

LINGUACULTUROLOGICAL APPROACH TO THE THEORY OF TRANSLATION

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Abstract

The issue of the relationship between language and culture has always dragged the scholars' attention. According to the American linguist E. Sepir (1993), language is closely connected with culture, which develops, expresses, and serves as a basis for the development of culture. It is known that language is in constant motion, it is an integral part of the history and culture of certain speakers, a mirror of the nation, the culture of the people. "Because any culture is manifested in language, it finds its material shell in language, and it develops and changes under the influence of the environment. The cultures of different nations differ from each other, first of all, in how they assimilate reality materially and spiritually."

The need to study the national and cultural features of language units and the need to shed light on the relationship between language and culture led to the formation of linguaculturology as a separate field. In particular, the fields of linguaculturology and translation theory work together to develop the principles of translation of language units with national and cultural features.

Keywords: Linguacultural, phraseologism, linguaculturema, realities, phraseological units, archetypes, paremiological, linguistic, comparative study, cultural realities, linguaculturologic algorithmization national-cultural feature lexical-semantic.

INTRODUCTION

It is well known that the peoples of the world differ from each other in terms of their history, socioeconomic development, cultural development, and way of life. Every nation has its own dress culture, customs, traditions, and manners. The expression of such national and universal values in any work reflects the uniqueness of that nation. In this sense,

"linguistic means that reflect the concepts, things, and events specific to a particular people, nation and ethnic group are the main means of determining the national character of a work of art." In the process of translation, these peculiarities, pictorial differences in different languages, and in some cases similarities, become clear.

The connection between language and culture and the reflection of national-cultural identity in the translation is crucial. The transmission of the worldview from one language to another, combined with cultural and spiritual features, depends on the quality and effectiveness of the translation. After all, when work in one language is translated into another, not only its meaning is expressed, but also the social origin, history, culture, and worldview of that people are promoted. In this regard, G. Salomov (1966) noted that "It is difficult to imagine how nations can establish friendly relations with each other, study and master each other's cultural riches without translation."

An analysis of the literature on this topic shows that, as units of language with national-cultural features, mainly reality and phraseology are recognized in them.

Studies give different descriptions of realities. For example, realities consist of words that express specific objects, concepts, and realities, moreover they relate to history, life, and the culture of a particular nation. They are unique to one language, have no alternatives in other languages, and also require the use of special methods in the translation process. Realities have entered the theory of translation as an independent unit and play an important role in translating the national and historical peculiarities of language. R.Fayzullaeva (1972) also studies the problems of national color in translation on the example of German and Uzbek languages. Realities appear in the language of one nationality, reflect the way of life, history, and culture of the nation, and in another language, there is no clear alternative.

All the elements that make up a work of art, the spirit of the period, and the behavior and circumstances of the characters are shining examples of the national-cultural environment of that nation. M.Javburiev.(1991) also noted that each work of art has its own time and place, the specificity of time and place are inextricably linked with the image of the writer in his actions, he admits that his speech is manifested in his originality. So, these and other aspects reflect the spirit of the period and

the historical landscape, historical-national features in the work.

Admittedly, another means of reflecting national-cultural identity is phraseological and pharmacological units. Phraseological units, which are the expression of the beauty and art of language, are not only means of expressing the imagery of language but also reflect the national culture, specific character, humor, sorrows, and concerns, as well as the mentality of the people. Therefore, in the literary text, phraseology is widely used to fully reveal the subtleties of the characters, to illustrate, exaggerate the description of events and situations.

In the semantic structure of the phraseology of each language, there are socio-historical events, moral and cultural norms, the spiritual world and religious ideas of the nation, national traditions, and customs. The effective and appropriate use of such units in the play ensures the popularization of the language of the work.

Materials and methods

Significant work has been done in linguistics on the linguistic nature of phraseology (A.V. Kunin,(1984) V.V. Vinogradov,(1946) N.M .Shansky (1985), V.N.Telia (1996), V.A. Maslova (2001), etc.) In particular, V.A. Maslova "In the semantics of phraseological units, it reflects the long-term historical development of folk culture, summarizes cultural stereotypes, standards, and archetypes and transmits them from ancestors to generations. Phraseologisms are a mirror of the national language as an expression of the nation's unique spirituality and uniqueness."

Lexical and semantic features of phraseology have been studied by Uzbek linguists such as Sh.Rahmatullaev (1966), G.Salomov, B.Yuldashev, A.Mamatov. In this regard, it is worth noting the research of G. Salomov (1961) on the translation of phraseology. The scholar emphasizes the importance of preserving the national color in translation, emphasizing the expediency of giving

phraseologies as much as possible with an alternative, variant, or synonym available in the language.

Phraseological units and proverbs are all products of folklore, they express the way of life of peoples, nations, and peoples. For example, the Russian proverb "The one who is afraid of wolves, never goes to the forest" is equal to the Uzbek proverb "The one who is afraid of sparrows, never plants millet" although they are mutually alternative and balanced in content, they have national characteristics. The combination of millet in the first proverb indicates that the Uzbek people have long lived in agriculture, while the words wolf and forest in the second proverb indicate that the living conditions of the Russian people require hunting, which indicates the abundance of forests in the country. It is also possible to understand that such features of language units are described from the conclusions of A.Mamatov (1999): "Comparative study of cultural realities, lexical and phraseological units with national-cultural components in the native language and foreign language and intercultural, allows to enter the linguistic landscape of the world, to understand the general linguacultural aspects and to master the national-cultural features of language units"

As mentioned above, language units that reflect national-cultural characteristics are the subject of study of linguaculturology, while "linguaculturema" is a language unit that reflects concepts that are important for a particular culture.

V.V. Vorobev (2008), who first introduced the term "linguaculturema" into scientific circulation, defines it as follows: A.E.Mamatov (2015) explains the essence of linguaculturema as follows: "Linguoculturema reflects the linguistic and extralinguistic dialectical unity, which includes the concept and subject content. Dialectical communication in the process of understanding the object requires, on the one hand, the linguistic and non-linguistic components of linguaculture, their inequalities, differences, and on the other hand, their compatibility, and exact similarity. As an integral part of linguaculture, language informs

not only about its "superficial" meaning but also about the fact that its "complete" meaning (meaning) is the basis (element, segment) of culture. This means that the absence of national-cultural concepts in one word or another may have pure linguistic features, while in linguaculture there are many non-linguistic factors related to the culture, mentality, and customs of the people, as well as linguistic aspects.

Linguaculture is also a set of forms of language symbols, the content and cultural meaning of which are reflected in this symbol. It has a much deeper meaning than the word and has a more complex structure than the original language units. "Linguaculturema", in addition to linguistic perceptions (forms of the meaning), incorporates extralinguistic states in constant motion, and cultural appearances (realities, lacunae).

Regarding the meaning of linguocultures, O. Yusupov (2011) says: "The semantics of linguaculturema includes words, phraseological units, phrases, sentences, speech clichés, complex syntactic units, texts, etc., reflecting a part of the culture." Thus, linguaculturema is a unit specific to a particular people, covering linguistic and non-linguistic factors, expressing the interdependence of language and culture, which can be manifested in all means of language. It can consist of a single word (wedding, soup), compound words (Uzbek dance, hospitality, tea party, etc.), or a whole paragraph or text.

Consequently, linguaculturema has its own complex structure, and each linguaculturema has primary (semantic) and secondary (non-linguistic) meanings. According to Vorobev's (2008) method of analysis, first, the semantic aspect of linguaculturema as a lexeme is determined (lexicographical analysis using dictionaries). In the next stage, based on the semantic analysis, the linguistic units (paremiological and phraseological units, realities, stylistic means, etc.) related to the non-linguistic aspect, which combine material-spiritual and national-cultural features, are studied. Explanatory, ethnographic, and

encyclopedic dictionaries can be used in this process.

According to the teachings of linguist V.V. Vorobev (2008), linguacultures have the following qualities: the presence of connotative meanings (they can be several); linguaculturema may or may not be activated in the minds of learners; the activity of linguacultures depends on the activity of discourse.

Due to the fact that there are almost no monographs on the translation of linguacultures, we refer to IM Avdey's "Features of the translation of culturally marked vocabulary", K.K. Karimova's (2010) "On the issue of algorithmization of the process of translation by linguaculture", E.B. Eliseev's (2003) "Linguaculturema as a unit for decoding cultural meanings in the translation of a literary text", and Vlasova P.S (2016)., Komarova A. V. "Linguaculturemes in the works of A. Voznesensky and their translations into French.

In the article of I.M. Avdei, linguacultures in the Italian translation of V. Erofeeva's work "Moscow - Petushki" are studied in two types: 1) national-cultural semantic linguacultures - proverbs, sayings, phraseological units, irreplaceable vocabulary, personal names, and toponyms. 2) socio-cultural linguacultures - clichés, slogans, and lexemes of the former Soviet-era (Sovietism). These linguacultures have been mainly translated by transliteration, transcription, contextual analog, and functional analog methods.

K.K. Karimova's (2010) article analyzes the translations from Kazakh into Russian and English words denoting kinship names as linguaculturema. He also points out that, as a result of deep ignorance of the culture of the native speakers, the national-cultural parts of the text were either completely omitted or short or superficially translated on the basis of the following passage from M. Avezov's novel "The Way of Abay":

-Уай, катын, қазан көтер мына қонаққа! – деп бұйрық етті.

Эй, хатын, ставь котел гостям! - приказал он.

"Khatin, prepare something for the guests!"

In the translation of the lexeme Khatin in this passage, it is unreasonable to say that the transliteration method is used in both languages, even though the Russian and English lexemes denote the word, jena, baba, and wife. Also, in the second part of the sentence, the linguaculture of Kazan көтер (meaning "cooking for a guest", "hanging a pot") is artificially translated into Russian put the pot to the guests. After all, in Kazakhs, as in Uzbeks, the saying "Guest is a special God" is an example of the national color. The author of the article admits that the figurative translation of this sentence into English is much closer to the original than the Russian translation. In our opinion, the word қонаққа, which is expressed as a singular in the sentence қазан көтер мына қонаққа, has been misinterpreted by translators into the plural.

E.B. Eliseeva's article provides a comparative analysis of the Russian-to-English translations of linguacultures such as еда (food), образование (education) and традиции (traditions) in Boris Akunin's novels. According to the author, the linguacultures reflected in the linguistic units denoting the concept of еда (food), in addition to expressing the daily diet of people, also represent important cultural values inherent in the Russian nation. Here is an excerpt from his analysis:

Выпили вместе казенной, закусили солеными рыжиками, поговорили о том, о сем. They took a drop of vodka together, with pickled mushrooms, and had a chat about this and that.

In this case, E.B. Eliseeva (2003) makes a comparative analysis of lexemes рыжики and mushrooms, saying that in addition to the manifestation of linguaculturologic description in their semantic structure, there is also an additional meaning that reflects the Russian culture. For example, рыжики is a type of mushroom that is a fun pastime for Russians. Since the translator had no idea about this dish,

he used the lexeme of mushrooms, which did not reflect the same national-cultural feature and was the common name of mushrooms. In general, it can be concluded from the content of this article that in the process of translation, the phenomena of meaning transfer are focused only on the denotative meaning, and the connotative component of its cultural features may not be covered.

It seems that the linguaculturological approach plays an important role in the theory and practice of translation, and the complexities of translating linguacultures and ways to solve them have not been sufficiently studied in the monographic plan on the basis of modern approaches.

Based on our observations, we propose the following step-by-step approach to the adequate representation of linguacultures in translation:

1. Comparative conceptual analysis of linguaculture before translation.
2. The correct choice and appropriate use of lexical-phraseological means of translation (equivalent, alternative and descriptive methods) in the translation of linguaculturalism.
3. Analysis of synonyms and antonyms in the translation of linguaculturems and their correct use.
4. Analysis and appropriate reflection of phraseological units and stylistic means in maintaining the emotional sensitivity and imagery of linguacultures in translation.
5. Proper translation of linguacultures with a correct understanding of the linguistic landscape of the original language, taking into account the explicit and implicit data, as well as the modal attitude of the author.

Another linguaculturema is that when we take this happiness, the word happiness sounds different in every language and nations have always expressed their attitude toward this concept. Linguaculture of happiness is a universal concept, which reflects a number of national and cultural features in each language.

The study of the verbalization of happiness/happiness linguacultures has shown that in the linguistic landscape of the English and Uzbek worlds, these linguacultures have common and distinct aspects in both languages that need to be studied according to their universal and national-cultural characteristics. At the heart of happiness/happiness linguacultures is a sense of satisfaction in which one can see that these linguacultures are in harmony with a sense of joy. These linguacultures are represented in English, mainly by the word happiness, and in Uzbek by the word happiness.

According to the descriptions in the existing etymological dictionaries, happiness belongs to the horse family, is formed from the root of the pill (event, luck), and came into English from the Scandinavian language. All the annotated dictionaries state that the lexeme in English is a happy quality and that the horse happiness was created with the help of suffixes in the Middle English period.

An important aspect of the expression of these linguacultures is that in English is thought there are a number of derivatives of the word pill that form its core: happen, happy, happily, hapless, unhappy, perhaps, mishap, happiness. In the semantic structure of these derivatives, general semantics such as "event", "luck" have derivative meanings based on metonymy. Also, the word happiness in dictionaries has three main meanings: 1. Content; pleased. 2. Luck. 3. Suitability.

According to the lexicographic description in the Etymological Dictionary of the Uzbek Language, the word happiness came from the Persian-Tajik language. The "Explanatory Dictionary of the Uzbek language"(2003) has the following meanings: Happiness (Persian - nasiba, share)

1. A person is completely satisfied with the results of their activities, life, achievements, satisfaction with lifestyle, achievement of a certain goal, fulfillment of dreams, and hopes. a spiritual-moral concept that manifests as.
2. A state of complete satisfaction and helplessness from life (marriage); happiness.
3. Omad, tole;

iqbol, destiny. The concept of this word is also explained by the lexeme of happiness:

1. Happiness is accompanied by happiness; happy

2. Filled with happiness; happy, sweet, meaningful; comfortable.

A comparative analysis of happiness / baxt linguacultures revealed that there are similarities and differences in terms of conceptuality, imagery, and value. A comparative analysis of the semantics of happiness / baxt lingua cultures has shown that since it is derived from the English word hap (event, luck) in its original sense, the concept of "satisfaction" in a certain situation or time or in a short time, in the second sense "luck" There is a notion that It seems that all the meanings in Uzbek correspond to the first and second meanings of this linguaculturema in English. However, there is no Uzbek alternative to the third meaning in English (suitability).

Happiness / baxt linguacultures are also represented in both languages through paremiological units. It is they who serve as the means of providing the imagery inherent in these linguacultures. The imagery in these linguacultures has similarities and differences in both languages under the influence of nonlinear factors. For example, in many cases in English fortune - fortune is easily found, but hard to be kept (happiness is easy to find, but difficult to preserve), fortune is good to him who knows to make good use of her (happiness laughs, who is more productive lucky at cards, unlucky in love, better be born lucky than wise. In Uzbek:

Оталар сўзи – ақлинг кўзи, оналар сўзи – бахтнинг ўзи; The word father is the eye of the mind, the word mother is happiness itself;

Ишнинг омади – ўз вақти. The success of the work is its own time;

Омади келса, сичқон филни енгар; If you are lucky, the mouse will defeat the elephant;

Роҳат меҳнатнинг орқасида; There is happiness behind pleasant labor;

Роҳатнинг онаси – меҳнат; The mother of pleasure is labor;

Меҳнат – фароғат чироғи; Labor is the light of rest;

Инсон гўзаллиги билан эмас, балки меҳнати билан камол топади; Man achieves happiness from his hard work not from his beautiful appearance.

In the semantic structure of happiness /baxt linguacultures, both languages have a positive assessment, but unlike English, Uzbek has a negative assessment of happiness, more precisely, "happiness" that comes from someone's unhappiness: Someone's happiness, someone's eyes, He will not be happy for anyone's happiness.

In the lexical-semantic analysis of happiness / baxt linguacultures, it can be divided into core and peripheral parts. In English, the nuclear zone is happiness, in Uzbek - happiness. Peripheral parts consist of synonymous and metaphorical nominees in both languages: happiness/бахт – lucky-омади, beatitude-ғолиб, blessedness-шод-хуррам, blissful-хушбахт, bliss-бахтиёрлик, pleasure-қониқиш, enjoyment-роҳат, ором, love-севги, муҳаббат, joy-қувонч, glad-мамнуният, rapture-завқ-шавқ, elation-хушчақчақлик, contentment-қониққанлик, and so on.

In English and Uzbek linguocultures, the etymological analysis of language units representing happiness / baxt linguocultures in the linguistic landscape of the world serves as a key factor in determining the specific semantic and national-cultural features of these linguacultures. In particular, happiness / baxt linguaculturema are synonyms of the core lexeme, which in English with the words happy, luck, felicity, fortune, bliss, pleasure, peace, gladness, rapture, contentment, delight, enjoyment, exaltation, and in Uzbek with happiness, luck, is expressed by words such as iqbal, masud, tole, pleasure, contentment.

Result and discussion

Analyses have shown that the synonyms of the nuclear lexeme of happiness /baxt linguaculture have their own semantically relevant correlative pairs in both languages: glad - satisfaction, fortune - luck, contentment - pleasure. The synonyms in English and Uzbek, which represent this mental concept, show connotative-expressive coloration in different situations, which indicates that they are active concepts in the thinking of language owners and have a high level of application. These synonyms are used in comparable languages to describe the concepts of "luck" and "contentment" inherent in human activity.

There are similarities and differences between the linguistic cultures of happiness / baxt, which are verbalized with lexical and phraseological units in English and Uzbek. In English, there are also expressions related to the concept sphere of happiness linguaculturema expressed by linguaculturema such as luck, place, and love. The following categories show the similarity of conceptual features of happiness / baxt linguaculture:

1. Happiness is in a child: Happy is he that is happy in his children.

It is also possible to see the feelings of happiness and love in harmony in English - He knows not what love is that has no children. In the conceptual sphere of the linguistic culture of happiness in the Uzbek language, the child occupies a wide place: Child's happiness – is the mother's throne; the perfection of the child is the perfection of the father. The head of state is a child. A house with children is a dungeon, a house without children is a prison. A house with children is a flower garden, and a house without children is a winter house. A house with children is a market, a house without children is a grave. A house with children is a cemetery, a house without children is a cemetery. A children's home is a market, the noise is disappointing. The child is both a flower and a nightingale of the family. The beauty of the mountain is with the tulips, the beauty of the house is with the child. There is

no gossip in the orphanage, there is no gossip in the family with children.

□ Happiness - in bravery: Fortune favors the bold (or the brave); Happiness gives a catch to the chase, not to the runaway.

□ Happiness is in power: At the zenith of one's power. My wish is on both my wrists (My happiness is in my own hands). The very search for happiness on someone's doorstep is the beginning of unhappiness (don't trust someone, belief in your own power).

□ Happiness - in case: Fortune smiles upon somebody. (Happiness laughs); Fortune is blind. Opportunity never knocks twice at any man's door. Fortune knocks once at least at every man's door (Happiness knocks on everyone's door at least once); Happiness is in the box, and the key is in heaven.

It should also be noted that in the English and Uzbek nationalities there is a saying that everyone is the architect of his own happiness: The architect of one's own fortunes - Everyone should be the architect of his own destiny and use it effectively: Fortune is good to him who knows to make good use of her - Happiness - does not disappear, create it with your own hands. Also, in English and Uzbek proverbs, the concepts of happiness and unhappiness are reflected together: He knows best what is good is that has endured evil (Happiness cannot be achieved without feeling unhappiness).

Different aspects of happiness / baxt linguacultures are manifested in the following conceptual symbols. In Uzbek:

□ Happiness is in labor: Labor brings happiness; Labor is the lamp of rest; Honest work is a good habit; it will bring you happiness.

□ Happiness is in knowledge: Knowledge brings happiness; The sign of happiness is knowledge; The sign of happiness is science and intellect (M. Kashgari).

□ Happiness - time: Your time is gone - your happiness is gone.

□ Happiness is in unity: Where happiness is in unity; Parental harmony is the happiness of the family.

□ Happiness is in joy: Happiness enters the house with laughter.

□ Happiness is in friendship: The guarantee of happiness is friendship.

□ Happiness is in the husband: Happiness in the wife is in the husband.

□ Happiness is in a woman: A good wife is the state and happiness of the family (A. Navoi).

□ Happiness is in the parents: The word of fathers is the eye of the mind, the word of mothers is happiness itself; Always follow your father's advice, you will always be happy (Yu.H.Hojib).

□ Happiness is luck: A lame deer meets a lucky hunter; See the bliss of the bald girl, see the throne that sits; The bottle of luck breaks the blacksmith's tooth;

□ Happiness is in the covenant: There is happiness in the covenant.

□ Happiness is in manners: Happiness is found in manners, throne in patience.

□ Happiness is in beauty: good stature is half luck, good looks are half happiness

□ Happiness in the English people is manifested in the following conceptual symbols:

□ Happiness - in wealth: Make a fortune; He dances well to whom fortune pipes; Marry a fortune.

□ Happiness is in height: In the seventh heaven; Over the moon; Be or sit on top of the world.

□ Baxt - career: Carve out a career for oneself; Push one's fortune (s).

□ Happiness - diligence: Diligence is the mother of good luck (

□ Diligence is the mother of luck).

□ Happiness is in the light: Happy is the bride that the sun shines on.

□ Happiness - in leisure: There is luck in leisure.

□ Happiness - in death: Call no man happy till he dies;

□ Happiness is in lineage: Like a lord, like a prince (like the life of a lord and prince).

□ Baxt - odd numbers: There is luck in odd numbers.

Happiness / baxt linguacultures are also reflected in realities that express national-cultural characteristics. In English: Lucky at cards, unlucky in love. In this case, since the card is one of the favorite entertainment games of the British, the concepts of happiness and unhappiness are happening in the image of the card game and love.

Naturally, the Uzbek proverbs also show the national and cultural peculiarities associated with happiness: Happiness is in the box, and the key is in the sky. The importance of happiness for the Uzbek people in this article can be explained by the fact that the Uzbek people have always kept their valuables in a box.

In most English dictionaries, the word "happiness" is also explained by a series of phrases in which the word happy comes as a subordinate clause: happy event, happy ending, happy ending, happy ending happy medium / mean - golden interval, happy warrior, happy hour happy family (animals and plants of different species are supposed to live and grow peacefully in one cage, in one place), happy days - happy days, happy-go-lucky - carefree, carefree.

It seems that the linguistics of happiness / baxt is based on universal and national-cultural features, which in the comparative linguistic cultures are mainly non-linguistic.

A comparative study of happiness /baxt linguaculture revealed the following:

Happiness/baxt linguaculture are reflected in both phraseological units and paremiological

units according to their number of associative relations.

There is subjectivity in the semantics of language units, which means "achieving happiness" incomparable linguaculture. Therefore, there is a disproportion in the conceptual landscape of the world of a sibling or non-sibling speakers.

Uzbek etiquette, honoring parents, loyalty to family, diligence, honesty, and patience are understood as factors of happiness in a number of phraseologies, proverbs, sayings, and proverbs, happiness linguaculture in Uzbek linguaculture shows the presence of these words in the semantics. In addition, happiness is defined by "motherhood", which has led to such proverbs as "Mother and child, flower and tulip", "Mother's heart is in the child, the child's heart is in the field." Although in the conceptual landscape of the English world, the child is a symbol of happiness, it has not been used in paremiological units with the words: woman, mother.

Conclusion

In conclusion from the semantics of English phraseological units, it is understood that "happiness", "being happy" is more dependent on oneself, that is, diligence, struggle to achieve a goal, gaining a place in life, gaining fame are the basis of happiness linguoculture in English thinking. The representatives of the people see happiness in the above actions. This aspect of thinking is also reflected in language units.

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