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of Foreign Languages named after Ishoqkhon Ibrat[maxtumkuli@mail.ru](mailto:maxtumkuli@mail.ru)**LINGVO-CULTURAL CHARACTERISTICS OF SIMILES IN ARTISTIC  
TRANSLATION: ENGLISH AND UZBEK LANGUAGES**

**Annotation.** This article examines the complex nature of translating similes (comparisons) in artistic texts, specifically comparing examples from English and Uzbek languages, focusing on their deep-rooted lingvo-cultural characteristics. Similes are analyzed not only as linguistic devices but also as carriers of national worldviews, cultural stereotypes, and geographical associations specific to both cultures. The study outlines the main challenges faced by translators, including the absence of direct cultural equivalents, the loss of connotation during transfer, and the dilemma between preserving the source culture's exoticism (foreignization) and adapting to the target audience (domestication). Various translation strategies, such as finding a full equivalent, preserving the original form with annotation, and descriptive translation, are discussed to achieve both semantic accuracy and adequate aesthetic and cultural impact in the target language. The research underscores the necessity for the translator to act as a competent cross-cultural mediator between English and Uzbek linguistic contexts.

**Key words:** Artistic Translation, English Language, Uzbek Language, Simile, Lingvo-Cultural Characteristics, Connotation, Cultural Equivalent, Foreignization, Domestication, Translation Strategy, Cross-Cultural Mediation.

**ЛИНГВОКУЛЬТУРНЫЕ ОСОБЕННОСТИ СРАВНЕНИЙ В  
ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ: АНГЛИЙСКИЙ И УЗБЕКСКИЙ ЯЗЫКИ**

**Аннотация.** В данной статье рассматривается сложная природа перевода сравнений (аналогичных выражений) в художественных текстах, в частности, сравниваются примеры из английского и узбекского языков, с акцентом на их глубоко укоренившиеся лингвокультурные характеристики. Сравнения анализируются не только как лингвистические средства, но и как носители национальных мировоззрений, культурных стереотипов и географических ассоциаций, характерных для обеих культур. В исследовании обозначены основные проблемы, с которыми сталкиваются переводчики, включая отсутствие прямых культурных эквивалентов, потерю коннотации при переносе и дилемму между сохранением экзотизма исходной культуры (иностранизация) и адаптацией к целевой аудитории (одомашнивание). Обсуждаются различные стратегии перевода, такие как поиск полного эквивалента, сохранение оригинальной формы с аннотацией и описательный перевод, для достижения как семантической точности, так и адекватного эстетического и культурного воздействия на целевом языке. Исследование подчеркивает необходимость для переводчика выступать в качестве компетентного межкультурного посредника между английским и узбекским языковыми контекстами.

**Ключевые слова:** художественный перевод, английский язык, узбекский язык, сравнение, лингвокультурные особенности, коннотация, культурный эквивалент, форенизация, доместикация, стратегия перевода, межкультурное посредничество.

**BADIY TARJIMADA O'XSHATISHLARNING LINGVO-MADANIY  
XUSUSIYATLARI: INGLIZ VA O'ZBEK TILLARI**

**Annotatsiya.** Ushbu maqolada badiiy matnlardagi o'xshatishlar (taqqoslashlar) tarjimasining murakkab tabiati ko'rib chiqiladi, xususan, ingliz va o'zbek tillaridan olingan misollar qiyoslanadi, ularning chuqur ildiz otgan lingvo-madaniy xususiyatlariga e'tibor

qaratiladi. O'xshatishlar nafaqat lingvistik vositalar, balki har ikki madaniyatga xos bo'lgan milliy dunyoqarash, madaniy stereotiplar va geografik assotsiatsiyalarning tashuvchisi sifatida ham tahlil qilinadi. Tadqiqotda tarjimonlar duch keladigan asosiy muammolar, jumladan, to'g'ridan-to'g'ri madaniy ekvivalentlarning yo'qligi, ko'chirish vaqtida konnotatsiyaning yo'qolishi va manba madaniyatining ekzotizmini saqlab qolish (begonalashtirish) va maqsadli auditoriyaga moslashish (uylashtirish) o'rtasidagi dilemma ko'rsatilgan. To'liq ekvivalentini topish, annotatsiya bilan asl shaklni saqlab qolish va tavsifiy tarjima kabi turli tarjima strategiyalari maqsad tilda ham semantik aniqlikka, ham adekvat estetik va madaniy ta'sirga erishish uchun muhokama qilinadi. Tadqiqot tarjimonning ingliz va o'zbek til kontekstlari o'rtasida malakali madaniyatlararo vositachi bo'lishi zarurligini ta'kidlaydi.

**Kalit so'zlar:** Badiiy tarjima, ingliz tili, o'zbek tili, o'xshatish, lingvo-madaniy xususiyatlar, konnotatsiya, madaniy ekvivalent, chet ellashtirish, uy-joylashtirish, tarjima strategiyasi, madaniyatlararo vositachilik.

**Introduction**

The charm and evocative power of an artistic work are largely dependent on its figurative language, particularly the simile. Although a simile is a linguistic unit, it carries profound national and cultural connotations, stereotypes, and reflections of the world view. When translating between English and Uzbek, the challenge lies not only in conveying the literal meaning of the simile but also in preserving the lingvo-cultural load it carries or finding an appropriate equivalent in the target language. This article analyzes the lingvo-cultural characteristics of similes in the context of English-Uzbek artistic translation and the complexities encountered during their rendition.

The Interdependence of Simile and Lingvo-Culture in English and Uzbek. A simile is a stylistic device that enhances the features of a concept, object, or event by comparing it to another. **Linguistic Aspect:** Similes are typically formed using connectors such as "like," "as," "than," or "similar to" in English, and "kabi," "dek," "singari," "o'xshash" in Uzbek. **Cultural Aspect:** The object of comparison (the source of the simile) is intrinsically linked to the daily life, history, geographic environment, customs, and values of the respective nation.

**Comparative Examples Demonstrating Cultural Divergence:**

Concept	English Simile (Source Culture)	Uzbek Simile (Source Culture)	Cultural Source/Connotation
Purity/Whiteness	"As white as snow"	"Paxtadek oppoq" (As white as cotton)	Snow (Common in Western/Northern contexts) vs. Cotton (Central Asian agriculture/economy, symbol of pure produce)
Speed/Swiftness	"As quick as a flash (of lightning)"	"Yeldeq elib ketdi" (He rode like the wind)	Lightning (Universal/Technological/Sudden) vs. Wind/Horse (Traditional nomadic/open-steppe culture, focus on prolonged speed)
Abundance/Wealth	"As rich as Croesus" (Historical figure)	"Xumday oltin" (Gold like a large earthen jar)	Historical figure (Classical Western knowledge, specific name) vs. Household item/Container (Traditional Central Asian storage/abundance)

Translation Challenges of Similes in English-Uzbek Artistic Texts, translating between English and Uzbek often reveals three primary lingvo-cultural challenges:

a) Absence of Cultural Associative Equivalents: The source image may be culturally specific, making direct transfer ineffective. For example, an English simile referencing a "robin" (a specific type of bird associated with certain seasons/emotions) might need a functional equivalent in Uzbek that resonates with the local fauna and associated feelings (e.g., *chumchuq*—sparrow, or a specific local bird, if the connotation matches).

b) Dissipation of Connotation: A literal translation can preserve the denotative meaning but lose the subtle emotional or cultural context.

Example: Translating "As sly as a fox" (English) to "Tulki kabi ayyor" (Uzbek) is a direct equivalent because the fox carries the same connotation of cunning in both cultures. However, translating "As clumsy as a bull in a china shop" might require a search for a culturally resonant Uzbek equivalent conveying reckless clumsiness, possibly involving a local domestic animal (e.g., an elephant or camel, if the context is available, or simply a descriptive phrase, as the "china shop" context is Western).

Preserving Original Meaning vs. Intelligibility The translator must constantly decide whether to foreignize (retain the original English/Uzbek cultural item) or domesticate (localize) the simile. Foreignization (English "→" Uzbek): Translating "Her voice was like the sound of Big Ben" directly. This retains the cultural reference but may require the Uzbek reader to use background knowledge. Domestication (English "→" Uzbek): Replacing the Big Ben reference with a culturally significant Uzbek sound reference, provided the intended effect (loudness, regularity) is maintained.

Strategies for Translating Similes. To effectively bridge the lingvo-cultural gap between English and Uzbek, the following strategies are essential:

Finding a Full Equivalent (Complex Adaptation). This is the preferred method, using a simile from the target language that shares the semantic meaning, image system, and connotation of the source simile.

Example: English: "As cold as ice" → Uzbek: "Muzdek sovuq."

Preserving the Original and Providing Annotation: If the English or Uzbek simile is central to the source culture (e.g., a reference to a specific Central Asian shrine or an obscure British historical event), it may be transliterated or transcribed, and a clarifying footnote or gloss provided.

Descriptive Translation (Paraphrasing) When no equivalent image exists, the simile's core meaning is conveyed descriptively.

Example: English: "He felt as nervous as a long-tailed cat in a room full of rocking chairs" → Uzbek: "U o'zini juda noqulay, xavotirli his qildi." (A descriptive translation of the feeling, losing the humor/vivid imagery).

Localization (Domestication) Replacing a source culture-specific element with a target culture-specific one, provided the change does not significantly distort the author's intent. Example: An Uzbek folk simile involving a specific nomadic tool or animal might be replaced by a more universally recognizable or English-specific equivalent when translating into English, to maintain the figurative power for the Western reader.

The successful rendition of similes in English-Uzbek artistic translation is a critical measure of the translator's skill. Translating a simile requires considering not only the lexicon but also linguistic, cultural, aesthetic, and psychological factors inherent in both the donor and recipient languages. A successful translation preserves the form, meaning, and cultural load of the source simile as much as possible. The translator, acting as a bridge for cross-cultural communication, must be constantly engaged in comparative research to fully and effectively convey the worldview of one culture to the other.

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