

# Linguo-Culturology and its Role in Translating Uzbek Films

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## **Abstract:**

This article studies the domain of linguo-culturology and its pivotal role in the translation of Uzbek films. Linguo-culturology, a multifaceted discipline, encompasses the study of language and culture interplay within a given context. In the context of translating Uzbek films, it becomes crucial due to the cultural elements in the language, dialogue, and context of the cinematic content. It also examines the challenges and opportunities presented in the translation process, emphasizing the need for translators to possess a deep understanding of both the source and target cultures. Furthermore, it explores strategies and methodologies employed by translators to effectively convey cultural nuances while maintaining linguistic integrity. By bridging the gap between languages and cultures, linguo-culturology enriches the translation process, facilitating cross-cultural understanding and appreciation of Uzbek cinema on a global scale.

**Keywords:** Linguo-culturology, translation, Uzbek films, cultural adaptation, cross-cultural communication, cultural elements, linguistic integrity.

These days, film influences contemporary art, global perception, and human development. In the 20th century, its prominence among various art forms was almost indisputable. However, in the 21st century, its dominance has slightly diminished due to the rapid growth of computer games, which, unlike films, allow participants to not only watch but also actively engage in the on-screen action.

One of the key achievements of film is its accessibility, making it an easy-to-understand art form that plays a leading role in cultural globalization. The widespread distribution of movies allows people around the world to become familiar with new trends, styles, and fashions. There are no more isolated areas in the world. However, for films to be appreciated by people of different nationalities and languages, they must be translated. Additionally, it is crucial to accurately and

clearly translate the film's title. This article demonstrates that a brilliant and effective translation of a film title is crucial for its marketing and distribution success.

Linguo-culturology is a genuinely youthful science. Its appearance traces all the way back to the 90s of the last hundred years, when obviously the investigation of a language, talking abilities and involving in circumstances requiring interpretation or diverse collaboration, isn't restricted to information on phonetic, linguistic, lexical and syntactic principles in the space of another dialect.

Information and comprehension of these elements is something important for the progress in an open demonstration.<sup>1</sup> Attention to these language focuses permits to have top notch correspondence in individual circumstances, as well as to address different worldwide issues in the field of economy, culture, governmental issues, resolving military contentions and questioned regional inconsistencies. The originators behind this section in semantics can be called V. G. Kostomarov, E. M. Vereshchagin and V. V. Vorobyov. In crafted by V. G. Kostomarov and E. M. Vereshchagin "Phonetic issues of nation concentrates on in instructing Uzbek to outsiders", an exploration heading was declared, which was classified "semantic and country."<sup>2</sup>

Linguo-culturology offers a broad perspective on the subject, encompassing a wide range of aspects. One key aspect is the linguistic and cultural expression in translation, which can be applied to various contexts. This article employs methods from translation studies, focusing on translation shifts and the linguistic and cultural reinterpretation. The examination material to lead the review is the movies' titles that have acquired wide interest among Uzbek watchers. For the sake of any film, a significant pretend semantic and social highlights that are justifiable just to a local speaker, however which should essentially be moved to another dialect, while safeguarding the innovation, engaging quality and limit.

This powers a mediator to look for and use interpretation changes more effectively than while working with different texts. This likewise makes the film titles the best material for concentrating on interpretation changes, which is an impression of the etymological and social particulars of the language. It very well may be contended that the title of the film requires an exceptional interpretation than different sorts of titles. The principal interpretation changes change According to the requirements of a specific timeframe and its patterns, new interpretation approaches generally compare to the real factors of a specific time.

Issues of misconception, as well as specific social qualities of ethnic gatherings, give a wide field to the trading of social perspectives, yet amateurish translation of the communicated data frequently prompts struggle circumstances, the arrangement of which might require extra endeavors. In the hypothesis of multifaceted correspondence, extraordinary classifications have been created, with the assistance of which it is feasible to portray the particular highlights of societies and to distinguish contrasts between them. They incorporate the arrangement of verbal and nonverbal correspondence; consciousness of oneself and climate; food and rules of conduct at the table; dress and appearance; time and its discernment; standards and values; connections; mental movement and learning strategies; work association and disposition to work; an arrangement of strict convictions. To effectively perform such a task, an expert priority a specific arrangement of interpretation changes and changes. It would likewise be better for him to add extra logical data to the interpretation text, or use notes. Thus, the mediator doesn't simply change the text from one language into another.<sup>3</sup>

The analysis of film title interpretations, explored through thorough examination and various adaptations, has enabled the development of a classification system for translation methods based

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<sup>1</sup> Bywater, Tim, and Thomas Sobchack. *Film Criticism*. New York: Longman, 1989. – 170p.

<sup>2</sup> Blain Brown. *Cinematography : theory and practice : image making for cinematographers and directors /*. second edition .China Focal press, 2012 – 280p.

<sup>3</sup> Carroll, John M. *Toward a Structural Psychology of Cinema*. New York: Mouton Publishers, 1980. – 170p.

on comparative, empirical, and analytical approaches. This developed classification reflects the ongoing evolution and trends in the process of translating film titles, addressing the demands of contemporary translation practices. Undoubtedly, the outcome represents an interpretation of the original material that resonates with our country. This material was determined in the field of dialects communication one of which is Uzbek. Characterization that is more methodical could be founded on the speculation of the changes utilized in interpretations from various different dialects. We mustn't overlook the emotional aspect - the translator's ethnocultural sensitivity and experience, the depth of scholarly research, and discernible trends in recent interpretations. At the same time, a foundation has been laid, offering valuable opportunities for examining the issue from multiple perspectives, allowing flexibility in the overall direction of research on this topic.

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