



## **EQUIVALENCE OF MORAL AND SPIRITUAL CONCEPTS IN THE TRANSLATION OF DOSTOEVSKY'S NOVEL "THE BROTHERS KARAMAZOV" INTO UZBEK**

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### **Abstract**

The article discusses the problems of equivalence of moral and spiritual concepts in the Uzbek translation of the novel by F.M. Dostoevsky "The Brothers Karamazov". The object of this research is the religious and moral concepts that form the philosophical structure of the work, including the categories of faith, freedom, sin, responsibility, suffering, repentance and love. The subject of this research is the ways of conveying these concepts in the Uzbek translated version and the degree of their semantic, functional and pragmatic equivalence in relation to the original text. The methodological basis is the provisions of the theory of translation, the concept of dynamic and functional equivalence, as well as the cognitive-discursive analysis of a literary text. As a result, the features of the transformation of spiritual vocabulary, religious terminology and moral and philosophical concepts in the context of intercultural communication are revealed. It is concluded that equivalence in the Uzbek translation is achieved mainly at the level of functional and semantic correspondence, while preserving the ideological depth of the work, but with the inevitable adaptation of cultural and religious shades.

**Keywords:** Dostoevsky, "The Brothers Karamazov", translation equivalence, moral concepts, spiritual concepts, religious vocabulary, literary translation, intercultural communication, semantic transformation, Uzbek translation.

### **Introduction**

Fyodor Dostoevsky's novel "The Brothers Karamazov" is one of the most significant works of world literature, in which the artistic form becomes a space for philosophical comprehension of the ultimate moral and spiritual issues of



human existence. The central place in the structure of the work is occupied by the categories of faith and doubt, freedom and responsibility, sin and redemption, love and sacrifice, suffering and spiritual transformation. These concepts form a complex conceptual system rooted in the Orthodox Christian tradition and the Russian cultural paradigm of the 19th century. In the context of translation into Uzbek, the problem of equivalence of the transmission of these categories arises, since they are associated with a certain religious, historical and cultural environment. The relevance of the study is determined by the need for a comprehensive analysis of the mechanisms of transmission of Dostoevsky's moral and spiritual concepts in the Uzbek translation tradition, as well as the insufficient development of this issue in Russian literary criticism and translation studies. The purpose of the work is to identify the degree of equivalence between the moral and spiritual concepts of the original text and their Uzbek translated correspondences, as well as to determine the strategies and transformations used by the translator to preserve the philosophical depth of the work.

### **Materials and methods of research**

The material of the study is the fragments of the novel "The Brothers Karamazov", which contain key moral and spiritual categories, in particular, the monologues of Ivan Karamazov ("Rebellion", "The Grand Inquisitor"), the teachings of the elder Zosima, the confessional statements of Dmitry Karamazov, as well as the religious and philosophical reflections of Alexei Karamazov, compared with their Uzbek translated versions. The theoretical basis is the provisions of the theory of equivalence in translation (Y. Naida, V.N. Komissarov), the concept of dynamic equivalence, the functional-communicative approach to translation, as well as elements of cognitive linguistics, which considers translation as a reconstruction of the author's conceptual picture of the world in another language system. The author applies the methods of comparative analysis of the original and translated text, semantic analysis, contextual and discursive analysis, as well as elements of pragmatic analysis to identify the degree of preservation of the author's intention and the emotional and evaluative load of concepts. Particular attention was paid to the analysis of religious terminology, ethical categories and metaphorical structures, since they form the spiritual framework of the work. Typological differences between the Russian and Uzbek languages were taken into account,



including the features of word formation, categories of modality, expressiveness and pragmatic marking of vocabulary.

### **Results of the study**

The comparative analysis of the original text of the novel by F.M. Dostoevsky and its Uzbek translated version made it possible to identify a number of regularities in the transmission of key moral and spiritual concepts that form the philosophical structure of the work. First of all, it should be noted that the conceptual core of the novel is formed by the categories of "faith", "doubt", "sin", "repentance", "suffering", "freedom", "responsibility", "humility", "love" and "sacrifice", which in the original text do not function in isolation, but in a complex relationship, creating a multi-layered system of meanings. In the Uzbek translation, these categories retain the main semantic orientation, but their equivalence is mainly functional-dynamic, and not formal-lexical. Thus, the concept of "sin" in Dostoevsky's Russian text has a pronounced Christian dogmatic coloring, including the idea of the original damage to human nature, inner moral responsibility and spiritual guilt before God; In the Uzbek translation, this concept is conveyed by a word that has a wider religious and ethical spectrum, which contributes to the universalization of meaning, but at the same time partially neutralizes the specifics of Orthodox anthropology. A similar situation is observed in the transmission of the category of "repentance", which in the original presupposes an inner spiritual upheaval, metanoia, purification through suffering and humility, while in the translated version the emphasis is more often shifted towards repentance as a moral confession of guilt, without such a pronounced mystical and ascetic depth. Significant attention in the study is paid to the category of "suffering", which occupies a central place in Dostoevsky's philosophy; In the original, suffering is seen as a path of spiritual transformation, a way of comprehending truth and love, while in the Uzbek text the emotional and moral aspect of suffering is preserved, but its transcendental dimension is sometimes reduced due to lexical adaptation. Of particular difficulty is the transfer of the concept of "humility", which in the Russian religious tradition includes the idea of voluntary acceptance of the will of God, inner self-abasement and spiritual maturity; In the Uzbek translation, this concept is more often interpreted through the category of patience or obedience, which reflects the cultural and semantic



features of the language, but changes the shades of philosophical meaning. In relation to the concept of "freedom", the translator's desire to preserve philosophical problems related to the inner choice and responsibility of the individual is revealed, but the expressive tension of Ivan Karamazov's monologues, where freedom is opposed to harmony and divine order, is somewhat smoothed out in the translation due to syntactic simplification and rationalization of argumentation. In general, the analysis showed that the Uzbek translation demonstrates a tendency to preserve the ideological content, while allowing for the semantic adaptation of certain spiritual concepts, which is due to the differences in religious traditions, typological features of languages and pragmatic attitudes of the translator.

### **Discussion of the results**

The data obtained indicate that the problem of equivalence of moral and spiritual concepts in the translation of Dostoevsky's novel goes beyond the framework of a purely linguistic task and acquires an intercultural character. Equivalence in this case is a dynamic correspondence that presupposes the preservation of the functional role of the concept in the text with the possible transformation of its cultural and religious connotations. It should be emphasized that the Orthodox conceptual system underlying the philosophy of the novel does not always have direct structural analogues in the Uzbek linguistic and cultural tradition, which requires an interpretive approach from the translator. In this context, translation becomes an act of cultural mediation, in the course of which the author's spiritual picture of the world is reconstructed by means of another language. Of particular interest is the analysis of the pragmatic level of the text: in the original, many moral concepts carry not only a descriptive, but also an evaluative, emotionally intense load, while in translation there is sometimes a tendency to neutralize expression, which is associated with the peculiarities of the syntactic organization of the Uzbek language and its pragmatic normativity. At the same time, it should be noted that the universal nature of the main moral categories makes it possible to preserve the philosophical depth of the work even with partial semantic adaptation. Thus, the equivalence of moral and spiritual concepts in the Uzbek translation is achieved through a combination of semantic correspondence, functional adequacy and cultural interpretation, which ensures the preservation of



the author's idea while simultaneously integrating the text into another cultural environment.

## **Conclusion**

The study made it possible to establish that the equivalence of moral and spiritual concepts in the Uzbek translation of the novel "The Brothers Karamazov" is mainly functional and semantic in nature and is implemented through a system of translation transformations aimed at adapting religious and philosophical vocabulary to a different cultural paradigm. The basic spiritual categories—faith, sin, repentance, suffering, freedom, humility, and love—generally retain their conceptual core, but their connotative field is partially altered by cross-cultural interpretation. This confirms the thesis that literary translation of a philosophical text is a complex process of reconstruction of the author's worldview system, in which linguistic and cultural factors are closely interrelated. The results of the study can be used in further works on the theory of literary translation, comparative stylistics and intercultural communication, as well as in the practice of training translators of fiction.

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