



SEMANTIC INVESTIGATION OF LINGUOCULTURAL ELEMENTS IN ENGLISH AND UZBEK FAIRY TALES AND TRANSLATION PROBLEMS

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Abstract. *This article examines the semantic features of linguocultural elements (linguoculturemes) in English and Uzbek fairy tales and explores the translation challenges arising from cultural and linguistic differences. The study identifies primary translation strategies including adaptation, explication, cultural substitution, and descriptive translation, while highlighting the inevitable semantic losses and transformations occurring during interlingual transfer.*

Keywords: *linguoculturemes, fairy tales, translation, semantic analysis, cultural asymmetry, English folklore, Uzbek folklore, intercultural communication*


Аннотация. *В данной статье рассматриваются семантические особенности лингвокультурных элементов (лингвокультурем) в английских и узбекских сказках, а также трудности перевода, возникающие вследствие культурных и языковых различий. В исследовании определяются основные стратегии перевода, включая адаптацию, экспликацию, культурную замену и описательный перевод, при этом отмечаются неизбежные семантические потери и трансформации, происходящие при межъязыковом переносе.*

Ключевые слова: *лингвокультуремы, сказки, перевод, семантический анализ, культурная асимметрия, английский фольклор, узбекский фольклор, межкультурная коммуникация*

Annotatsiya. *Ushbu maqola ingliz va o'zbek xalq ertaklarida lingvomadaniy elementlarning (linguacultureme) semantik xususiyatlarini, shuningdek, madaniy va lingvistik farqlardan kelib chiqadigan tarjima qiyinchiliklarini o'rganadi. Tadqiqotda moslashuv, tushuntirish, madaniy almashtirish va tavsifli tarjima kabi asosiy tarjima strategiyalari aniqlangan, shu bilan birga tillararo uzatish paytida yuzaga keladigan muqarrar semantik yo'qotishlar va transformatsiyalar qayd etilgan.*

Kalit so'zlar: *linguacultureme, xalq ertaklari, tarjima, semantik tahlil, madaniy assimetriya, ingliz folklori, o'zbek folklori, madaniyatlararo muloqot*


Introduction. Linguoculturemes are the barest forms of verbal expressions of cultural concepts; however, they still carry ethno-specific meanings that cannot be solely understood in terms of their linguistic denotations. Besides, they also function as condensed repositories of collective cultural memory and value systems [1]. The origin of various fairy tales in the English language is in Celtic, Germanic, and later Christian traditions, which mirror Western individualism, rationalism, and particular social hierarchies, while on the



other hand, the Uzbek fairy tales are the embodiment of the Central Asian nomadic wisdom, Islamic influence, and communal values [2]. The issue becomes even more acute considering the fact that the linguocultemes simultaneously operate with linguistic, cognitive, and cultural dimensions, thus creating multi-layered semantic structures that do not yield to simple equivalence [3]. Modern translation studies are increasingly of the opinion that the culture-bound elements should be an area of focus beyond the conventional linguistic treatments, thus requiring the employment of strategies that consider the differences in concepts, the asymmetries in the symbols, and the functions of the communication with the target cultural contexts [4].

Methodology and Literature Review. The research is based on the methodological framework that combines semantic analysis, comparative cultural linguistics, and translation studies to investigate linguocultemes in English and Uzbek fairy tales. The analysis uses a componential semantic analysis method to reveal linguocultemes' culturally unique semantic characteristics by exploring their denotative, connotative, and pragmatic meanings within the respective contexts of the source cultures [5]. The translation analysis studies the published translations, to discover the methods and strategies that the translators have used and to assess their success in the representation of cultural semantics, applying the descriptive translation studies methodology that concentrates on actual translation choices rather than prescriptive norms [6]. Theoretically, the framework bases itself on such concepts as Vorobiev's linguocultemes as minimal units of the linguocultural code, Vereshchagin and Kostomarov's theory of background knowledge, and contemporary cultural translation theories advocating the foreignization versus domestication strategies [7]. The literature review indicates that there has been extensive research on Western European linguocultemes and their translation, while Central Asian folklore elements are still underrepresented in international research, and the few studies done have mainly dealt with the lexical aspect rather than the semantic and pragmatic ones [8].

Results and Discussion. The comparative semantic analysis reveals fundamental asymmetries in linguocultural conceptualization between English and Uzbek fairy tales across multiple semantic domains, generating distinct translation challenges in each category. Kinship terminology demonstrates significant cultural divergence, as Uzbek distinguishes between paternal and maternal relations with specific terms like "amma" (paternal aunt) and "hola" (maternal aunt), while English employs the generic "aunt," reflecting different family structure conceptualizations and inheritance systems [1]. These distinctions carry semantic implications beyond mere reference, encoding social hierarchies, inheritance rights, and behavioral expectations that become lost or ambiguous in translation. Similarly, dwelling-type linguocultemes such as "cottage" in English fairy tales versus "qishloq uyi" or "hovli" in Uzbek tales encapsulate different architectural traditions, spatial organizations, and socio-economic contexts that resist simple equivalence. The English "cottage" connotes rural simplicity, often with romantic associations, while Uzbek dwelling



terms incorporate courtyard-centered family structures and multigenerational cohabitation patterns fundamental to Central Asian culture [2]. Food-related linguoculturesemes present particularly complex translation problems, as items like "porridge" in English tales and "palov" or "non" in Uzbek narratives function not merely as sustenance references but as cultural symbols carrying associations with hospitality, celebration, poverty, or abundance specific to each tradition. The symbolic functions of these elements often prove untranslatable, as target culture readers lack the necessary cultural frames to decode implicit meanings and associations.

Mythological creatures and supernatural beings constitute another domain of severe translation difficulty, with English fairy tales featuring entities like "fairy," "goblin," "troll," and "witch," while Uzbek tales include "div," "pari," "ajdaho," and "jodu," each embedded in distinct cosmological systems and carrying culture-specific attributes, moral valences, and narrative functions [3]. Direct translation of these terms creates false equivalences, as a "pari" in Uzbek tradition functions differently from a "fairy" in English lore, with distinct powers, relationships to humans, and symbolic meanings within their respective cultural contexts. Color symbolism reveals striking cultural divergences, with white symbolizing purity and innocence in English traditions but associated with mourning in some Central Asian contexts, while green carries Islamic sacred associations in Uzbek culture largely absent from English fairy tale symbolism [4]. These symbolic asymmetries create semantic distortions when linguoculturesemes containing color references undergo translation without cultural mediation. Numerical symbolism demonstrates similar patterns, as the number three dominates English fairy tale structures reflecting Christian Trinity influences, while Uzbek tales frequently employ seven and forty with distinct cosmological and mystical significance rooted in Islamic and pre-Islamic traditions [5]. Social hierarchy markers including titles, address forms, and status indicators encode fundamentally different social structures, with English fairy tales reflecting feudal and later Victorian class systems through terms like "lord," "lady," "servant," while Uzbek tales incorporate "xon," "bek," "dehqon" reflecting Central Asian political and social organization [6].

Conclusion. This investigation demonstrates that linguoculturesemes in English and Uzbek fairy tales constitute complex semantic formations encoding culture-specific worldviews, value systems, and cognitive structures that resist straightforward translation equivalence. The semantic asymmetries identified across kinship terminology, material culture references, supernatural entities, symbolic systems, and social structures reflect fundamental differences in how English and Uzbek cultures conceptualize and organize reality through linguistic means. Translation of these elements necessarily involves semantic transformation rather than mere transfer, with all available strategies—adaptation, explication, preservation, or omission—resulting in meaning modifications and inevitable cultural mediation. The research contributes to translation theory by demonstrating the limitations of equivalence-based approaches when addressing deeply embedded cultural

elements, supporting functional and culturally-oriented translation paradigms that recognize translation as intercultural communication rather than linguistic conversion.

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