"NATIONAL AND CULTURAL REALITIES IN THE UZBEK TRANSLATION OF THE IDIOT BY FYODOR DOSTOEVSKY: PROBLEMS OF ADEQUACY AND EQUIVALENCE"

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Abstract

This article examines the translation of national and cultural lexical units (realia) in the Uzbek translation of the novel The Idiot by Fyodor Dostoevsky. The research focuses on the problems of adequacy and equivalence in rendering бытовые (domestic), social, religious, and military realia from Russian into Uzbek. Particular attention is devoted to the preservation of semantic meaning, historical-cultural connotations, and stylistic coloring in translation. The study analyzes several translation strategies, including transliteration, adaptation, localization, and functional substitution. Comparative analysis demonstrates that while some lexical units preserve both semantic and pragmatic functions, others lose important historical and socio-cultural nuances. The article argues that transliteration alone is often insufficient for the adequate transfer of realia because the cultural and ***ideological load of the source language item May disappear in translation. The*** research concludes that explanatory and culturally oriented translation strategies are essential in preserving Dostoevsky's artistic world and national specificity in Uzbek translation practice.

Keywords: realia, translation adequacy, equivalence, national lexicon, cultural adaptation, transliteration, Dostoevsky, Uzbek translation, literary translation, semantic transformation.

Introduction

The problem of translating national and cultural realia occupies a central place in modern translation studies. Realia represent lexical units that reflect the historical, social, religious, and cultural characteristics of a particular nation. Such units usually lack direct equivalents in another language because they are deeply connected with the source culture's worldview, traditions, and historical environment.

In literary translation, the transfer of realia becomes especially important because these units carry not only denotative meaning but also emotional, stylistic, and pragmatic functions. In the prose of Fyodor Dostoevsky, realia serve as an essential component of the artistic representation of nineteenth-century Russian society. Through military ranks, social titles, бытовые предметы (domestic objects), and religious terminology, the author reconstructs the socio-cultural atmosphere of imperial Russia. The Uzbek translation of The Idiot demonstrates various approaches to the rendering of Russian realia. Some lexical units are translated through direct transliteration, while others are adapted to Uzbek linguistic and cultural norms. However, in many cases, the historical and cultural meanings embedded in the original text become partially weakened or lost. The aim of this article is to analyze the translation of national-cultural realia in the Uzbek version of Dostoevsky's novel from the perspective of adequacy and equivalence. The study identifies the main translation transformations used by the translator and evaluates their effectiveness in preserving the semantic and pragmatic content of the original.

Methodology

The methodological basis of the research includes comparative translation analysis, semantic analysis, contextual interpretation, and linguocultural analysis. Russian original fragments from The Idiot are compared with their Uzbek translations in

order to determine the degree of adequacy and equivalence. The analysis is based on the classification of realia into several thematic groups: domestic realia; social realia; religious realia; military realia; socio-military realia; administrative and legal realia.

The study also applies theoretical principles of equivalence proposed in translation studies, particularly the distinction between formal equivalence and dynamic equivalence. Special attention is given to the preservation of cultural connotations and stylistic functions.

Analysis of Domestic Realia

Domestic realia are connected with everyday life, clothing, household objects, and material culture. In many cases, the Uzbek translation preserves the general meaning of such units, but cultural specificity becomes partially reduced. One example is the translation of the lexical unit “мантилья”: “У вошедшей служанки она спросила себе мантилью…”

The Uzbek translation renders this word as “mursak.” Although this adaptation conveys the idea of outer clothing, the Spanish-European cultural coloring associated with “mantilla” disappears. The translator replaces a culturally specific garment with a more familiar local equivalent. As a result, semantic adaptation occurs, but national-cultural uniqueness is weakened. The lexical unit “камин” is translated adequately because the denotative meaning remains clear and functionally equivalent. Another important example concerns the translation of “башмак,” “тулуп,” “плащ,” and “штиблет.” Some of these items preserve only partial equivalence because material characteristics and stylistic nuances are omitted. In the case of “штиблет,” semantic substitution leads to distortion of the original meaning, demonstrating low equivalence.

At the same time, words such as “мольберт,” “эстамп,” and “фуляр” retain high equivalence because they belong to internationally recognizable cultural vocabulary and preserve both stylistic and semantic functions in translation.

Translation of Social Realia

Social realia constitute one of the most difficult categories in translating Dostoevsky’s prose because they reflect the class structure of nineteenth-century Russian society. The lexical unit “барыня” is translated as “o‘ktam juvon.” This translation partially preserves the social and emotional function of the original. However, the Russian word “барыня” contains associations with aristocratic status, noble class hierarchy, and social distance, while the Uzbek equivalent mainly conveys female character traits rather than estate affiliation.

Similarly, “помещица” is translated as “pomeshchik xotin,” where the translator preserves the external form through partial transliteration but loses the historical meaning connected with Russian landownership and serfdom. Another example is the translation of “целковый” as “so‘lkavoy.” Although the translator successfully recreates colloquial stylistic coloring, the historical-economic significance of the Russian monetary unit remains unexplained. Therefore, equivalence can be considered only partial.

The translation of “вино” through a colloquial Uzbek equivalent demonstrates successful functional adaptation because the communicative meaning is preserved naturally within the target language environment.

Religious Realia and Their Translation

Religious vocabulary in Dostoevsky’s works carries deep philosophical and cultural significance. In the analyzed translation, some religious realia preserve adequate equivalence. For example, “митрополит” is transferred directly and

retains its semantic meaning because the term exists within broader Orthodox Christian terminology familiar to educated readers.

The lexical unit “игумен” is transliterated without explanatory interpretation. While the external form is preserved, the religious hierarchy and ecclesiastical function associated with the term remain unclear for many Uzbek readers unfamiliar with Orthodox monastic structures. Therefore, the translation demonstrates only partial equivalence. The preservation of religious realia often depends on the reader’s cultural competence. Without commentary or contextual clarification, transliteration alone cannot fully convey the ideological and spiritual meaning of the original term.

Military and Administrative Realia

Military realia in The Idiot reflect the bureaucratic and hierarchical structure of imperial Russia. Words such as “юнкер” and “подпоручик” are transliterated directly into Uzbek. Although this strategy preserves phonetic similarity, the functional meaning of military rank and social status is not fully transmitted. The same tendency appears in the translation of socio-military realia such as “однодворцы.” The Uzbek version localizes the term semantically, but the estate-based legal status associated with the original concept disappears.

Administrative realia like “пристав” are translated more successfully because the lexical unit preserves its institutional meaning relatively clearly. Nevertheless, the distinction between police and judicial functions remains insufficiently expressed.

Translation Strategies in the Novel

The analysis demonstrates several dominant translation strategies:

Transliteration

Used for military and religious terms such as “юнкер,” “подпоручик,” and

"игумен." This method preserves external linguistic form but often weakens cultural comprehension.

Functional adaptation

Used in translations like "барыня → o'ktam juvon." The communicative role is preserved, though historical specificity decreases.

Localization

Observed in "мантилья → mursak," where the translator adapts the object to local cultural understanding

Semantic substitution

In some cases, inaccurate substitutions lead to semantic distortion and low equivalence. The research indicates that the translator frequently prioritizes readability and naturalness in Uzbek over preservation of historical-cultural precision.

Conclusion

The translation of national and cultural realia in the Uzbek version of The Idiot reveals the complexity of preserving semantic, stylistic, and historical meanings in literary translation. Domestic and religious realia generally demonstrate higher levels of adequacy because their visual or functional meanings are easier to transfer across cultures. In contrast, social and military realia often lose important historical and socio-cultural nuances. Direct transliteration, while preserving external form, frequently fails to communicate the ideological and class-related significance embedded in the original Russian context.

The study concludes that successful translation of realia requires not only linguistic equivalence but also cultural interpretation. Explanatory translation methods, contextual clarification, and linguocultural commentary are necessary for preserving Dostoevsky's artistic world in Uzbek translation.

Thus, the translation of realia should be viewed not as a purely lexical process but as a complex intercultural act that connects two different historical and cultural systems.

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