

LINGUISTIC FEATURES OF LITERARY TRANSLATION FROM UZBEK INTO ARABIC

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Abstract

This article discusses the linguistic features of literary translation from Uzbek into Arabic. Literary translation is one of the most complex types of translation because it requires not only the transfer of lexical meaning but also the preservation of style, imagery, national-cultural color, emotional tone, and aesthetic function. Uzbek and Arabic belong to different language families and have different grammatical, phonetic, syntactic, and stylistic systems. Therefore, the translation of Uzbek literary texts into Arabic requires special attention to lexical equivalence, phraseological units, metaphorical expressions, cultural realia, word order, stylistic devices, and pragmatic meanings. The article analyzes the main linguistic challenges that arise in Uzbek-Arabic literary translation and explains them through the views of translation scholars such as E. Nida, P. Newmark, M. Baker, J. Catford, S. Bassnett, and L. Venuti. The study concludes that successful literary translation from Uzbek into Arabic depends on the translator's linguistic competence, cultural knowledge, stylistic sensitivity, and ability to recreate the artistic value of the original text.

Keywords: literary translation, Uzbek language, Arabic language, linguistic features, cultural realia, equivalence, style, metaphor, phraseology.

Introduction

Literary translation plays an important role in intercultural communication because it introduces the artistic, cultural, historical, and spiritual heritage of one nation to another. Translation from Uzbek into Arabic is especially significant because Uzbek literature reflects a rich national worldview, while Arabic has a long literary and

cultural tradition in the Islamic and Eastern world. Through translation, Uzbek literary works can become accessible to Arabic-speaking readers and contribute to cultural dialogue between Uzbek and Arab peoples.

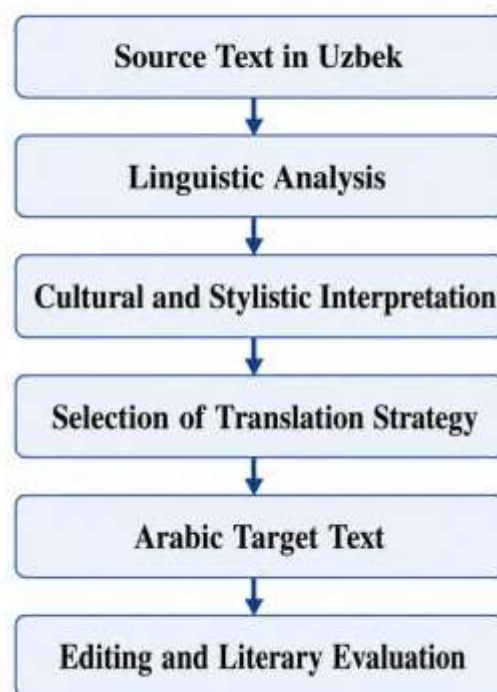
However, literary translation is not a simple replacement of words from one language into another. It is a creative and linguistic process in which the translator must preserve the semantic, stylistic, emotional, and cultural features of the original text. According to Nida, translation should reproduce the closest natural equivalent of the source-language message in the target language, first in meaning and then in style (Nida, 1964). This idea is highly relevant to literary translation because the translator must convey not only what is said but also how it is expressed.

Uzbek and Arabic differ greatly in their linguistic structure. Uzbek is a Turkic language with agglutinative morphology, relatively free word order, and a system of suffixes. Arabic is a Semitic language with root-based morphology, gender distinction, complex verb patterns, and specific syntactic structures. Because of these differences, literary translation from Uzbek into Arabic requires careful linguistic analysis and creative decision-making. Humanity, tragically, cannot just press one magic button and receive perfect literature in another language.

The theory of literary translation has been discussed by many scholars. Catford defines translation as the replacement of textual material in one language by equivalent textual material in another language (Catford, 1965). Although this definition focuses on linguistic replacement, literary translation requires more than structural equivalence. It demands the preservation of artistic and cultural meaning.

Newmark distinguishes between semantic and communicative translation. Semantic translation focuses on the exact contextual meaning of the original, while communicative translation aims to produce a similar effect on the target reader (Newmark, 1988). In translating Uzbek literary texts into Arabic, both approaches are important. Some elements require close semantic translation, while others need communicative adaptation to be understandable and natural for Arabic readers.

Figure 2. Translation Process Model in Uzbek-Arabic Literary Translation



Model of the main stages in translating Uzbek literary texts into Arabic.

Baker emphasizes that equivalence may occur at different levels: word level, above word level, grammatical level, textual level, and pragmatic level (Baker, 1992). This classification is useful in Uzbek-Arabic literary translation because difficulties may appear not only in vocabulary but also in idioms, grammar, cohesion, and implied meaning.

Bassnett states that literary translation should be understood as a process of cultural transfer, not only linguistic transfer (Bassnett, 2002). This means that the translator must consider cultural background, historical associations, and national imagery. Venuti also stresses the role of the translator in deciding whether to make the text closer to the target culture or preserve its foreignness (Venuti, 1995). This issue is important in Uzbek-Arabic translation because excessive adaptation may erase Uzbek national color, while excessive literalness may make the translation unclear.

One of the main linguistic features of literary translation from Uzbek into Arabic is lexical equivalence. Uzbek literary texts often contain words related to national traditions, family relations, social life, nature, clothing, food, customs, and historical realities. Some of these words may not have direct equivalents in Arabic.

For example, Uzbek words such as *mahalla*, *do'ppi*, *sumalak*, *navro'z*, *kelin salom*, and *oqsoqol* carry cultural meanings that cannot always be translated with one Arabic word. In such cases, the translator may use transcription, descriptive translation, footnotes, or functional equivalents. Newmark calls such items cultural words and notes that they require special translation procedures because they are deeply connected with the source culture (Newmark, 1988).

Another lexical difficulty is polysemy. Many Uzbek words have several meanings depending on context. In literary texts, words may also have symbolic or emotional meanings. The translator must understand the exact contextual meaning before choosing an Arabic equivalent. Baker argues that word-level equivalence is often problematic when the target language lacks a direct equivalent or when the source word expresses a culture-specific concept (Baker, 1992).

Synonymy is also important. Uzbek literary style often uses expressive synonyms to create emotional color. Arabic also has a rich synonymic system, but the translator must select words that match the style, tone, and register of the original. A wrong lexical choice may make a poetic or emotional passage sound too formal, too religious, too modern, or too plain in Arabic.

Uzbek and Arabic have different grammatical systems, which creates serious challenges in literary translation. Uzbek is an agglutinative language where grammatical meanings are usually expressed through suffixes. Arabic, however, uses root-and-pattern morphology, internal vowel changes, gender agreement, number agreement, and case markers.

One important difference is gender. Uzbek does not have grammatical gender, while Arabic distinguishes masculine and feminine forms in nouns, adjectives, verbs, and pronouns. When translating Uzbek literary texts into Arabic, the translator sometimes needs to determine gender from context. If the context is ambiguous, the translator must make a careful decision to avoid distorting the meaning.

Another difference is verb structure. Uzbek verbs express tense, mood, person, voice, and aspect through suffixes. Arabic verbs are based on roots and patterns and have specific forms for tense, mood, person, gender, and number. This means that a single Uzbek verb form may require a different grammatical construction in Arabic.

Word order is another important issue. Uzbek generally follows a subject-object-verb structure, while Arabic often uses verb-subject-object or subject-verb-object patterns depending on style and emphasis. Therefore, literal translation of Uzbek word order into Arabic may sound unnatural. Catford notes that translation shifts are often necessary when languages have different grammatical structures (Catford, 1965). In Uzbek-Arabic literary translation, such shifts are common and necessary.

The syntax of literary texts is closely connected with rhythm, emotional tone, and authorial style. Uzbek writers may use long sentences, parallel constructions, repetitions, rhetorical questions, elliptical structures, and inversion to create artistic effect. When translating into Arabic, the translator must decide whether to preserve the syntactic structure or adapt it to Arabic norms.

Arabic literary language also allows complex and expressive sentence structures. However, Uzbek syntactic patterns cannot always be transferred directly. For example, Uzbek participial constructions may need to be translated into Arabic relative clauses or verbal sentences. Similarly, Uzbek nominalized expressions may require verbal reformulation in Arabic.

The translator must also preserve cohesion. Baker explains that textual equivalence includes cohesion and information flow across sentences (Baker, 1992). In Uzbek-Arabic translation, cohesive devices such as conjunctions, pronouns, repetition, and lexical links must be carefully reconstructed. If cohesion is weak, the Arabic text may become fragmented and lose the flow of the original literary work.

Phraseological units are among the most difficult elements in literary translation. Uzbek literature contains many idioms, proverbs, sayings, and figurative expressions. These units often reflect national mentality, folk wisdom, humor, irony, and emotional evaluation.

For example, Uzbek expressions such as *ko'ngli tog'dek ko'tarildi*, *yuragi orqasiga tortib ketdi*, *boshi osmonga yetdi*, or *tili qisq bo'ldi* cannot be translated word for word into Arabic. A literal translation may sound strange or meaningless. The translator should find an Arabic idiom with a similar meaning or use descriptive translation.

Nida's concept of dynamic equivalence is useful here. He argues that the translation should create a similar response in the target reader (Nida, 1964). In literary translation, this means that an Uzbek idiom should be translated in a way that produces a similar emotional or stylistic effect in Arabic.

However, the translator must be careful not to over-adapt idioms. If every Uzbek phraseological unit is replaced with an Arabic idiom, the translation may lose its national Uzbek flavor. Therefore, the translator should balance naturalness and cultural preservation.

Style is one of the central elements of literary translation. A literary text is not only a message but also an artistic form. The author's individual style, tone, rhythm, imagery, and expressive devices must be reflected in the translation.

Uzbek literary texts may include poetic imagery, emotional vocabulary, repetition, alliteration, metaphor, irony, and symbolic language. Arabic also has a strong rhetorical and poetic tradition. This gives the translator rich possibilities, but it also creates responsibility. The Arabic translation should not become stylistically heavier or more ornamented than the original unless the source text itself requires such elevation.

Newmark states that literary translation should preserve the expressive and aesthetic function of the original as much as possible (Newmark, 1988). This means that the translator must pay attention to stylistic register. A simple Uzbek village dialogue should not be translated into overly classical Arabic. At the same time, a poetic passage should not be reduced to plain informational prose.

Dialogue translation is another important stylistic issue. Uzbek literary dialogue often reflects social status, age, respect, intimacy, humor, and regional color. Arabic has different forms of politeness and address. Therefore, the translator must recreate the social and emotional relations between characters in a way that is natural for Arabic readers.

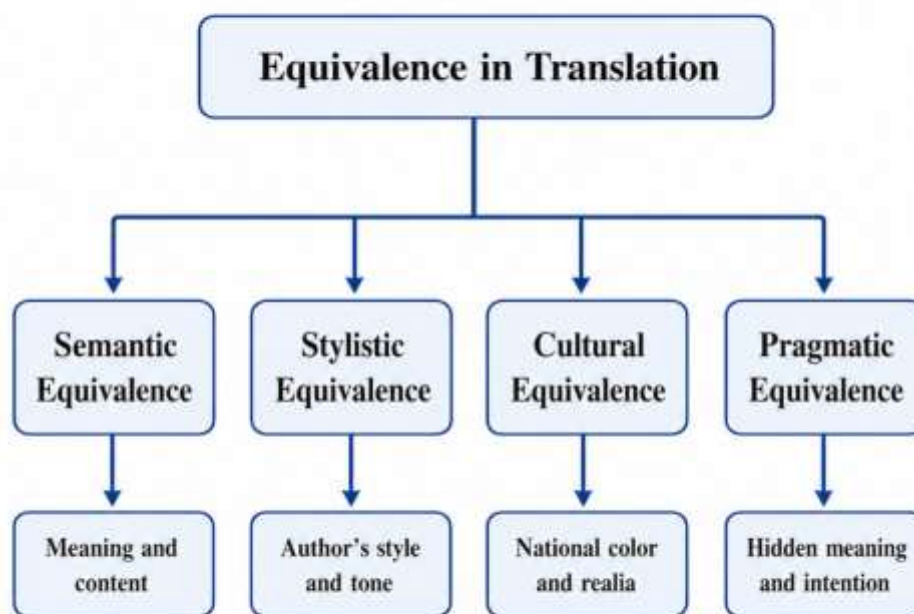
Metaphors and images are essential components of literary language. Uzbek literature often uses images related to nature, family, homeland, steppe, garden, bread, water, light, heart, and soul. These images may have specific cultural and emotional associations.

When translating metaphors into Arabic, the translator may use several strategies: literal translation, substitution with a similar Arabic metaphor, explanation, or transformation. The choice depends on whether the metaphor is understandable in Arabic and whether it carries cultural significance.

Bassnett emphasizes that literary translation involves the transfer of cultural signs and symbolic meanings (Bassnett, 2002). Therefore, the translator must analyze not only the dictionary meaning of metaphorical expressions but also their deeper artistic function. A metaphor that sounds natural in Uzbek may sound unusual in Arabic, and a direct Arabic equivalent may change the emotional tone.

For example, if an Uzbek text uses the image of *ona yurt* meaning "motherland," Arabic may render it through expressions another culturally suitable phrase. The translator must choose the expression that preserves both meaning and emotional depth.

Figure 3. Types of Equivalence in Uzbek-Arabic Literary Translation



Main types of equivalence needed in translating Uzbek literary texts into Arabic.

Cultural realia are words and expressions that refer to specific objects, traditions, customs, and social institutions of a particular culture. In Uzbek literary texts, realia may include traditional clothing, food, ceremonies, kinship terms, forms of address, historical titles, and religious-cultural practices.

The translation of cultural realia is a serious issue because Arabic readers may not be familiar with Uzbek cultural concepts. Venuti's concepts of domestication and foreignization are useful in this context. Domestication makes the text closer to the target culture, while foreignization preserves the foreign cultural identity of the source text (Venuti, 1995).

In Uzbek-Arabic literary translation, foreignization can be useful when the translator wants to preserve Uzbek national identity. For example, words such as *mahalla* or *do'ppi* may be kept through transliteration with explanation. Domestication may be useful when the cultural item is not central to the text and can be replaced by a functional equivalent.

The translator's task is not to erase cultural difference but to make it understandable. This is where the translator must act like a cultural mediator, not a dictionary with anxiety.

Pragmatic meaning refers to implied meaning, speaker intention, politeness, irony, emotional attitude, and context. Literary texts often contain meanings that are not directly expressed. The translator must understand these hidden meanings and transfer them into Arabic.

Uzbek communication often includes indirectness, respect forms, kinship-based address, and culturally specific politeness strategies. Arabic communication also has its own politeness formulas and social norms. The translator must find functional equivalents that preserve the communicative intention of the original.

Baker notes that pragmatic equivalence is related to coherence, implicature, and the interpretation of meaning in context (Baker, 1992). This is especially important in literary translation because characters may say one thing but mean another. Irony, sarcasm, emotional restraint, and symbolic silence must be interpreted correctly.

Equivalence is one of the key issues in translation theory. In Uzbek-Arabic literary translation, complete equivalence is rarely possible because the two languages differ structurally and culturally. The translator usually tries to achieve functional, semantic, stylistic, or pragmatic equivalence depending on the context.

Nida's dynamic equivalence focuses on the effect of the translation on the target reader (Nida, 1964). Newmark's semantic and communicative translation models provide two different but complementary strategies (Newmark, 1988). Baker's levels of equivalence help the translator analyze problems at word, grammatical, textual, and pragmatic levels (Baker, 1992).

Therefore, equivalence in literary translation should not be understood mechanically. It is not always necessary to translate every word literally. The main goal is to preserve the artistic meaning, emotional effect, cultural value, and stylistic identity of the original text.

Conclusion

Literary translation from Uzbek into Arabic is a complex linguistic and cultural process. It requires deep knowledge of both languages, understanding of both cultures, and sensitivity to artistic style. The main linguistic features of this type of translation include lexical equivalence, grammatical transformation, syntactic restructuring, phraseological adaptation, stylistic preservation, metaphor translation, cultural realia transfer, and pragmatic interpretation.

The theories of Nida, Newmark, Baker, Catford, Bassnett, and Venuti show that literary translation cannot be reduced to word-for-word transfer. It is a creative process in which the translator reconstructs the meaning, style, imagery, and cultural identity of the original text in the target language.

In translating Uzbek literary works into Arabic, the translator should balance accuracy and naturalness, preserve national-cultural color, and ensure that the Arabic text has literary value. Such translation contributes to the international promotion of Uzbek literature and strengthens cultural relations between Uzbek and Arabic-speaking peoples.

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