

## LINGUISTIC AND CULTURAL SPECIFICS OF LITERARY WORKS AND METHODS OF CONVEYING THEM IN TRANSLATION

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**Annotation.** *The article is devoted to the study of the linguocultural specifics of literary works and the methods of their transmission in translation. It examines the influence of linguistic and cultural factors on text perception, as well as the main difficulties that translators face when adapting culturally marked vocabulary, dialectal speech, proverbs, symbols, and realities. Special attention is paid to the analysis of such approaches as transliteration, calquing, adaptation, and descriptive translation, which allow maintaining a balance between the accuracy of the original and the reader's accessibility of the text. Examples of translations of Mark Twain's works illustrate the complexity of working with the linguocultural code characteristic of 19th-century American literature.*

**Keywords:** *linguocultural specificity, translation, adaptation, dialects, cultural realities, works of art, linguistics, Mark Twain.*

A literary work is a complex text where linguistic and cultural codes are interwoven. It not only conveys the events and images created by the author but also serves as a reflection of the unique cultural environment in which this work emerged. Through the language of the literary work, the reader becomes acquainted with the traditions, worldview, social and historical reality of the people in whose language the text was written [1, p.13]. Linguistic features such as lexicon, grammar, stylistics are closely intertwined with cultural content, forming an inseparable unity that makes the work unique.

This article examines the main features of the linguocultural specificity of literary works, as well as the strategies and methods used to convey it in translation. Special attention is paid to the analysis of approaches to conveying cultural realities and features of the language of the original text that help the reader immerse themselves in the world of the work, even if it belongs to a different cultural tradition.

Linguocultural specificity is a unique combination of linguistic and cultural elements that reflects the national identity, worldview, and cultural characteristics of a particular people. It is formed under the influence of historical, social, geographical, and mental factors that find their expression in language [2, p.10]. In

the context of literary texts, linguocultural specificity represents a set of characteristics that make the work authentic and immerse the reader in the culture reflected in the text.

The translator's ability to convey not only the literal meaning of words and expressions but also their cultural context is of particular importance. For example, the translator needs to consider how certain elements affect the reader's perception of the text and what emotional or symbolic load they carry. Successful translation of linguocultural specifics involves preserving the original spirit of the work while maximizing adaptation to the cultural characteristics of the target audience [3, p.21].

The main methods of conveying linguocultural specificity in translation include calquing, transliteration, adaptation, the use of explanatory notes, and the search for functional and cultural equivalents.

Transliteration and transcription are used to convey proper names, geographical names, and other realities that do not have a direct equivalent in the target language. For example, when translating Mark Twain's works into Russian, transliteration was often used to convey American toponyms or personal names.

#### 1. Proper names:

Tom Sawyer → Том Со́йер

- Huckleberry Finn → Гекльберри Финн (sometimes shortened to Гек Финн in later translations).

- Becky Thatcher → Бекки Тэтчер

- Aunt Polly → Тётя Полли (the name is rendered almost verbatim, preserving the original form).

#### 2. Toponyms:

- Mississippi River → река Миссисипи (transliteration preserves the river's recognition).

- Jackson Island → остров Джэксон.

- Hannibal (the city that inspired the fictional city in the novel) → Ганнибал.

Calquing. This method involves the literal translation of the elements of the original text. However, it is not always suitable, as calques may be incomprehensible to the target audience. For example, the phrase "fence painting" in "The Adventures of Tom Sawyer" can be translated literally as "покраска забора," but a broader context may be needed to convey the meaning.

Descriptive translation. When culturally marked elements cannot be translated directly, descriptive translation is used. This allows you to preserve the meaning and explain to the reader what is meant. For example, the concept of "Thanksgiving" is often accompanied by an explanation, as there is no equivalent holiday in Russian-speaking culture.



Adaptation involves replacing elements of the original text with analogues from the culture of translation. This can be useful when original realities are difficult to perceive without additional explanations. For example, the dish "cornbread" can be adapted as "кукурузный хлеб," although it is not a traditional dish for Russian culture.

In the translations of Mark Twain's works, such as "The Adventures of Tom Sawyer," there are often elements that require a special approach. For example, the characters' dialectal speech presents a challenge for the translator. The original text is rich in southern dialects that convey the color of the speech of residents of small American towns of the 19th century [4, p.23]. In Russian translations, dialectal speech is often replaced with colloquial speech or simplified constructions to convey the colloquial style of the original. Thus, Geklberri Finn's phrase "I ain't got no money" can be translated as "У меня нету денег," where the colloquial "нету" conveys the casualness and colloquial nature of the character's speech.

Another example is the preservation of humor and wordplay. In Twain's works, humor is often based on tongue twisters and idioms that require not only language proficiency but also a creative approach from the translator to create a similar effect [5, p.9]. For example, in the scene where Tom Sawyer convinces his friends to paint the fence, his manipulation is perceived as a humorous reflection of a child's ingenuity. In translations, it is important to preserve the tone and emotional message of this scene, despite cultural differences.

Proverbs and sayings also play an important role in the text. Twain uses expressions like "A cat may look at a king," which in translation can be replaced with Russian equivalents, such as "И у кошки есть право взглянуть на короля," to preserve the meaning and cultural context. These examples demonstrate how the translator can successfully cope with the task of preserving linguocultural specificity by adapting the text for the reader of another culture, while maintaining its unique character.

The linguocultural specificity of literary works represents one of the most complex and, at the same time, captivating aspects of translation. Every literary text contains not only literary value but also a cultural code that allows for a deeper understanding of the national traditions, mentality, and worldview of the people who created the work [6, p.17]. The translator, working on translating such a text into another language, performs not only a technical but also a creative task: he must convey both the semantic and emotional, symbolic, and cultural features of the original.

The choice of translation strategy depends on how accurately and fully the reader can perceive the work, feel its atmosphere, understand jokes, appreciate



wordplay, and immerse themselves in the cultural realities underlying the text [7, p. 34]. Preserving dialectal features, realities, metaphors, proverbs, and other elements requires a deep knowledge of both the original and target languages, as well as a high level of creativity.

Thus, the linguocultural aspect of translation is a unique way of preserving and disseminating cultural heritage. It allows artistic works to be accessible to a wide audience without losing their original uniqueness. Such an approach emphasizes that translation is not only an art but also a bridge between cultures that contributes to mutual understanding and cultural enrichment.

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