

**PRINCIPLES OF REPRODUCING NATIONAL AND
CULTURAL COLOUR IN THE TRANSLATION OF LITERARY
WORKS**

U. Nortoeva, PhD student of
Andijan State Institute of foreign languages

Abstract. The study explores the theoretical and practical foundations for reproducing national and cultural colour in literary translation on the example of English and Uzbek fiction. Through comparative linguistic and cultural analysis of Jane Austen's 'Pride and Prejudice' and Abdulla Qodiriy's 'Bygone Days', the research defines strategies for preserving cultural identity, linguistic authenticity, and historical context in translation. The developed principles provide methodological guidance for translators seeking to balance linguistic equivalence and cultural adaptation while maintaining the artistic and aesthetic value of the original.

Keywords: national and cultural colour, realia, translation equivalence, cultural adaptation, linguoculturology, stylistic devices, Jane Austen, Abdulla Qodiriy.

Translation is not merely a linguistic act but a form of cultural mediation that transmits a nation's worldview, mentality, and traditions to another linguistic community. In literary translation, where language interacts with emotion, history, and aesthetics, the preservation of national and cultural colour becomes one of the most intricate challenges. The relevance of this research lies in the need to develop scientifically grounded principles for maintaining cultural authenticity and linguistic adequacy when translating literary texts between typologically and culturally distant languages, such as English and Uzbek. The study contributes to comparative literary studies and translation theory by proposing a model for reproducing national-specific elements - a model applicable to other linguistic pairs

as well. Modern translation studies increasingly view translation as a cross-cultural communication process in which the translator functions as a cultural mediator. Each word with a cultural component represents not just a linguistic sign but a fragment of a nation's worldview. Therefore, reproducing cultural colour requires both linguistic competence and cultural empathy.

The comparison of Austen's 'Pride and Prejudice' and Qodiriy's 'Bygone Days' shows how language mirrors cultural norms. Both authors encode social and moral values in their vocabulary and narrative tone, which translators must carefully adapt. Realia are divided into geographical, ethnographic, and social types. The analysis shows that transliteration, descriptive translation, calque, and contextual adaptation are effective strategies for maintaining authenticity. Principles for Reproducing Cultural Colour:

1. Familiarity with the author's worldview and style through reading, analysis, and contextual study.

2. Stylistic equivalence - finding functionally similar expressions to preserve the aesthetic and emotional tone.

3. Historical and geographical accuracy — avoiding factual distortions of time, place, or social structures.

4. Avoidance of redundant repetition unless it serves a stylistic purpose.

5. Cultural and contextual clarification — providing explanations for unfamiliar idioms, humour, or traditions.

Comparative Observations. In "Pride and Prejudice", stylistic devices such as hyperbole and antithesis reveal character psychology. In "Bygone Days", translating gestures of respect and hospitality demands context-sensitive reformulation to preserve cultural meaning. The study confirms that literary translation is a dynamic act of intercultural dialogue. The translator's task extends beyond linguistic conversion to recreating the cultural and emotional reality of the source text. The comparative analysis reveals that fidelity to national and cultural colour enriches the target text, enhances its artistic value, and fosters intercultural understanding. The proposed principles thus contribute to translation theory by offering a balanced

model of cultural adaptation and linguistic accuracy.

REFERENCES

1. Austen, J. *Pride and Prejudice*. London: Penguin Classics, 2003.
2. Qodiriy, A. *O'tkan kunlar (Bygone Days)*. Tashkent: G'afur G'ulom Publishing House, 2018.
3. Vlakhov, S., & Florin, S. *Непереводимое в переводе*. Москва: Международные отношения, 1980.
4. Fedorov, A.V. *Основы общей теории перевода*. Москва: Издательство литературы на иностранных языках, 1958.
5. To'xtasinov, I.M. (2017). *Bygone Days*. Tashkent: UzSWLU Press.
6. Reese, M. (2018). *Bygone Days*. Oxford: Oxford University Press.
7. Nortoyeva, O. M. (2025). The Reflection of National Spirit and Traditions in Translations of Abdulla Qodiriy's Novel *Bygone Days*. *Komparativistika (Comparative Studies)*, 1(5), 202–213.
8. Kovaleva, T.V. (2015). *Художественный перевод и личность переводчика*. Minsk: BSU Press.
9. Kaipbergenova, D.O. (2023). *Tilshunoslikda olamning lisoniy va konseptual manzarasi tushunchalari*. Proceedings of International Conference of Modern Science and Scientific Studies, 139–144.