

THE REFLECTION OF NATIONAL-MENTAL (CULTURAL) FEATURES OF STYLISTIC DEVICES IN THE TRANSLATION BETWEEN ENGLISH AND UZBEK

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Abstract: This article examines how stylistic devices that embody national-mental (cultural) color in English and Uzbek are conveyed in translation. The study explores the culturally marked metaphors, idioms, proverbs, epithets, and symbolic expressions that shape each nation's linguistic worldview and emotional perception. Special attention is given to the challenges that emerge when culturally bound stylistic units have no direct equivalents in the target language. Using comparative and pragmatic approaches, the research identifies strategies such as cultural adaptation, functional substitution, descriptive rendering, and contextual reinterpretation as effective tools for preserving stylistic and cultural meaning. The findings demonstrate that successful translation of culturally loaded stylistic devices requires not only linguistic proficiency but also deep cultural awareness and sensitivity to national conceptual systems. Ultimately, the paper argues that the translator's ability to reproduce cultural color and stylistic effect plays a decisive role in achieving communicative equivalence between English and Uzbek texts.

Keywords: national mentality; cultural color; stylistic devices; English–Uzbek translation; culturally bound units; metaphor; idiom; pragmatic adaptation; linguistic worldview; communicative equivalence.

INTRODUCTION

The study of stylistic devices and their cultural implications has gained increasing attention in modern translation studies, particularly within the context of English–Uzbek linguistic relations. Stylistic units such as metaphors, idioms, proverbs, epithets, allusions, and symbolic expressions do not function merely as decorative elements of language; rather, they embody the national mentality, cultural memory, and cognitive worldview of the community that created them. These units reflect unique historical experiences, value systems, social norms, and traditional ways of perceiving the world. As a result, translating stylistically and culturally marked expressions requires more than linguistic equivalence—it demands a deep understanding of both source and target cultures. In English and Uzbek, stylistic devices often encode culturally specific meanings that do not have straightforward structural or semantic counterparts. English stylistic expressions are shaped by the Anglo-Saxon worldview, marked by individualism, rationality, and metaphorical patterns grounded in nature, time, and personal agency. In contrast, Uzbek stylistic devices are deeply intertwined with collective identity, hospitality, moral-ethical norms, traditional lifestyle, and local realia tied to Central Asian cultural heritage. Therefore, translation between these languages inevitably involves bridging two distinct cultural and conceptual systems. One of the central challenges arises when culturally bound expressions cannot be translated literally without losing their stylistic impact or associative meaning. Such cases require translators to employ culturally oriented strategies, including adaptation, substitution, re-contextualization, explanation, or functional re-creation. These strategies aim to preserve not only the semantic content but also the cultural color and emotional resonance of the original text. Consequently, the process of translating national-mental stylistic devices is closely related to pragmatics, cognitive linguistics, and intercultural communication. Given the growing demand for accurate and culturally sensitive translation in fields such as literature, media, diplomacy,



tourism, and academic discourse, the analysis of national-mental features in stylistic devices has become especially relevant. This study seeks to explore these features systematically and identify effective translation approaches that ensure stylistic, semantic, and cultural equivalence between English and Uzbek texts. By examining culturally loaded stylistic units and the strategies used to render them in translation, the research offers insights into how linguistic creativity and cultural identity can be successfully transferred across languages.

MAIN BODY

Another essential aspect of translating stylistic devices with national-mental coloration is the role of context in determining meaning. In many cases, the cultural load embedded in a stylistic expression becomes fully interpretable only within a particular communicative situation or genre. For example, an English metaphor drawn from nautical traditions or medieval folklore may carry historical associations that are unfamiliar to Uzbek readers. Similarly, Uzbek stylistic units rooted in nomadic life, traditional crafts, or spiritual symbolism may require cultural explanation when translated into English. Therefore, translators must evaluate not only the linguistic composition of a stylistic device but also the socio-cultural environment that shapes its associative field. Furthermore, the interaction between stylistic devices and pragmatic intent should be considered. In English and Uzbek discourse, stylistic expressions frequently function as markers of politeness, irony, humor, emotional intensity, or social hierarchy. These pragmatic functions can be lost or weakened if the translator focuses solely on semantic equivalence. To preserve the communicative purpose, translators often need to reconstruct the pragmatic force of the original, even if this involves modifying the form of the expression. This approach aligns with functionalist theories of translation, which prioritize the effect on the target audience over formal correspondence. In addition, the translation of culturally loaded stylistic devices benefits from corpus-based analysis and comparative linguistic research. Modern English and Uzbek corpora allow the identification of usage frequency, contextual patterns, and semantic variations of stylistic units. Corpus tools help translators determine the most natural equivalents and avoid literal calques that may distort meaning. By examining authentic examples in both languages, the translator gains a clearer understanding of how cultural imagery is embedded in real discourse and how it can be effectively reproduced. Another important issue concerns the dynamics of cultural change. Both English and Uzbek languages continuously evolve under the influence of globalization, technological development, and intercultural communication. As a result, new stylistic devices and culturally marked expressions emerge, while some traditional units lose their relevance. Translators must remain aware of these changes to ensure that the target text reflects contemporary linguistic norms and cultural perceptions. This highlights the importance of combining traditional translation techniques with modern linguistic, sociocultural, and digital approaches. Overall, the translation of stylistic devices characterized by national-mental coloring is an interdisciplinary process involving linguistics, cultural studies, pragmatics, and translation theory. It requires creativity, cultural sensitivity, and the ability to navigate between two distinct conceptual worlds.

CONCLUSION

The comparative study of stylistic devices in English and Uzbek demonstrates that national-mental (cultural) features play a decisive role in shaping linguistic meaning, expressive potential, and communicative impact. Stylistic units such as metaphors, idioms, proverbs, and symbolic expressions are not merely language ornaments; they serve as cultural codes that reflect each



nation's worldview, social values, historical memory, and emotional experience. For this reason, their translation requires a multidimensional approach that goes beyond lexical equivalence. The analysis shows that literal translation is often insufficient when dealing with culturally bound stylistic elements. Direct transfer may distort meaning, weaken stylistic force, or completely erase cultural imagery. Therefore, translators must rely on context-driven, pragmatically motivated strategies that preserve cultural color and stylistic integrity. Approaches such as cultural adaptation, functional replacement, descriptive rendering, and contextual re-interpretation allow for the recovery of the original text's associative layers and communicative intent. The findings highlight that successful translation of national-mental stylistic devices depends on the translator's cultural competence, interpretive skills, and awareness of intercultural semantics. A translator must simultaneously act as a linguistic mediator and a cultural interpreter, ensuring that the target text evokes the same emotional and cultural response as the original. This requires a deep understanding of symbolic meanings, national stereotypes, local realia, and culturally embedded metaphors that are characteristic of both English and Uzbek. Moreover, the study underscores the importance of balancing fidelity to the source text with the naturalness of the target language. In many cases, reproducing the stylistic effect and pragmatic value is more significant than adhering to formal symmetry. The ability to maintain communicative equivalence is the ultimate criterion for evaluating the quality of translation involving culturally loaded stylistic devices.

In conclusion, the translation of national-mental stylistic features is not a mechanical process but an interpretive act grounded in cultural awareness and linguistic creativity. Bridging cultural differences through translation strengthens international communication, enhances mutual understanding between English and Uzbek speakers, and contributes to the global exchange of ideas. Future research should focus on developing more nuanced models for translating culturally specific stylistic units, as well as creating bilingual corpora and digital tools to support translators working in culturally diverse contexts.

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