...*
3. *So handsome, so intelligent, so clever, sitting in **the seat of honor**...*

The translators' understanding of "yuqori, to'r" is the place of honor, honored place, the highest place of honor, the honorable place, the seat of honor, sitting oneself higher, as befits an honourable guest, the guests place, the place of honored guest translating with phrases was able to fulfill the communicative purpose of translation. The third interpreter, as has often been observed, gave a particularly detailed commentary on this specific concept, and it served to increase the level of intercultural understanding. In the next example, the author vividly describes the situation in which young people in Uzbek culture do not sit in front of adults:

In original:

G) *O'zbekoyimularnito'rgataklifqildi:*

— *Qani, yuqorig'a!* — *dedi.*

. *Oftoboyimto'rgaharakatqilsa ham, Kumushboshqamehmonlardamuyalibto'xtadi...*

Translation versions:

1. ... *Uzbekayim invited them to take **the seat of honour**.*

Please, do be seated higher! – she urged.

Although Oftobayimsat down, Kumush stopped, hesitating shyly in front of the other guests.

2. ... *Uzbek-oyim invited them to take **the top of the table**:*

Welcome!

*Oftob-oyim was going to **the top of the table**, but Kumush stopped ashamed of the other guests...*

3. *Uzbek Oyim invited them to sit in **the center of the circle the ladies were forming**. “Well, **take your places in the seat of honor**”. While OftobOyimtook her place, Kumush, bashful in front of the other guests, remained still.*

Though a long-awaited esteemed guest, Kumush feels uncomfortable in front of her mother-in-law's ascent, as she stops her mother from following the place of honour and shows embarrassment. It is a beautiful expression of one of the peculiarities of Uzbek culture, and it is a detail that helps the reader to understand the essence of the concept in the context of the translation.

The specificity of communication in one or another linguocultural society is formed due to the requirements of the mentality of the people, and these features are revealed by comparison with another linguocultural society. Recognized as an integral element of human communication,

verbal and nonverbally expressed norms of morality are assimilated by the individual from childhood, and this socialized process takes place on the basis of different constructions in different languages. While some of the norms have their own alternative in the language being compared, some may be completely foreign to another language. One such principle is greeting. Without going into the rules of greeting, we will focus on the scene in the play - how the bride's greeting etiquette is reflected in the translation.

Example:

In original:

I looked at Hasanaliyola. He was blushing, silver-faced, wearing a black satin shirt, a blue veil, and a white robe. Shahlok's eyes widened in a smile. Hasanalitani: - Here is your mother-in-law. Silversalamberdi threw down his handkerchief and ran to the embrace of my Uzbek mother.

As can be seen from the example, Kumush's bridesmaid's greeting was not elaborated by the author. In this case, in the eyes of the author and the readers of the original, the only scene is the hero bowing to the audience like a bride. In particular, the phrase "salomberdi" in English 1. greeted 2. saluted 3. said "Assalomualeikum" 4. said "hello" 5. said "Good morning / afternoon / evening" and so on. could have been translated in the form of, but in this case a neutral translation would have been formed, without the national aspect of the greeting being reflected in the translation. In the following translation options, the interpreters' knowledge of the background was able to successfully reflect the specific aspect of the greeting:

Translation versions:

1. *Kumushbowed low to her mother-in-law in the traditional salem greeting of peace, then tossed herparandja on the ground....*

2. *Kumushbowed greeting her, leaving the parandja on the ground... Учинчи таржимада нейтрал таржима сақланиб қолган:*

3. *Kumushgreeted her with a salaam, dropped her paranjeer to the earth...*

Let us dwell on another ritual and the basic specific concept that represents it. In the mentality of the peoples of Central Asia, many associations are associated with the word "dasturkhon", which serves not only as a fabric for placing food or covering a certain surface, but also as a basis-lexeme for a number of verbal actions. The difficulties that may arise in the translation of the word table and related phrases are mainly its use in a figurative sense and its inclusion in dialectical expressions. Let's analyze the approaches taken in this regard:

Example:

In original:

A) *Hasanalidasturxonoyozibqumg'onkirgizdi.*

Translation versions:

1. *Khasanali laid the dastarkhan* and fetched the kumgan (*dastarkhan – a Persian word meaning "tablecloth" or a "great spread" widely used in Central Asia to refer to the meal setting as a whole).*

2. *Hasanali spread the table-cloth and brought a big tea pot.*

3. Hasan Ali entered with a teapot, spread out the **tablecloth**...

In addition to its literal meaning, "to set the table" is widely used in the sense of "bringing food", and in this sense it has alternatives in English, such as "set the table", "lay the table". We see that in this case the "lay the dastarkhan" in the first translation was able to cover the semantic content of the original unit. Let's look at the next example:

In original:

B) *Rahmatning har zamonda mehmonlarni **dasturxonga** qistashlari boshqalarning ishtiholarini ochishg'a sabab bo'lsa ham...*

The meaning of "dasturkhonga qistamoq" in the example corresponds to "frequent urging to eat", and in the translations this situation is given by revealing the essence of the lexeme.

Translation versions:

1. *From time to time Ziya-shakhichi and his son Rakhmat addressed those present, **inviting them to partake of a new dish**, piquing their appetite still further.*

2. *... Rakhmat, addressed the guests, **offering them to try new dishes**, which only raised the appetites of the guests...*

3. *... Rahmat urged on the guests' appetites by **encouraging them to take more – Oling, Olinglar!***(*Oling, oling, Olinglar – literally means "Take, take everyone" but it is a common enjoinder by the host to his guests to eat their fill – again, usually repeated three times)....*

There was no need for the third translator to add to the text in the form of a transcript, which seems to have been able to reveal the content of the original unit without it.

We also consider that in the following examples, the meaning of the original concept is fully revealed through the figurative translation:

In original:

B) *Ten women were seated on a cold table * (a soup table prepared from afar).*

Translation versions:

1. *The women sat at **the small dastarkhan hurriedly prepared in the ichkari**.*

2. *About ten women sat down to **a not big, slender dasturhon**.*

3. *Altogether eight wives sat around **the small tablecloth quickly put together in the inner yard**.*

In original:

C) *Ten women were seated at a cold table * (a soup table prepared from afar).*

Translation versions:

1. *Toibeka scurried between the male and female parts of the house*(Female servants were permitted to enter the male part of the house. author note), **swapping dishes** and fetching the tea.*

2. *Toybeka was dashing around male and female parts of the house, **changing the dishes** and making the tea or **laying the table** for them.*

3. *Toibeka moved quickly between the male and female rooms, **servicing refreshments, changing the tablecloth**, and handing tea to the guests.*

At this point, we would like to dwell on another specific concept. It is known that Central Asian houses are divided into "tashqari (outside)" and "ichkari (inside)" parts, separated by a wall from the outside of the inner courtyard. Inside, there are women and children, and outside, there is a hotel where all the male guests can be seen. "Internal" has always been a concept with a specific connotation. In particular, foreign men were not allowed to enter, women were allowed to walk with open faces and decorations, and a number of other special arrangements were made. Therefore, the translation of "Ichkari" without taking into account all the cultural features leads to a violation of the harmony of the national world of the work. Let's analyze the translations of this word used for the first time in the pages of the work:

Example:

In original:

Ichkari

Translation versions:

1. *inner courtyard, the ichkari* (ichkari – the inner, female part of the ouse, strictly off-limits to strangers)*
2. *ichkari* (internal part of the house) courtyard.*
3. *The Ich Kari* (Inner yards, the actual family living area. The deeper into the housing complex one ventured, the more intimate the setting, e.g., the women holding the innermost sanctum of a man`s home. As a general guide, the outer walls of a man`s home would be tall enough so that a man on horseback could not look into the residence.)*

Hence, all three translators used transcription and commentary in this situation to explain that the word is a specific concept. Only a second interpreter would be more appropriate if he gave a broader interpretation (see first and third translations). A reader of a translation who is acquainted with the meaning of a particular word will be able to correctly accept the associations associated with it in later places, and even when the word is used interchangeably with other alternatives in the target language, these associations remain in his imagination. Below we can see that the concept of "ichkari" is given in translations with various alternatives:

Example:

In original:

A) *To`ybekaichkaribilantashqarig`ayuguribdasturxoniyangilar, choy tashiredi.*

Translation versions:

1. *Toibeka scurried between the male and **female parts** of the house, swapping dishes and fetching the tea.*
2. *Toybeka was dashing around male and **female parts** of the house, changing the dishes and making the tea or laying the table for them.*
3. *Toibekamoved quicklybetween the male and **female rooms**, serving refreshments, changing the tablecloth, and handing tea to the guests.*

In original:

B) *Shu gapdan keyin qutidor mehmonlarni qoldirib **ichkariga** kirdi.*

1. *After these words, leaving the guests in mehman khana, Kutidor headed to the **ichkari**.*
2. *After these words, leaving the guests in the living room Qutidor left the room and went **inside**.*
3. *After these words, Qutidor left the MehmonKhana, entering **the Ich Kari**.*

There are a number of other rituals and ceremonies in the novel, which each translator relied on in his own way in translating them into the translated text, and was able to reflect the linguistic and cultural features of specific concepts in the translation.

As a skilled writer, the author uses such human and situational names in the work that the ability to understand and reflect them in translation is a sign of the realization of the author's artistic idea. The nation's number one distinctive words are these famous horses, of course, whether or not to translate them depends on the requirement of a particular context. In the following contexts, anthroponyms require additional interpretation in translation, and in all three translation variants this task is considered fulfilled:

Example:

In original:

The seventh letter was delivered to the people and the baby was named "Yodgorbek".

Translation versions:

1. *On the seventh day the hatmikiran was arranged– the traditional memorial service with reading from the Koran. Pilaf was offered. And so the baby was named "**Yadgar**"* (***means memory or remembrance**).*
2. *On the seventh day the Koran was recited and pilaf was served to all people around, in her memory, accordingly the child was named **Yodgor-bek*** (***Yodgor means memory**)*
3. *On the seventh day a Quranic prayer was recited; plov was served, and on this occasion the baby was given the name **Yodgorbek*** (***detailed description of giving the babies names**)*

Example:

In original:

***Kumushemas, Tuproqbibiyo**zdim.*

Translation versions:

1. *These words are not penned by your **Kumush**, your previous "**silver one**" but by **Tuprak-bibi**,* a woman trampled in the mud, a woman discarded. (**Tuprak-bibi*** - from **tuprak meaning trampled in mud**)*
2. ***Not Kumush** writes to you, but the **defamed, abandoned wife**.*
3. *This letter was not written by **Kumush** "**The silver one**", but by **an abandoned wife, covered in mud**.*

There are also situational song titles in the work, which serve a specific artistic purpose - to express the mood of the protagonists. The translation of song names can also serve to express this artistic purpose in the translation in the following cases:

"O'rtoqlar" is the name of a tune used to invite friends to dance at a girls' party.

"Ifor" is a song based on Gulsinbibi's delicate dance moves.

"Yig'larman" is a song about Silver Bride's depressed mood at the girls' party.

The translation options for these names are as follows:

"O'rtoqlar" - "Friends", "O'rtoqlar (Friends)", "Ortaklar" * (Friends or companions).

"Ifor" - "Ifor" "Ufor" * (Rhythm of string), "Ifor" * (Traditional Central Asian folk song dealing with passion in love).

"Yig'larman" - "Yig'larman - I weep", "Yig'larman (I'll cry)"

As can be seen from the translations, in most cases the names of the songs are given in the form of a transcription, and then its meaning is revealed, thus revealing the communicative purpose of the songs in preserving the national form and their use in the novel.

According to the observations and the results of analysis the following conclusions can be drawn:

1. In modern linguistics and translation studies, attention is drawn to the problem of how national culture and spirituality are reflected in linguistic units. This trend is related to the desire to look at the concept of national culture as a specific form of language and social integrity. Accordingly, language emerges as a means of expressing national culture, national mentality.
2. Linguocultural linguistic units as a comprehensive concept are directly related to the concepts of man, mind, society, activity. After all, if man, consciousness, and activity are the factors that create culture, language is the function of expressing, storing, and transmitting the product that is created. Language is an integral part and a weapon of culture, it is a spiritual being, a manifestation of culture, and embodies the special features of national mentality.
3. Culture lives and develops within linguistic expression. It is preserved in the specific words of the language today, in a more verbal form than in the past. Specific words are monuments of our national culture of the past and present.
4. Specific words determine the normative level of national communication in translations. The softer the expression and the greater the possibility of exposure, they have an advantage over other linguistic means. This is why translators' specific words attract more attention and increase their responsibility.
5. In the translations of the Uzbek national art, specific words have a special place in relation to other lexical units. Specific words in artistic speech also differ in the specificity of the speech of the author or characters.
6. Specific words in literary translations while national and ethical factors are a general pragmatic factor, a particular communication process is manifested as a specific pragmatic factor.
7. Particular attention is paid to the position of specific words in the text of literary translation. They depend on the level of the character, the degree to which he reflects the mental world of the nation to which he belongs, the spiritual and cultural level of the people, and, above all, on the skill of the writer and translator.
8. Specific linguistic lexical units in translations arise in connection with the quality of artistic speech in relation to its cognitive basis, verbal character, and pragmatic level.

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