

**TRANSLATION APPROACHES TO LINGUOCULTURAL UNITS
IN LITERARY TEXTS (IN THE EXAMPLE OF MARK TWAIN'S "THE
ADVENTURES OF TOM SAWYER")**

*Teacher of the Department of "Language Studies" of the Navoi Academic
Lyceum of the Ministry of Internal Affairs of the Republic of Uzbekistan*

Nosirova Khurshida Komil qizi

Abstract: *The transfer of linguocultural units in the process of translating from English into Uzbek in a literary text is an important theoretical and practical issue. These units are manifested through the people's emotional experiences, traditions, songs, cultural values, social and historical experiences, way of life, and the unique characteristics of the language. The Adventures of Tom Sawyer is an important literary text that fully reflects the life of American society in the 19th century and serves as an example of the connection between language and culture.*

Keywords: *linguoculture, linguocultural unit, translation approaches, literary translation, Mark Twain, literature, cultural adaptation, equivalence, adaptation, transcription, explanatory translation, Uzbek language.*

In the field of literary translation, the complete and accurate representation of linguocultural units is one of the most pressing issues today. Each work of art has its own culture, language, customs, and historical experience, which are expressed through linguistic and cultural units. Correctly communicating these cultural characteristics to a representative of another language and culture in the translation process requires great responsibility and a creative approach for the translator. In particular, the issue of conveying linguocultural units becomes very important in the process of translating Mark Twain's "The Adventures of Tom Sawyer" into Uzbek, which has become an inimitable example of world literature. Because every national color, custom, geographical or historical term, folk expression, lifestyle, and mentality in the work requires a correct and simple translation to deeply and

naturally immerse the Uzbek reader in the atmosphere of the novel. Therefore, the study of the theoretical foundations of translating linguocultural units and the analysis of practical experience occupy a special place in today's literary and translation studies. When translating such works, the function, semantic load, and cultural connotations of each linguocultural unit often go beyond the scope of traditional lexical or grammatical translation. For example, in Mark Twain's work, every word, phrase, term, joke, and custom, as well as descriptions of American nature, are integral parts of the linguocultural system. When translating them, a system of specific methods is formed, relying on alternative units present in the systemic structure and culture of the language. Several key issues are raised in approaches to the translation of linguocultural units. One of them is to find equivalent units, that is, to choose the expression that is closest to the one that already exists in the culture of the language being translated. In this case, the cultural word or phrase, national definition, or expression specific to the Uzbek language is conveyed through the original work. The necessary conditions are created for the content of the linguistic and cultural unit to be familiar to the Uzbek reader and for him to interpret it correctly [1].

Sometimes there is no radically different equivalent of a word or concept in a primitive language culture in a receptive language culture. At this time, it is important to deeply analyze linguistic and cultural differences, to reveal the conceptual basis. When a translator cannot find an exact equivalent, they use a suitable explanation - the explanatory translation method. This approach is especially widely used in the translation of historical names, national dishes, geographical terms, and cultural symbols. Another of the separate priority approaches is adaptation or adaptation. While maintaining the main meaning or content, an image, phrase, or simile that is close to the Uzbek reader's mentality and thinking and is cautious is chosen. This method is used more often in the translation of phraseological units, folklore elements, irony, and subtleties. In Uzbek, the national spirit and cultural environment are preserved by including similar folk sayings, proverbs, and parables, and wise sayings. Real units are more often

conveyed through transliteration and transcription. Proper nouns, toponyms, geographical and ethnographic names, and names of national costumes are adapted to the sound system of the Uzbek language and written in a way that is close to the original. This approach, mastering new terms and words, also plays an important role in enriching the Uzbek language. Occasionally, linguocultural units are translated by simplification. In this case, the most common or simple expression is chosen, taking into account the fact that the work does not have an exact equivalent of a word or phrase from a foreign culture, which is foreign to the Uzbek reader. A disadvantage of this method is that some cultural aspects may be incomprehensible or at risk of disappearing [2].

In this process, the translator analyzes the symbolic meaning, function, and emotional connotation of each linguocultural unit in context with subtle intuition and knowledge. In the work, he tries to convey as accurately as possible the subtle moods of the people's psyche, the monuments of society, the way of life, moral principles, and the unique shades of oral speech in dialogues. Because a work of art is not a simple narrative of an event, but a complex system that reflects many layers of cultural and linguistic levels. Mark Twain's work in the original language of world literature depicts the events of life behind the thick veil of language and culture in a broad, lively, and vivid picture. He creates psychosensory systems characteristic of American culture in every detail, image, word, and phrase. The main pain encountered in the process of expressing this system in the Uzbek language, communicating each unit without violating its fundamental content and symbolism is the inherent differences of language and culture, that is, the absence in the Uzbek language of such an equivalence of nature, mentality, traditions. Translation, on the other hand, serves as a bridge between these unique linguistic and cultural differences in the reader's mind. A deep study of linguocultural units, adapting each work to the cultural environment, and choosing an equivalent requires a high level of language knowledge, historical and social knowledge, and communication culture. A translator must study the cultural, social, and historical background of the literary text, the language of each social class, profession, event, and even local

dialects [3].

Linguocultural units are found in different looks in different styles and genres. For example, depending on the context, the tone of speech, emotional height, irony, humor, symbolic and religious meanings are in full swing. Each of them is translated step by step, taking into account the main, seemingly insignificant meanings of each detail. In such cases, the translator approaches the task with consistency, respect for culture, and sensitivity. Linguocultural units play an important role in the artistic text in expressing the people's intensity, values, occupations, traditions, and events. Through these units, the worldview, mentality, moral attitudes, life experience, and spiritual and moral values of the people are reflected. Therefore, finding the equivalent of linguocultural units in the translation process, communicating each in a free or explanatory way to the Uzbek language is not just a simple language change, it is the revitalization, resurrection of the people's psyche, philosophy of life, thinking in modern Uzbek [4].

Translators often combine optional lines in the delivery of such units through definition and simplification, adaptation, and explanation, creating a new, concise structure. In this way, the overall content, style, and artistic tone of the work are preserved. This, in turn, increases the aesthetic, cultural, and communicative value of the work of art. The correct, modern and convenient interpretation of linguocultural units in translation into Uzbek is perfectly carried out only by a skilled translator, a literary critic with high knowledge and qualifications. He studies in depth the theoretical and practical, semantic and pragmatic, mental and emotional aspects of each word and phrase, creating a state of wakefulness with his skills. The practical result is that in the translation of a work of art, the interpretation of linguocultural units is a delicate and responsible process, it is important to be the right bridge between language and culture, to open reality with new facets, to turn Foreign novels into a truly vital and interesting reality for each people, their modern reader [5].

When translating linguocultural units, by fully reflecting the modern literary style, folk values, and culture, the Uzbek reader is introduced to new cultural

moments, a new language, and a new perspective. Making this process even more perfect is one of the modern tasks facing every translator and scientist. The analysis and approaches presented in the article reveal the importance of linguocultural units in translation, their practical aspects, main methods, and their role in modern literature, using the example of the work "The Adventures of Tom Sawyer". The analysis of linguocultural units and their creative presentation in the context of modern Uzbek language and culture is also of great importance in deepening international literary relations [6].

Conclusion:

In conclusion, it is worth saying that translating linguocultural units in a work of art is the art of understanding language and culture, understanding the mentality and social characteristics of a people, and conveying it in the closest possible way to reality, without simplifying or distorting it. Translating each work requires a deep knowledge, respect for culture, attention to expression and detail, and a thoughtful and creative approach from a skilled translator. Only in this way can the artistic and spiritual richness, charm, and unique tone of the work reach the Uzbek reader consistently and clearly.

References:

1. Ҳасанова, З. Лингвомаданий бирликларнинг таржимада ифодаланиши. – Самарқанд, 2022.
2. Mark Twen. "Tom Soyerning sarguzashtlari." Tarjima asari. – Toshkent, 2021.
3. Комиссаров В.Н. Теория перевода. Лингвистика и культура. – Москва, 1999.
4. Nida, E. Toward a Science of Translating. – Leiden, 1964.
5. Baker, Mona. In Other Words: A Coursebook on Translation. – London, 2011.
6. Каримов, А. Бадиий асарларнинг таржимаси ва маданий блоклар. – Тошкент, 2020.
7. Вахидова, Г.М. Лингвистик ва маданий бирликлар таржимаси. – Тошкент, 2017.
8. Чориев, А. Тил ва маданият: тадқиқот ва таржима муаммолари. – Самарқанд, 2018.