


Mutual Translation Of Abstract Nouns In Russian And Uzbek Literary Texts

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Abstract: This article examines the issues of mutual translation of abstract nouns in Russian and Uzbek literary texts from the perspectives of linguistics and translation studies. The semantic characteristics of abstract concepts, their national and cultural specificity, as well as their functional and stylistic roles in literary discourse are analyzed. The study identifies lexical, semantic, and pragmatic difficulties that arise in the process of translating abstract nouns from Russian into Uzbek and vice versa. Particular attention is paid to the problems of equivalence, adequacy, and contextual dependence in translation. The results of the research contribute to the further development of the theory of literary translation and contrastive linguistics.

Keywords: Abstract nouns, literary translation, Russian and Uzbek languages, semantic equivalence, national and cultural specificity.

Introduction: One of the significant scholarly issues in modern linguistics and translation studies is the comparative analysis of literary texts, particularly the process of translation and the representation of abstract concepts across different languages. Abstract nouns are fundamental linguistic units that express human thought, emotions, moral values, and worldview, possessing unique semantic and pragmatic features in each language and culture. Therefore, the translation of such units in literary texts is not limited to simple lexical substitution but requires extensive contextual and cultural analysis.

Since Russian and Uzbek belong to different typological language systems, there are substantial differences in the formation, usage, and semantic scope of abstract nouns. In literary discourse, abstract nouns are often used with symbolic, metaphorical, and emotional connotations, which raises issues of equivalence and adequacy in translation. The aim of this study is to identify and scientifically analyze these problems.

METHODOLOGY

The research employs a comprehensive and interdisciplinary approach. The following methods were used:

1. **Comparative-analytical method** – to compare abstract nouns found in Russian and Uzbek literary texts and determine the degree of their semantic correspondence;
2. **Semantic analysis** – to identify dictionary and contextual meanings of abstract nouns;
3. **Contextual analysis** – to determine the functional and stylistic role of abstract units in literary texts;
4. **Translation-oriented approach** – to evaluate translation variants based on the criteria of equivalence, adequacy, and pragmatic compatibility;
5. **Descriptive method** – for the systematic description of the identified linguistic phenomena.

Works of Russian and Uzbek literature and examples of their translations were used as empirical material.

RESULTS AND DISCUSSION

The results of the study show that abstract nouns used in Russian and Uzbek literary texts often lack full lexical equivalents. In such cases, translators apply various strategies, including generalization, specification, annotated translation, or expression through semantically closed units. The national and cultural factor plays a decisive role, especially in translating

abstract nouns denoting moral, philosophical, and emotional concepts.

The analysis also reveals that certain abstract nouns undergo semantic shifts in translation, manifested in the expansion or narrowing of meaning. This phenomenon is обусловлено, on the one hand, by interlingual discrepancies, and on the other hand, by the author's style and the requirements of the literary context. The findings confirm that successful translation of abstract nouns depends not only on lexical correspondence but also on preserving the overall meaning and aesthetic effect of the literary text.

In the context of active development of intercultural communication and the expansion of translation practices, the problem of translating literary texts between typologically different languages has become particularly relevant. One of the most challenging aspects of literary translation is the rendering of abstract nouns, as they reflect not only linguistic but also cultural and worldview-specific characteristics of a people.

The mutual translation of abstract nouns in Russian and Uzbek literary texts requires deep linguistic, semantic, and cultural analysis. Abstract nouns represent lexical units denoting abstract concepts, states, emotions, qualities, processes, and moral-ethical categories. Words such as freedom, happiness, conscience, fate, and hope have a universal character on the one hand, yet are filled with nationally specific content depending on cultural tradition and context of use on the other. This dual nature causes significant difficulties related to equivalence and adequacy in translation.

Russian and Uzbek differ considerably in their grammatical structure and means of expressing abstract meanings. Russian, as a fusional language, widely uses derivational suffixes to form abstract nouns (-ость, -ие, -ство, etc.). Uzbek, belonging to the agglutinative language type, most often expresses abstract meanings through suffixes (-lik, -chilik, -sizlik) as well as analytic constructions. These typological differences directly affect the translation of literary texts [1, p. 240].

Abstract nouns occupy a special place in literary discourse, where they often perform not only a nominative but also an imagery and symbolic function. In literary texts, an abstract noun may become a carrier of the author's idea, emotional tension, and philosophical subtext. For example, the concepts fate, life, and faith in Russian texts and their Uzbek equivalents taqdir, hayot, and e'tiqod do not always coincide in semantic scope and associative fields.

In the process of mutual translation of abstract nouns between Russian and Uzbek, translators face several

major problems. First, there is the problem of incomplete lexical equivalence, when the target language lacks a word fully corresponding in meaning to the source unit. In such cases, a semantically close word or a descriptive translation is used. Second, semantic shift may occur, whereby the meaning of an abstract noun expands or narrows under the influence of context.

Equally important is the problem of cultural conditioning of abstract concepts. Many abstract nouns in literary texts carry cultural and national connotations. For instance, the Russian word душа (soul) and the Uzbek qalb are often considered equivalents; however, their figurative content and frequency of use in literary texts differ. In Russian literary consciousness, душа is closely connected with religious and philosophical traditions, whereas in Uzbek culture qalb is more often associated with a person's inner world and moral qualities.

The analysis of literary texts and their translations allows us to identify several key translation strategies used in rendering abstract nouns:

1. **Direct equivalent translation**, when a stable correspondence exists in the target language;
2. **Lexical substitution** based on semantic proximity;
3. **Descriptive translation**, used when a direct equivalent is absent;
4. **Contextual adaptation**, which helps preserve the artistic effect of the original text [5, p. 56].

It should be emphasized that in literary translation, priority is often given not to formal accuracy but to preserving the aesthetic and emotional impact of the text. Therefore, translators may deliberately deviate from literal correspondence, choosing expressive means that best convey the author's intent. This is especially characteristic of translating philosophically and emotionally charged abstract nouns.

The results demonstrate that the mutual translation of abstract nouns in Russian and Uzbek literary texts is a complex, multi-level process. It requires from the translator not only a high level of linguistic competence but also deep knowledge of cultural traditions, artistic thinking, and the national worldview of both peoples. Successful translation is possible only when semantic, pragmatic, and stylistic factors are taken into account.

Thus, the analysis of abstract noun translation confirms that these lexical units play a key role in shaping the meaning of a literary text. Their adequate rendering contributes to preserving the artistic integrity of a work and ensures full perception of the text by the reader in the target language. The study contributes to the development of contrastive linguistics and literary

translation theory and may be applied in practical translation activities and in teaching philological disciplines [8, p. 441].

CONCLUSION

The study shows that the mutual translation of abstract nouns used in Russian and Uzbek literary texts is a complex and multifaceted linguistic process. Abstract concepts are directly connected not only with the lexical layer of the language system but also with national thinking, cultural values, and aesthetic perceptions, which require profound semantic and pragmatic analysis in translation.

The findings confirm that abstract nouns in Russian and Uzbek often lack exact equivalents, leading to semantic shifts, expansion, or narrowing of meaning during translation. Moreover, due to the strong symbolic and emotional functions of abstract nouns in literary discourse, relying solely on dictionary correspondence is insufficient. Translators must choose appropriate translation strategies while considering the overall content of the work, the author's style, and the national and cultural context.

The translation methods identified in the study—equivalent translation, semantic approximation, annotated translation, and contextual adaptation—play a crucial role in preserving the aesthetic impact of literary texts. In conclusion, the mutual translation of abstract nouns reveals linguistic and cultural differences between Russian and Uzbek and enriches the theory of contrastive linguistics and literary translation. The research results have practical value for translators, philological researchers, and higher education institutions and serve as a methodological basis for further studies in this field.

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