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THE LINGUO- CULTURAL APPROACH TO THE CLASSIFICATION OF ARCHAISMS

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Annotation: This article examines linguo- cultural translation studies and the challenge of conveying cultural specificities. Translation is shown as both linguistic and cultural, transmitting worldview, history, and identity. Using Chulpan's The Night, the study analyzes Uzbek archaisms: evlanmoq (male- specific "to marry"), sevinchilamoq (ritual suyunchi), and sart (pejorative ethnonym). These examples reveal how sociocultural context, gender, and historical attitudes shape translation. The paper contrasts foreign translators, who preserve ethnonyms and archaic forms, with Uzbek translators, who sometimes omit discriminatory terms to protect national pride. It concludes that translating linguo- cultural archaisms requires sensitivity to authorial intent, cultural categories, and ethical concerns to balance fidelity and context.

Keywords: linguo- cultural translation, archaism, evlanmoq, gendered language, sevinchilamoq / suyunchi, ethnonym sart, cultural worldview, translation ethics, intercultural communication, Chulpan's The Night.

Аннотация: В статье рассматривается развитие лингво- культурной переводоведения и трудности передачи культурных специфичностей. Перевод представлен не только как языковой, но и как культурный феномен, передающий мировоззрение, историю и идентичность. На примере романа Чулпана Ночь анализируются узбекские архаизмы: evlanmoq (жениться, только для мужчины), sevinchilamoq (ритуал suyunchi – сообщение радостной вести за вознаграждение) и sart (этноним с уничижительным оттенком). Эти случаи показывают, как социокультурный контекст, гендерные отношения и исторические установки влияют на перевод. Автор сопоставляет стратегии иностранных переводчиков, сохраняющих этнонимы и архаизмы ради точности, и узбекских переводчиков, которые иногда избегают дискриминационных терминов ради национальной гордости. В итоге делается вывод, что перевод лингво- культурных архаизмов требует учета авторского замысла, культурных категорий и этических аспектов для сохранения баланса между верностью и контекстом.

Ключевые слова: лингво- культурный перевод, архаизм, evlanmoq, гендерная специфика языка, sevinchilamoq / suyunchi, этноним sart, культурное мировоззрение, этика перевода, межкультурная коммуникация, роман «Ночь» Чулпана.

Annotatsiya: Maqolada lingvo- madaniy tarjimashunoslikning rivojlanishi va madaniy xususiyatlarni tarjimada ifodalashdagi qiyinchiliklar tahlil qilinadi. Tarjima nafaqat til hodisasi, balki madaniy fenomen sifatida ham ko'rilib, u xalqning dunyoqarashi, tarixi va ijtimoiy o'zligini yetkazadi. Chulponning Kecha romanidan olingan misollar asosida o'zbek arxaizmlari – evlanmoq (faqat erkaklarga xos "uylanmoq"), sevinchilamoq (suyunchi marosimi), va sart (kamsituvchi etnonim) – tahlil qilinadi. Bu misollar ijtimoiy- madaniy kontekst, gender munosabatlari va tarixiy qarashlarning tarjimaga ta'sirini ko'rsatadi. Maqolada xorijiy tarjimonlar etnonim va arxaizmlarni saqlashga intilishi,

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o‘zbek tarjimonlari esa milliy g‘ururni himoya qilish uchun ayrim diskriminatsion terminlardan voz kechishi taqqoslanadi. Xulosa qilib aytganda, lingvo-madaniy arxaizmlarni tarjima qilishda muallif niyati, madaniy kategoriyalar va etik jihatlar hisobga olinishi lozim, bu esa sodiqlik va kontekst o‘rtasida muvozanatni ta’minlaydi.

Kalit so’zlar: lingvo-madaniy tarjima, arxaizm, evlanmoq, genderga xos til, sevinchilamoq / suyunchi, etnonim sart, madaniy dunyoqarash, tarjima etikasi, madaniyatlararo kommunikatsiya, Chulponning Kecha romani.

Introduction. The development of linguo-cultural translation studies into various subfields is mainly explained by the considerable scope of this area of research, as well as by the multiplicity of unresolved issues with which the discipline is confronted. One of the major problems remains the representation of linguo-cultural specificities in translation. To adequately perceive the events and phenomena described in a translated literary work, it is essential to master the linguistic worldview inherent to the source culture, since translation is, fundamentally, a cultural phenomenon and a means of intercultural communication. As N. Toukhtakhodjaïeva rightly emphasized, *“the transmission of the worldview from one language to another directly depends on the quality and effectiveness of the translation. Indeed, when a work is translated into another language, not only its meaning and content are conveyed, but also the history, culture, social background, and worldview of the people concerned are transmitted.”*[1] Consequently, the study of linguistic manifestations of national cultural particularities in the source language, as well as the search for effective means of their equivalent translation, remains one of the major challenges of contemporary translation studies.

Although transliteration and transcription are often cited among the most effective methods in research devoted to the translation of customs and traditions, several factors – such as the societal context of the era described in the text, the author’s internal intention, as well as the cultural background of the translator –considerably influence the translation, as we shall see through the analysis of concrete examples. The archaism *“evlanmoq”* is today expressed in modern Uzbek by the verb *“uylanmoq”* (to marry – for a man). The word is derived from the lexeme *“ev”*, a form still preserved in modern Turkish and other Turkic languages, but now considered archaic in contemporary Uzbek. This form is found in ancient sources such as the *“Divânu Lugâti’t-Turk”* by Mahmûd al-Kâshgharî, as well as in other texts of the 11th century, and to some extent in linguistic documents of the 14th century.[2] This linguocultureme is closely tied to traditional Uzbek nuptial culture, in which it evokes not only the matrimonial union but also the integration of the man into a new household. Another notable feature of the term *“evlanmoq”* is its gender marking: in Uzbek, it can only apply to a male person. It is inappropriate to use it to designate a woman. In a more familiar, even vulgar register, this idea can also be expressed by the phrase *“xotin olmoq”* (to take a wife). In the novel *“The Night”* by Chulpan, this archaism appears in passages belonging to the official or publicist register, which

[1] Тухтаходжаева Н. А. Бадиий таржимада лингвокультуремаларнинг ифодаланиши (инглиз ва ўзбек тиллари мисолида). Филол.фан.фалсафа докт. ... дис. – Тошкент, 2017. – 142 б.

[2] Rahmonov N., Sodiqov Q. O‘zbek tili tarixi. – Toshkent. O‘zbekiston faylasuflari milliy jamiyati nashriyoti, 2009. – B. 160.

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reflects its use for precise stylistic and contextual purposes. In the continuation of our work, we will analyze the different translations proposed for this archaism.

Texte original	**French translation (Stéphane A. Dudoignon):**
*Mingboshining o'zi esa har sana bir **evlanmoqdan,** xotin yangilamoqdan bo'shalmaydur... Uch xotini ustiga yana to'rtinchisini, hatto besh olti-yettinchisini...ham oluvga qarshi emas (87 bet)*	*The mingboshi himself could not free up funds for the school, being too busy marrying and renewing wives… On top of his three wives, he had no objection to taking a fourth, even a fifth, sixth, or seventh.*

This sentence is taken from an article published in "a newspaper barely issued twice a week by the Jadidists," and constitutes a critique directed at Akbarali Mingboshi for having closed a Jadid school. In this context, the author employs the archaism *"evlanmoq"*, whose equivalent in modern Uzbek is *"uylanmoq"* (to marry – for a man). However, the author accompanies this archaism with an additional comment, namely the expression *"xotin yangilamoq"* (to change one's wife). This confirms that, due to the sociocultural context of the time, the archaic term *"evlanmoq"* also conveyed the meaning of polygamy – that is, taking a new wife while already married.

It is well known that in English the verbs "to marry" or "to wed" do not present any gender distinction: they can be used for both men and women. Yet Stéphane A. Dudoignon, to render this gendered differentiation explicit, translates the Uzbek archaism *"evlanmoq"* as the expression *"to acquire a new wife"*, which refers to the idea of possessing, conquering, or obtaining a wife. Through this formulation, he seeks to highlight for the reader the sociocultural context of the era, marked by male domination, in which women were perceived as objects of possession, subject to male authority. In other words, the author underscores the situation of gender inequality prevailing in the society described. Analysis of French-language sources confirms that the expression *"acquérir une femme"* is primarily used in a historical context and implies a patriarchal vision of the woman as a patrimonial asset, often acquired through an agreement with the father. Thus, Stéphane Dudoignon, on the one hand, employs an archaic means to translate an archaism, and on the other hand, deliberately emphasizes the dominant position of men in the social relations of the era described.

In the novel *The Night*, the archaism *"sevinchilamoq"* reflects a custom specific to Uzbek culture: the ritual of *"souïounchi"*, that is, the announcement of good news in the hope of receiving a symbolic or material reward in return. This tradition is illustrated in the episode where the two main characters, Zebi and her close friend Saltanat, are invited to the home of their friend Enakhan, originally from the village of Oydinko'l. Arriving at their destination in the middle of the night, their coachman stops in front of the house and knocks at the door. An old woman answers, initially confused by the unexpected arrival of visitors at such a late hour. However, upon hearing the laughter of the young girls, she realizes that it is Saltanat and Zebi. As soon as she opens the door, the old woman rushes inside to announce their arrival to the elder members of the household, hoping to be the first to deliver the news and thereby receive a symbolic reward—the *souïounchi*—according to custom.

Texte original	**French translation (Stéphane A. Dudoignon):**
Qizlar kuldilar. Kampir qizlarning kulishini eshitganidan keyin mehmonlarning kimligini angladi: *– Ha-a-a, Saltanatxonlardir? – dedi u.* *Shu so'z bilan birga kichkinagina zanjirining*	*The girls burst into laughter. Hearing their muffled giggles, the old woman suddenly realized who was standing at the door. – "Ah, Saltanat, is that you?" she asked. Behind her, the other girls heard the tinkling of a small*

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*shiriqlab tushgani va eshikning g'ichirlab ochilgani eshitildi. Kampircha eshikni ochar-ochmas **sevinchilamoq** uchun ichkariga yugurgan edi.*	*chain falling to the ground, followed by the creaking of the door. Leaving the door ajar, the old woman rushed inside the house (ichkari) to be the first to announce the news – and thus receive her **suyunchi**, the traditional reward.*

In the novel *The Night*, we also encounter the archaism *"sart."* This term, used as an ethnonym, is employed in the work to designate the local population, but with a pejorative, even insulting, connotation. The negative and disparaging character of the word *sart* must be considered in the translation process, for it is not simply a descriptive term, but a historically and socially charged word, likely to convey stereotypes or value judgments in the context of the era.

Texte original	**French translation (Stéphane A. Dudoignon):**
*Lekin ko'nglingga og'ir olma, chakki shu **sartiya** ichida tug'ilib qolgansan! (61-bet)*	*Don't take it the wrong way, but you should not have been born a **sart**!* (p. 92)

In this passage, we observe how the ethnonym *"sart"* is used to disparage the local population, thereby manifesting an open form of ethnic discrimination. Stéphane A. chose to retain the form *"sart"* in his translation.

On the other hand, according to the perspective of Uzbek translators, they have often sought to avoid reflecting in their translations the critical and discriminatory spirit directed against their own nation and culture, sometimes preferring to omit such terms. However, for a foreign translator, maintaining national pride and the reputation of the nation is not a priority; rather, he strives to faithfully convey the author's original intention. Indeed, it is undeniable that the author Chulpan, who severely criticizes the humiliation and degradation of his nation, as well as its condition as a puppet in the hands of the Russians, aims to awaken the consciousness of his compatriots and incite them to resist. Moreover, in the speech of Parpi To'ra's wife, the term *"sart"* is repeated seven times, giving this passage a particular stylistic dimension and clearly illustrating the specific objective of the writer.

Texte original	**French translation (Stéphane A. Dudoignon):**
*Mening Fedyam, siz bilmaysiz, juda dovyurak narsa. Soldatlardan oldinda o'zi chopib ketadi... qilichini sug'urib! Birorta **sartiya** qirg'iz mergani otib qo'ymasin deb qo'rqaman. Xotya **sartlar** uni yaxshi ko'rishadi... O'zingiz bilasiz, tilni juda yaxshi biladi. **Sart** kitoblarini o'qiydi. **Sartcha** yozadi. **Sartlar** uni «Parpi to'ra» deyishadi... Bilasizmi, u o'zi ham **sartlarni** juda yaxshi ko'radi. Yuvosh, qo'yday xalq, deydi. Qancha jabr ko'rsa, qiynalsa ham «Xudo» deb tura beradi, deydi. **Sartlarning** shu dindorligini, ayniqsa, yaxshi ko'radi*	*My Fedya, you have no idea, he is a man with such a courageous heart. He always runs at the head of his men, sword drawn! I fear that a Sart or a Kyrgyz might shoot at him. Yet it seems that all the Sarts love him. ... You know yourself; he loves the **Sart** language. He reads **Sart** books. He writes in **Sart**. The **Sarts** call him "Parpi Tora." You know, he loves the **Sarts**. He says they are gentle people, like sheep. Despite all the suffering and trials, they have endured, they always thank God for their fate. He loves the **Sarts** for their devotion and their faith.*

When translating archaisms that carry national sociocultural characteristics, it is necessary to consider the author's intention, his deeper purpose, as well as the general cultural categories present in both languages, notably gender relations and the culture of communication. Regarding the translation

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of ethnonyms designating a particular people, their language and culture, as well as the implicit meanings associated with them, the ethical aspects related to attitudes toward these ethnonyms in their historical context also influence the translation.

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