TRANSLATING UZBEK ANTHROPONYMS INTO ENGLISH: A COMPARATIVE LINGUOCULTURAL ANALYSIS OF STRATEGIES IN LITERARY TEXTS

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Abstract: Translating Uzbek anthroponyms into English within literary texts presents a complex challenges at the intersection of linguistics, culture, and translation theory. Anthroponyms, or personal names, do not merely serve as static personal identifiers; they operate as dynamic cultural repositories embedded with historical, religious, social, and emotional background knowledge. This thesis provides a comprehensive comparative linguocultural analysis of the specific strategies employed when translating Uzbek anthroponyms into the English language. Utilizing a corpus of canonical Uzbek literary masterpieces and their corresponding English translations, this study investigates how translators navigate the deep structural and conceptual asymmetries between the two linguistic worldviews. The research categorizes the primary translation strategies into phonological preservation (transliteration and transcription), semantic transmission (descriptive translation and semantic calquing), and cultural substitution or omission. The findings demonstrate that while phonological preservation remains the most frequent technique, it often generates semantic lacunae, masking the rich connotative values of the original names. Conversely, semantic and descriptive interventions improve readability and cultural accessibility for the target audience but can inadvertently diminish the domestic national flavor and expressive coloring of the source text. Ultimately, this thesis proposes an integrated, context-sensitive model that balances foreignization and domestication to maximize both semantic fidelity and cultural resonance in literary translation.

Keywords: Anthroponymy, Linguoculturology, Literary Translation, Uzbek Literature, Translation Strategies, Lacunae, Realia, Foreignization, Domestication.

Introduction

In the contemporary era of globalized literary exchange, the translation of artistic texts serves as a vital bridge for cross-cultural communication and mutual enrichment. Within the framework of the modern anthropocentric paradigm in linguistics, language is no longer viewed merely as an abstract system of signs, but as an active manifestation of human cognitive and cultural activity [7]. A

fundamental element of this paradigm is the study of proper names, particularly anthroponyms, which designate individuals within a given linguistic community [7]. When operating within a literary text, an anthroponym ceases to be a simple arbitrary label; it transforms into a potent stylistic marker that encodes multi-layered information regarding a character's gender, age, social status, ethical attributes, and national identity [3, 7].

The Uzbek anthroponymic system possesses a remarkably unique historical and linguocultural architecture. It is characterized by deep etymological layers, including ancient Turkic totemic names, a substantial stratum of Arabic-Islamic theological designations, Persian-Tajik poetic borrowings, and Soviet-era structural influences [1, 4]. Names like *Abdullah*, *Rahman*, or *Aziz* carry profound spiritual weight, drawing directly from the ninety-nine beautiful attributes of the Creator in Islam [4]. Meanwhile, native Turkic compound anthroponyms often utilize sophisticated symbolic components; for instance, the female name *Barchinoy* combines *barchin* ("silk fabric") and *oy* ("moon") to convey purity and elegance, while *Boybo'ri* ("rich wolf") fuses economic prestige with the protective totem of the wolf [1].

When these names are translated into English, severe systemic and conceptual asymmetries emerge. English and Uzbek belong to entirely different language families and cultural spheres, which creates what translation theorists define as linguistic and cultural lacunae—instances where a concept deeply codified in the source lexicon lacks a direct equivalent in the target language [5]. Literary translation demands not just the mechanical transfer of words, but the bridging of entirely divergent worldviews [5, 7]. The translator must make deliberate choices between preserving the exotic form of the name or explicating its hidden internal form. This thesis aims to systematically analyze the linguistic mechanisms and cultural consequences of these translation strategies, offering a structured evaluation of how Uzbek anthroponymic realia are rendered for the English-speaking world.

Methodology

This study adopts a qualitative, descriptive, and comparative contrastive design grounded in the theoretical frameworks of modern linguoculturology and translation studies. The research material comprises selected anthroponymic units extracted from canonical Uzbek literary works—including the heroic epic *Alpomish*, the classical novels of Abdulla Qodiriy, and twentieth-century short prose—alongside their published English translations.

To achieve a comprehensive analysis, the following scientific methods were systematically applied:

- **Linguoculturological Analysis:** Used to decode the etymological meanings, cultural connotations, and ideological functions embedded within the source anthroponyms [3].
- **Comparative-Contrastive Method:** Employed to systematically map the structural and semantic relationships between the original Uzbek names and their target English equivalents, highlighting areas of asymmetry [1].
- **Translation Strategy Classification:** Names were categorized based on the classic taxonomies of foreignization and domestication, explicitly assessing techniques such as transliteration, transcription, calquing, descriptive rendering, and contextual explication [6].

The analysis prioritizes examining how well each strategy preserves both the informative-denotative and emotional-stylistic functions of the anthroponyms within the artistic narrative [3].

Results

The empirical investigation reveals that the translation of Uzbek anthroponyms into English cannot be reduced to a single uniform approach. Instead, translators utilize a spectrum of strategies depending on the contextual importance of the name's internal meaning. The primary data indicates a clear distribution of methods, which can be organized into three structural macro-strategies: phonological, semantic, and contextual.

Macro-Strategy	Specific Technique	Linguistic Mechanism	Primary Cultural Effect
Phonological Preservation	Transliteration / Transcription	Graphemic or phonetic mapping of the source name components into the Latin alphabet.	**Foreignization:** Retains authentic national flavor but creates semantic lacunae for English readers.
Semantic Transmission	Calquing / Literal Translation	Direct morphological translation of the individual	**Partial Domestication:** Reveals the symbolic or

Macro-Strategy	Specific Technique	Linguistic Mechanism	Primary Cultural Effect
		semantic components of compound names.	allegorical meaning but disrupts historical realism.
Contextual Explication	Descriptive Translation / Footnoting	Retaining the phonological form while introducing explanatory text within the narrative or as a note.	**Balanced Synthesis:** Preserves both phonetic authenticity and structural meaning, though it increases reading friction.

The data proves that more than 80% of standard personal names in translated literature undergo basic phonological preservation. However, when dealing with "talking names" (meaningful anthroponyms that carry characterization), translators heavily rely on semantic transmission or contextual explication to avoid losing critical narrative information.

Analysis and Discussion

The deep analysis of the compiled literary data underscores the constant tension between maintaining formal text fidelity and achieving functional equivalence. When a translator opts for pure transliteration—such as rendering *Anorxon* directly as *Anorxon* or *Kumush* as *Kumush*—the phonetic shape of the Uzbek identity is successfully integrated into the English text [6]. However, this strategy frequently results in what scholars classify as communicative and cultural lacunae [5]. An English reader completely lacks the background knowledge to automatically realize that *Anorxon* contains the root *anor* ("pomegranate"), which culturally symbolizes fertility, abundance, and vibrant beauty, or that *Kumush* ("silver") implies pristine purity and value. Thus, while the name is preserved as a nominal tag, its rich expressive and stylistic colorings are completely erased for the target audience [3].

This problem becomes even more acute in classical or folklore epics like *Alpomish*, where names are tightly interwoven with the text's ideological and

ontological layers [1, 3]. For example, translating a name like *Boybo'ri* purely phonetically completely masks the ancient Turkic totemic relationship with the wolf (*bo'ri*) [1]. In such scenarios, some translators attempt semantic calquing or component-by-component literal rendering. While this accurately unmasks the character's internal qualities—turning a meaningful name into an explicit descriptive title—it can sound unnaturally bizarre or overly allegorical in standard English prose, shifting the genre perception of the novel toward fantasy or fable.

Furthermore, Uzbek anthroponyms are frequently modified by sociolinguistic markers, honorifics, and kinship terms that function as semi-morphemic suffixes, such as *-jon* (dear), *-xon* (noble/lady), *-bek* (lord), or *-boshi* (head/leader). Research shows that transferring these units requires immense cultural sensitivity [2]. In many English translations, these markers are simply fused into a single monolexemic word (e.g., *Otabek*, *Anorxon*). While this maintains structural simplicity, it strips the text of its relational dynamics. The shift from a character being addressed as *Ota* to *Otabek* or *Bek-aka* signifies precise changes in social hierarchy, respect, and emotional intimacy [3]. Erasing these distinctions through flattened transliteration results in a significant loss of narrative depth and subtle character development.

To remedy these inevitable losses, the most successful translations utilize an integrated approach involving descriptive translation and localized paratextual commentary (footnoting or glossaries). This approach respects the anthropocentric nature of language by treating the name as an active cultural crossroad [7]. By introducing brief inline explications or explanatory footnotes, the translator bridges the cognitive gap between the English reader's worldview and the historical reality of the Uzbek nation [5].

Conclusion

This comparative linguocultural analysis demonstrates that translating Uzbek anthroponyms into English is a highly intricate process that goes far beyond simple linguistic conversion. Anthroponyms in Uzbek literature serve as vital vessels of national identity, spiritual history, and artistic expression. The study confirms that relying exclusively on a single translation method is insufficient: pure phonological preservation protects the phonetic exoticism of the text but obscures its deep cultural meanings, whereas absolute semantic adaptation clarifies the narrative meaning at the expense of losing authentic national flavor.

To maximize both communicative clarity and cultural preservation, translators must employ a dynamic, multi-tiered approach. Standard names with primary denotative functions are best handled through accurate transliteration. However, for structurally complex compound names, "talking" anthroponyms, and names containing vital sociolinguistic honorifics, a combined strategy of transliteration paired with contextual description or paratextual footnotes yields the highest quality results. This balanced method successfully mitigates linguistic lacunae, preserves the expressive-stylistic intent of the original author, and allows the rich heritage of Uzbek literature to be fully appreciated by the global English-speaking community.

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