

## CROSS-CULTURAL FEATURES OF LINGUISTIC UNITS EXPRESSING TIME AND SPACE RELATIONS IN ENGLISH AND UZBEK LANGUAGES

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### **Abstract**

This article explores the linguistic and stylistic complexities of translating literary texts from English into Uzbek, with a particular focus on the expression of temporality and locativity. It emphasizes the vital role of translation in enriching national literatures and expanding cultural and intellectual horizons. Through comparative typological analysis, the study identifies the paradigmatic and syntagmatic transformations that occur during the translation process, highlighting how grammatical structures, stylistic devices, and cultural nuances influence the representation of time and space in both languages.

**Key words:** *literary translation, temporality, locativity, comparative typology, grammatical transformation, syntagmatic relations, paradigmatic changes, translation theory, intercultural communication, linguistic analysis, Uzbek language, English language*

Examples from contemporary English literature are examined to demonstrate how prepositional phrases, gerunds, and temporal clauses are rendered into Uzbek using adverbial participles, case markers, and complex syntactic constructions. The analysis reveals that translation is not merely a linguistic transfer but a creative reinterpretation, where the translator acts as a cultural mediator, preserving the author's intent while adapting the work to the target language's stylistic and grammatical norms. The article concludes that literary translation represents a dynamic and evolving art form that bridges linguistic and cultural divides, offering readers access to diverse worldviews and experiences.

For the enrichment of any language's literary or scientific resources, not only the national literature of the respective people but also the translated versions of works created in other languages play an invaluable role. The enrichment of literature through translation represents a new artistic treasure attained through the transfer of words, phrases, ideas, and concepts from one language to another.

In the artistic discourse of the languages being compared, temporality and locativity are expressed through diverse linguistic elements using various means. As a result, noticeable changes may occur in translation. In scientific perspectives on the translation of a literary work, it has been defined as a “secondary truth that reflects the main truth perceived by the author,” indicating that it is a content-based creation and, essentially, two separate literary products. This implies that literary translation serves as a faithful re-expression of the author's style and artistic intent. It allows the deep meaning of the literary text and the uniqueness of the author to be conveyed to readers of different languages and cultures. In comparative typological grammar, to analyze the system of the compared languages, one must first identify general categories. At the same time, both surface and deep analysis processes must be successfully carried out.

The paradigmatic and syntagmatic shifts occurring at both language levels during the expression of locativity and temporality, as mentioned above, are also evident in the translation process between two non-cognate language systems.

*On arriving at the station, he went to the information desk.*

In the translation of this unit, the Uzbek grammatical form of the temporal adverbial participle “-gach” can be used.

For example: “*Bekatga yetib kelgach, ma'lumot burchagiga bordi.*”

*While reading the book I came across a number of interesting expressions.*

“*Kitobni o'qiyotganimda, juda ko'p iboralarga duch keldim.*”

If we analyze this sentence in Uzbek, we can see that it is expressed in the form of a gerund + temporal case.

By asking the question “when?” or replacing it with temporal adverbs such as “then” or “now”, we can prove that the gerund in the sentence serves a temporal

function.

*When did I come across a number of interesting expressions?* – I came across a number of interesting expressions.

*When did he hand all the documents to our legal adviser?* – He handed all the documents to our legal adviser.

These examples show that the prepositional gerunds in the sentences function as temporal lexemes, which can be identified through transformation using the question “when?” or substitution with temporal adverbs like “then.” At the same time, when translated into Uzbek, these temporal lexemes generate complex temporal syntactic structures, often comprising two or more elements.

During the surface-level analysis of translating English sentences into Uzbek, we observe differing methods of expressing temporality and locativity:

Prepositions expressing locative and temporal semantics are mainly translated into Uzbek using noun + case forms. While these syntactic units are typically placed after the verb or at the beginning of the sentence in English, in Uzbek they usually precede the associated verb.

*On the way, they might even meet up with a black man or two.*

[Jonassan J. The Hundred-Year-Old Man Who Climbed Out of the Window and Disappeared, 2015, p.71]

– *Ular hattoki yo'lda bir yoki ikki qora tanli odam bilan uchrashishlari mumkin.*

However, these prepositions are not always translated using noun + case structures in Uzbek. Sometimes, this function is assigned to a postposition:

*Marshall Meretskov and his aide continued their way toward Pyongyang.*

[Jonassan J. The Hundred-Year-Old Man Who Climbed Out of the Window and Disappeared, 2015, p.269]

– *Marshall Meretskov va uning yordamchisi Pyongyang tomonga yo'llarini davom ettirishdi.*

*We walked back through the gardens to the main hotel.*

[Kinsella S. Shopaholic Sister, 2004, p.25]

– *Bosh mehmonxonaga bog'lar orqali qaytdik.*

*I felt ridiculously shy, hovering by the door.*

[Kinsella S. Shopaholic Sister, 2004, p.73]

– *Eshik oldida turib o'zimni ahmaqona uyatchang his qildim.*

In some sentences, locative and temporal indicators may be omitted, and their syntactic function is implicitly carried by the accompanying lexeme. However, when translated into Uzbek, the omitted elements are naturally restored.

In literature, artistic genres have their own themes, expressive capabilities, and stylistic methods. Since each literary content requires a unique approach, this must also be taken into account during the translation process. Therefore, it can be said that the translation of literary works becomes a new form of creativity—one that moves from language to language and from culture to culture, forming a dynamic process.

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