

**LINGUOCULTURAL AND TRANSLATION ANALYSIS OF LITERARY DISCOURSE: A COMPARATIVE STUDY OF ENGLISH, RUSSIAN, AND UZBEK VERSIONS  
(ON THE EXAMPLE OF SIDNEY SHELDON'S NOVEL 'IF TOMORROW COMES')**

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**Annotation**

This article examines the linguocultural and translational features of literary discourse based on selected excerpts translated from English into Russian and Uzbek. The study focuses on three domains: intimate discourse, family and social relations, and stigma-related cultural symbolism. The analysis reveals that while the Russian translation largely preserves semantic and stylistic equivalence, the Uzbek translation demonstrates significant cultural adaptation, leading to shifts in meaning, tone, and pragmatic effect.

**Keywords**

linguocultural analysis, literary translation, domestication, equivalence, discourse

Translation of literary texts is a complex process that involves not only linguistic transfer but also the transmission of culturally embedded meanings. Linguocultural units, which reflect the values, norms, and conceptual systems of a given culture, present particular challenges for translators. This is especially evident in domains such as intimacy, family relations, and social judgment, where cultural norms differ significantly across societies. As for Lawrence Venuti "Translation, like every cultural practice, involves the creation of values, linguistic and literary, religious and political, commercial and educational, as the particular case may be. What makes translation unique is that the value-creating process takes the form of an inscribed interpretation of a foreign-language text, whose own values inevitably undergo diminution and revision to accommodate those that appeal to domestic cultural constituencies. Translation is an inscription of the foreign text with intelligibilities

and interests that are fundamentally domestic, even when the translator maintains a strict semantic equivalence with the foreign text and incorporates aspects of the foreign-language cultural context where that text first emerged.”<sup>82</sup>

Below, we conduct a comparative analysis of the translations of excerpts taken from the novel *If Tomorrow Comes* by Sidney Sheldon.

**The first excerpt:**

**In the original:** *Tracy had had little sexual experience, but it seemed to her that Charles made love the same way he lived his life: meticulously and very properly. Once, Tracy had decided to be daring and unconventional in bed, and had so shocked Charles that she began secretly to wonder if she were some kind of sex maniac. (1.15)*

**Russian translation:** *Трейси, с ее небольшим сексуальным опытом, казалось, что Чарльз занимался любовью точно так же, как жил – педантично и очень правильно. Однажды она решила особенно понравиться ему в постели и настолько шокировала Чарльза, что почувствовала себя чуть ли не сексуальной маньячкой. (2.10)*

**Uzbek translation:** *Трейси унчалик бой ишқий тажрибага эга эмасди, бироқ, унинг назарида, Чарльзнинг танглайи шу билан кўтарилгандек эди... Бир куни Трейси ўринда ташаббускорлик кўрсатаман деб ўзини кўйворган эди, бу нарса Чарльзнинг жаҳлини чиқариб юборди ва ўзимда ишқий нотафонлик бормикан, деб хавотир ола бошлади. (3.11)*

The first excerpt under analysis represents intimate discourse and includes expressions such as “*sexual experience*,” “*made love*,” and “*sex maniac*.” In the English source text, these expressions are presented in a relatively neutral and euphemistic manner, reflecting the Western cultural tendency to discuss intimate matters openly yet tactfully. The phrase “*made love*” functions as a conventional euphemism that softens the directness of the act while maintaining its semantic clarity. Similarly, the expression “*sex maniac*” conveys a self-reflective psychological evaluation rather than a literal diagnosis.

The Russian translation demonstrates a high degree of semantic and stylistic equivalence. Expressions such as “*занимался любовью*” accurately preserve the euphemistic tone of the original, while “*сексуальной маньячкой*” effectively conveys the evaluative and psychological nuance. The translation retains the balance between explicitness and stylistic moderation, thus maintaining the original discourse type.

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<sup>82</sup> Lawrence Venuti. *Retranslations: The Creation of Value*. In the volume *Translation and Culture* Edited by Katherine M. Faull. Associated University Presses, Inc. 2004

In contrast, the Uzbek translation shows significant transformation. The term “sexual experience” is rendered as “*ушқий тажриба*,” which introduces a romantic connotation and reduces the physical aspect of the meaning. The phrase “*made love*” is omitted entirely, resulting in a loss of an important semantic component. Most notably, “*sex maniac*” is translated as “*ушқий нотаваонлик*,” which represents a semantic inversion: the original meaning of excessive sexual behavior is replaced with the idea of sexual inadequacy. This indicates not only a linguistic shift but also a strong influence of cultural norms that discourage explicit references to sexuality. As a result, the intimate discourse is transformed into a more moralized and culturally neutral narrative.

**The second excerpt:**

**In the original:** *She decided to break the news to Charles after dinner one evening. She had prepared a cassoulet for him in her apartment, and in her nervousness she had burned it. As she set the scorched meat and beans in front of him, she forgot her carefully rehearsed speech and wildly blurted out, ‘I’m so sorry, Charles. I’m - pregnant.’*

*There was an unbearably long silence, and as Tracy was about to break it, Charles said, ‘We’ll get married, of course.’ Tracy was filled with a sense of enormous relief.*

(1.15)

**Russian translation:** *Однажды вечером, после ужина, Трейси решила открыться Чарльзу. Приготовила ему у себя дома кассуле, но так нервничала, что пережарила блюдо. Поставила перед ним обуглившееся мясо с фасолью и, позабыв отрепетированную речь, внезапно выпалила:*

– Мне очень жаль, Чарльз. Я беременна.

*Последовала невыносимо долгая пауза, и, когда Трейси почувствовала, что вот-вот не выдержит, Чарльз спокойно произнес:*

– Мы, конечно, поженимся.

*Трейси испытала огромное облегчение.* (2.10)

**Uzbek translation:** *Трейси бир куни кечки овқатдан кейин Чарльзга ян-гиликни айтишга қарор қилди. У ловия солиб гўшт қовураётди ҳаяжонланганидан тагини олдириб қўйди. Чарльзнинг олдига таги куйган овқатни қўйди-ю, олдиндан пухта ўйлаб қўйган гапи эсидан чиқиб қолди.*

*Шундан сўнг томдан тараша тушгандек: - Чарльз, биласанми, мен ҳомиладорман, - деди.*

*Орага оғир сукунат чўкди, Трейси сукунатни бузмоқчи бўлиб оғиз жуфтлаган хдм эдики, Чарльз бирдан: - Биз, албатта, никоҳдан ўтамиз, - деб қолди.*

*Трейси елкасидан тоғ қулагандек, енгил нафас олди.* (3.11)

The second excerpt focuses on family and social relations, particularly the concepts of pregnancy and marriage. The expression “*I’m pregnant*” functions as a pivotal moment in the narrative, introducing tension and emotional vulnerability. In Western culture, such a statement, especially outside of marriage, carries both personal and social implications but is expressed directly.

The Russian translation maintains both the semantic content and the emotional restraint of the original. The phrase “*Я беременна*” is direct and unambiguous, while the surrounding narrative preserves the psychological tension through expressions such as “*невыносимо долгая пауза.*” The response “*Мы, конечно, поженимся*” reflects the same pragmatic meaning as in the source text, emphasizing responsibility without excessive emotional dramatization.

The Uzbek translation, however, introduces a higher degree of expressiveness and cultural adaptation. The dish “*cassoulet*” is replaced with a more familiar description “*ловия солиб гўшт қовураёттиб*”, making the text more accessible to Uzbek readers. Additionally, expressions such as “*томдан тараша тушгандек*” and “*елкасидан тоғ қулагандек*” intensify the emotional tone through vivid imagery. While these idiomatic expressions enrich the text stylistically, they also amplify the emotional impact beyond that of the original, resulting in a shift in narrative tone. This reflects a tendency toward domestication, where the translator prioritizes cultural familiarity and expressive richness over strict equivalence.

### **The third excerpt:**

**In the original:** *It was Mr Stanhope who said without expression, ‘Charles informs us you’re pregnant.’*

*Oh, how Tracy wished he had not! Their attitude was so nakedly disapproving. It was as though their son had had nothing to do with what had happened. They made her feel it was a stigma. Now I know what I should have worn, Tracy thought. A scarlet letter. (1.20)*

**Russian translation:** – *Чарлз сообщил нам, что вы беременны, – произнес без всякого выражения мистер Стенхоуп. Трейси всей душой пожалела об этом. Родители Чарлза отнеслись к этому с явным неодобрением. Слово их сын не имел к случившемуся ни малейшего отношения. Будто сама Трейси заклеила его позором. Теперь она догадалась, что ей следовало нацепить алую букву «А». (2.13)*

**Uzbek translation:** – *Чарльз бизга ҳомиладорлигингни айтди.*

*Эвоҳ, бу қақда унинг гапиришига Трейси тамоман қарши эди! Бу гапда Трейсининг гуноҳкор бўлиб қолаётгани шундоққина сезилиб турардики, гўёки уларнинг ўғиллари шунчаки бу ишнинг қурбони бўлгандек эди. Улар унинг баданига стигмат тамғаси қўйилганини ҳис этишга мажбур этмоқда: «Қандай кийинишим*

лозимлигини энди тушундим, - хаёлидан ўтказди Трейси. - Қирмизи А ҳарфини». (3.17)

The third excerpt introduces the concept of social stigma and includes the culturally significant reference to *“the scarlet letter,”* which alludes to Nathaniel Hawthorne’s novel *The Scarlet Letter*. In the source text, this reference symbolizes public shame and moral condemnation, deeply rooted in Western literary and cultural tradition.

The Russian translation successfully preserves this intertextual reference through the phrase *“алая буква ‘А’,”* ensuring that the symbolic meaning is retained. The use of *“заклеймила позором”* further reinforces the notion of stigma and social judgment, closely aligning with the original.

The Uzbek translation also retains the symbolic expression as *“Қирмизи А ҳарфи,”* demonstrating an attempt to preserve the cultural reference. However, the absence of explanatory context may limit comprehension for readers unfamiliar with the original literary source. At the same time, expressions such as *“тамға”* and *“гуноҳкор”* reflect culturally relevant concepts of shame and moral responsibility, indicating a partial adaptation of the stigma concept to the target culture.

Overall, the comparative analysis reveals two distinct translation strategies. The Russian translation predominantly follows a foreignization approach, preserving the linguistic and cultural features of the source text. This results in a high level of semantic and stylistic equivalence. The Uzbek translation, on the other hand, relies heavily on domestication, adapting the text to the cultural norms and expectations of the target audience. While this approach enhances readability and emotional engagement, it often leads to semantic shifts, reduction of meaning, and, in some cases, conceptual distortion.

These findings highlight the critical importance of balancing cultural adaptation with semantic accuracy in literary translation. Excessive domestication may compromise the integrity of the original text, particularly in areas involving sensitive or culturally specific content. Therefore, translators must carefully navigate between preserving the source text’s conceptual framework and ensuring cultural accessibility for the target audience.

To sum up, the study demonstrates that linguocultural units are highly sensitive to cultural norms and values, particularly in domains such as intimacy, family relations, and social stigma. The Russian translation maintains a high degree of equivalence and preserves the original discourse structure, whereas the Uzbek translation exhibits significant cultural adaptation characterized by euphemization, expressiveness, and semantic shifts. These differences underscore the need for a

balanced translation approach that respects both the source text and the target culture without compromising essential meaning.

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