

## **ABOUT LINGUISTIC FACTORS OF THE PENETRATION OF LACUNAE FROM ONE LANGUAGE INTO OTHERS**

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### **Abstract**

This article discusses how the art of communication has acquired global significance in our time, as it forms the basis for relationships, mutual understanding, and interaction between individuals, entire peoples, and states. In this regard, the realities of one language penetrate other languages: a) through historical, spiritual, cultural, social, and political contacts; b) through the dissemination of scientific and technical discoveries; c) through the artistic translation of literary works; d) through the use of lacunae in the vernacular by foreign writers and translators.

**Keywords:** language, culture, reality, lacuna, semanticization, clarity, interpretation, commentary, transcription, translation, ethnocultural studies, intercultural communication, national culture, comparison of phenomena, facts of Russian history and culture, passive minimum.

The influx of foreign lacunae into a given language at the expense of others usually occurs regularly and evenly (naturally, with a corresponding acceleration associated with increasing contacts between peoples), but is often accompanied by "shocks," depending on various political and historical events in the life of the country, social upheavals, and is often conditioned by new literary trends and is associated with the periodically changing tastes and interests of society.

Historians of language and culture could divide these elements into historical eras based on the time of their arrival, along with the influx of loanwords. For example, in Russian, in our opinion, the following periods can be identified:

- Kievan Rus': the influx of Asian lacunae: orda, arshin, bashka, sunduk, etc.;
- The baptism of Rus': the influx of Greek and Latin lacunae, associated primarily with Orthodoxy and liturgy, through Old Bulgarian; lampada, tiara, apostol, protoiyerey, krest, krostnyy, krestovik, d'yakon, etc.
- The era of Peter the Great: a wave of Western European (English, Dutch, German, French, Italian, Greek, Polish, and Latin) lacunae: tryumo, parik, galuny, shtof, seminariya, kartuz, bal;

- The socialist revolution: a multitude of new political and economic lacunae: collective farm, communist, communism, Bolshevik, Cheka, Pioneer, Komsomol, five-year plan, NEP, ROSTA, GOELRO, NKVD, state of emergency, etc.;
- the years of Soviet power: a flood of multilingual everyday and other ethnographic lacunae of the peoples of the USSR, and along with this, Western European lacunae: kumys, suluguni, jazz, jacket, tango, rock, twist, hippie, yaranga, canoe, etc.;
- the collapse of the USSR and the "influx" of Anglo-American, European, Latin American, Japanese, Tajik-Persian, and Arabic lacunae into the language: happy ending, weekend, cardigan, talib, Taliban, Jamahiriya, bin Ladenite, supermarket, kheragami, lambada, fazenda, chat, rambler, etc.

Similar periods can be identified in the Uzbek language:

- the historical roots of Tajik-Uzbek spiritual, cultural, and socio-political ties between the Uzbek and Tajik peoples and the infusion of Tajik-Persian lacunae into the Uzbek language: dev, dutor, dorboz, etc.
- the Arab conquest of Central Asia: the infusion of Arabic lacunae associated with Islam and religious worship: azon, amir, mavlud;
- Central Asia under the Mongol rule and the infusion of Mongol lacunae: gushanga, khoshun;
- the conquest of Central Asia by the Russian Empire: the introduction of Russian lacunae: knyaz, batrak, dilizhon, horsecar, soldier, etc.;
- the socialist revolution and a multitude of Russian political and economic lacunae: nobles, serfs, Siberians, Monastir, Cherkovs;
- the years of Soviet power: a flood of multilingual ethnographic terms and lacunae of the peoples of the USSR: suluguni, lavash, chabureki, goulash, beshbarmak, jigitovka, baklava; Russian socio-political lacunae (Sovietisms): club, collective farm, Bolshevik, state farm, pioneer, deputy, committee, etc.; European lacunae: lotion, khaki, design, charlotte, meringue, roulette, cupcake, beefsteak, etc.;
- the collapse of the USSR and the addition of Anglo-American, Turkish, French, Arabic, German, and Japanese elements to the language: supermarket, boutique, tour, chat, haiku, hacker, lambada, hacienda, anime, provider, action drama, SMS-uyin, origami, kheragami;
- the formation and establishment of an independent Uzbekistan and the emergence of Uzbek elements on the world stage: kurash, palvan, yaktak, belbo, kurashist, mahalla, hashar, gap, sum, sumalak, halim, etc.

A study of the language of fiction, newspapers, magazines, and dictionaries reveals that many Russian realia words have entered the Uzbek language.

However, it should also be noted that many words without equivalents listed in bilingual dictionaries have not entered the active Uzbek lexicon. Words such as borscht, bochka, sarafan,

kotleta, and others, related to everyday life and culture, have become widely accepted in colloquial Uzbek.

A significant number of foreign realia and lexemes have entered Uzbek through Russian: tailcoat, pince-nez, smoking jacket, pastor, Charleston, ushers, kimono, burgomaster, business, prairie, and many others. But there are also words that were first introduced by a translator or author into a work in the source language. For example, Gogol uses numerous Ukrainian realia in his works and, at the end of these works, provides entire lists of non-equivalent vocabulary with explanations. When discussing Russian realia that have become firmly ingrained in the Uzbek language through fiction, it is important to first note the main methods for introducing lacunae.

The possibilities for introducing lacunae into translations, in our opinion, come down to three cases: 1) transliteration (full or partial), the direct use of a given word denoting a realia, or its root, written in the native language's letters or combined with native language suffixes; 2) the creation of a new word, compound word, or phrase to denote a corresponding object based on elements and morphological relationships already present in the language; 3) the use of a word denoting something similar (though not identical) in function to a foreign-language realia, an approximate translation, refined in context, and sometimes bordering on description.

S. Vlahov and S. Florin [2:87] reduce the methods for conveying lacunae to two cases: transcription and translation. However, these two concepts, according to A.A. Reformatsky, "can be contrasted, i.e., they implement Herder's formula differently: it is necessary to preserve the uniqueness of a foreign language and the norms of the native one," namely: translation seeks to preserve the "foreign" through the means of the "native" [3:312].

Thus, in practical terms, translation and transcription should be considered as antipodes.

Regarding transcription, S. Vlahov and S. Florin note that "transcription of a realia presupposes the mechanical transfer of the realia from the source language to the target language" [2:88]. For example, the German land measure "morgen" will correspond to the Russian "мorgen." Several techniques in the translation process are also distinguished:

1. Introduction of a neologism: a) calque - borrowing through literal translation of a word or phrase"; b) semi-tracings - a kind of partial borrowing, also new words or set phrases, but "consisting partly of one's own material, and partly of the material of a foreign-language word. c) assimilation - adaptation of a foreign-language reality, i.e. giving it, on the basis of foreign-language material, the appearance of the native language; d) semantic neologisms - a new word or phrase, "composed" by the translator and allowing to convey the semantic content of the reality.

2. Approximate translation: a) the principle of gender-species substitution; b) functional equivalent; c) description, explanation, interpretation.

It should be noted that when translating fiction, transliteration prevails over all other methods of conveying lacunae. In analyzing the lacunae, we relied on Uzbek translations of works by 19th-century Russian writers.

For example, the transliteration translation of Russian words without equivalents (from the stories of A.P. Chekhov) into Uzbek includes: "meshchan" (commoner) - "meshan," "meshchanlar" (commoner), "izvoschik" (cab driver) - "izvoshchi" (cab driver), "starosta" - "starosta" (starosta), "borshch" - "borshch" (borsch), "sud" - "sud" (court judge), "muzhiklar" (peasants), and many others.

Translators often use words that denote something similar (though not identical) in function to the foreign-language reality: luchina - korachirok; sheepskin coat - tun; cradle - beshik; lady - khonim; prince - boy amaldor; shchi - shurva; elder - oksokol, yuzboshi; man - dekhkon, and many others.

We believe that in these cases, translating such Russian words without equivalents as korachirok tun, beshik, and oksokol into Uzbek realities is inadequate and can hinder understanding of the literary text. Instead of Russian lacunae, in this case, Uzbek words denoting something close, identical in function to the foreign-language reality were used.

Such translations, when the realities of one language are conveyed through the realities of another, can significantly hinder understanding of the literary text's message, especially in a school setting, and can evoke inappropriate associations in students. Television and radio also introduce a certain number of Russian lacunae into the Uzbek language. Translators must demonstrate true skill in interpreting words without equivalents in literary texts, and television, through visual demonstration, provides the opportunity to create a visual image (a new concept) of a nationally specific reality. Film adaptations of Leo Tolstoy's novels "War and Peace" and "Anna Karenina," a vast number of works by 19th-century Russian writers, folk tales, puppet theater productions, and cartoons based on Russian folk tales are effective methods for overcoming ethnocultural barriers.

Currently, foreign words account for more than three-quarters of all new words in the Russian literary language, and the vast majority of these are words of English origin. Words such as cartridge, laptop, joystick, CD-ROM, CD, DVD, file, floppy disk, and others entered the Uzbek language via Russian. Thanks to the rapid development of contacts between representatives of different cultures and Uzbekistan's active integration into the global community via television and radio, a huge amount of new vocabulary is being introduced via the internet. For example, the realia of email, consulting, briefing, presentation, sponsor, image, image-maker, design, designer, mentality, printer, modem, tuner, and others.

The rise of Anglo-Americanisms, in our opinion, is due to the unique nature of the current stage of interaction between the Russian, Uzbek, and English languages. Certainly, the

following realia entered the Uzbek language through Russian: avocado, adrenaline, albino, boutique, breakdex, biker, bobsleigh, blockbuster, bodybuilding, etc.

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