centric data. This combined approach ensures that dictionary development is grounded in both linguistic reality and pedagogical necessity.

Analysis and Results. Analysis of existing bilingual dictionaries often reveals that onomastic units are treated as marginal entries, with minimal contextual examples and limited supporting information. While some advanced dictionaries might have extensive lexical entries, the explicit focus on pedagogical support for proper names for learners remains sparse unless specifically designed with this in mind. This limited exploration highlights a significant need for further research and integration of naming conventions into vocabulary instruction. The results of comprehensive research suggest a path forward for improving these essential language learning tools. Many contemporary bilingual dictionaries, even comprehensive ones, often list onomastic units with little more than a direct translation or a brief equivalent. They frequently lack critical elements such as detailed pronunciation guides (especially for names in non-phonetic languages), comparative etymologies that shed light on shared origins or divergent meanings, and rich cultural notes that explain the significance or connotations of a name. This deficiency means learners miss out on a crucial layer of understanding, often leading to misinterpretations or an inability to use names appropriately in social contexts. The onomasiological approach, which organizes dictionary content by concepts rather than mere word forms, holds significant promise for presenting onomastic units more effectively. By starting from a concept and leading learners to its linguistic realizations in different languages, this method can help map names and their associated expressions more transparently. Such a macrostructure would allow for a deeper semantic organization of onomastic material, integrating encyclopedic and linguistic data more cohesively. This doesn't replace traditional alphabetical listings but complements them, offering concept-driven access that aligns with how learners might naturally think about names and their meanings.

Conclusion. The role of onomastic units in bilingual learner's dictionaries is undeniably central to achieving comprehensive linguistic competence and profound cultural understanding. These proper names, encompassing both personal and place names, serve as invaluable cultural markers, embedding layers of historical, social, and cultural context within the lexicon. Their presence in bilingual dictionaries is crucial, as it enriches a learner's vocabulary by exposing them to diverse appellations often deeply rooted in specific cultural narratives. The scientific study of names, onomastics, provides the essential theoretical framework for understanding the profound significance and intricate complexities of these units. Standardizing onomastic units in bilingual dictionaries is a critical task, ensuring consistency and facilitating accurate cross-linguistic communication for learners. This careful standardization process helps learners effectively navigate the often-intricate variations in names across different languages and cultural systems. Furthermore, the inclusion of extensive encyclopedic and linguistic information alongside these names offers learners deeper insights into their origins, meanings, and broader cultural implications. Bilingual dictionaries, by their fundamental design, aim to facilitate seamless understanding between languages, and this imperative naturally extends to the proper names that populate any given lexicon. The pedagogical value derived from including onomastic units in dictionaries lies not only in teaching new vocabulary but also, crucially, in fostering an enhanced sense of cultural awareness.The effective and thoughtful presentation of these units is paramount to unlocking their full potential as powerful tools in contemporary language education.

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Abduqodirova Madina Abduqayum qizi (Student of Tashkent state transport university;
Gmail: madinaabdukodirova73@gmail.com)

TRANSFORMATIONAL PHENOMENA AND PROBLEMS IN TRANSLATION

Annotation. *This research focuses on transformational processes in translation and the issues that arise from them. Translation should not be seen as a simple word-for-word substitution between languages; rather, it requires adjustments at lexical, grammatical, and stylistic levels to maintain the original meaning and communicative purpose. The study reviews major types of translation transformations, including*

substitution, addition, omission, and modulation, and considers their use across various linguistic situations. Special emphasis is placed on the challenges translators encounter, such as cultural disparities, structural differences between languages, and the need to retain stylistic features. The aim of this work is to identify practical approaches to address these challenges and enhance translation quality, thereby deepening the understanding of translation as both a linguistic and intercultural activity.

Key words: *Lexical transformation, grammatical transformation, stylistic transformation, generalization and specification, lexical omission and addition, figurative language, textual analysis method, analytical method, metaphor, symbolism, irony, euphemism, idioms.*

TARJIMADA TRANSFORMATSION HOLATLAR VA MUAMMOLAR

Annotatsiya. *Ushbu tadqiqot tarjimada transformatsion jarayonlar va ular bilan bog'liq muammolarni o'rganishga qaratilgan. Tarjima oddiygina so'zlarni bir tildan boshqasiga ko'chirish jarayoni emas; aksincha, u asl ma'no va kommunikativ maqsadni saqlab qolish uchun leksik, grammatik va uslubiy darajalarda o'zgarishlarni talab qiladi. Tadqiqot tarjima transformatsiyalarining asosiy turlarini, jumladan, almashtirish, qo'shish, tushirib qoldirish va modulyatsiyani ko'rib chiqadi hamda ularning turli lingvistik vaziyatlarda qo'llanilishini tahlil qiladi. Shuningdek, tarjimonlar duch keladigan muammolarga – madaniy farqlar, tillar tuzilishidagi nomutanosibliklar va uslubiy xususiyatlarni saqlab qolish zarurati – alohida e'tibor qaratiladi. Ushbu ishning maqsadi mazkur muammolarni hal etishning samarali usullarini aniqlash va tarjima sifatini oshirishdan iborat bo'lib, tarjimani lingvistik hamda madaniyatlararo jarayon sifatida chuqurroq anglashga hissa qo'shadi.*

Kalit so'zlar: *leksik transformatsiya, grammatik transformatsiya, stilistik transformatsiya, umumlashtirish va aniqlashtirish, leksik tushirib qoldirish va qo'shish, obrazli til, matn tahlili metodi, analitik metod, metafora, simvolizm, ironiya, evfemizm, idiomalar.*

ТРАНСФОРМАЦИОННЫЕ ЯВЛЕНИЯ И ПРОБЛЕМЫ В ПЕРЕВОДЕ

Аннотация. *Данное исследование посвящено трансформационным процессам в переводе и связанным с ними трудностям. Перевод нельзя рассматривать как простую замену слов одного языка словами другого; он предполагает изменения на лексическом, грамматическом и стилистическом уровнях для сохранения исходного смысла и коммуникативной цели. В работе рассматриваются основные виды переводческих трансформаций, такие как замена, добавление, опущение и модуляция, а также анализируется их применение в различных языковых контекстах. Особое внимание уделяется трудностям, с которыми сталкиваются переводчики, включая культурные различия, структурные расхождения между языками и необходимость сохранения стилистических особенностей. Цель исследования – определить эффективные способы преодоления этих проблем и повышения качества перевода, способствуя более глубокому пониманию перевода как лингвистического и межкультурного процесса.*

Ключевые слова: *лексические трансформации, грамматические трансформации, стилистические трансформации, генерализация и конкретизация, лексическое опущение и добавление, образный язык, метод текстового анализа, аналитический метод, метафора, символизм, ирония, эвфемизм, идиомы.*

Introduction. In the modern era of globalization, the importance of intercultural and interlingual communication is steadily increasing. As connections between countries continue to grow, communication across different languages has become more important. However, both in everyday communication and in literary contexts, language differences often lead to misunderstandings and difficulties in translation. In translation, there are 3 types of transformations. Such as lexical, grammatical and stylistic transformations. The idea of transformation in translation refers to the different modifications that take place when a text is converted from one language into another. In literary translation, grammatical, lexical, and stylistic transformations are widely used to preserve meaning and artistic effect. For example, in the line *"To be, or not to be: that is the question"* [1] is often translated into other languages with grammatical restructuring while keeping its philosophical meaning. In Uzbek translations, it may appear as *"Yashashmi yoki yashamaslikmi — masala shunda,"* where the sentence structure is changed to fit Uzbek grammar. Lexical transformations can be seen in the famous opening line *"It was the best of times, it was the worst of times"* [2] is sometimes adapted rather than translated word-for-word to maintain meaning and rhythm. In translation, it may become something like *"Bu eng yaxshi zamonlar edi, bu eng yomon zamonlar edi,"* where slight lexical adjustments preserve clarity. Stylistic transformations are especially important in the phrase *"What is essential is invisible to the eye" [3]* is translated into Uzbek as *"Muhim narsalar ko'zga ko'rinmaydi,"* where the stylistic simplicity and emotional depth are maintained even though the wording

is adapted. Similarly, idiomatic and poetic expressions are often changed to match the cultural and emotional tone of the target language.

Literature review. Translation transformation theory has been widely studied by many linguists and scholars who have attempted to explain how and why changes occur during the translation process. One of the earliest contributors to translation theory is Roman Jakobson, who in his work *"On Linguistic Aspects of Translation"* [4] stated that complete equivalence between languages is impossible. He explained that meaning can only be transferred through interpretation and reformulation. His idea is important because it shows that transformation is not optional but a natural part of translation. Another important contribution was made by Vinay and Darbelnet in their book *"Comparative Stylistics of French and English"* [5]. They introduced a systematic classification of translation procedures, including borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. In Russian translation studies, L.S.Barkhudarov in his book *"Language and Translation"* defined translation transformations as structural changes at lexical, grammatical, and stylistic levels [6]. He emphasized that transformations such as addition, omission, and substitution are necessary to overcome differences between languages. For example, English passive sentences are often transformed into active structures in Uzbek or Russian to sound natural. His approach is more detailed in describing actual linguistic operations compared to Western theorists. Similarly, Peter Newmark in *"A Textbook of Translation"* [7] introduced the concepts of semantic and communicative translation. He argued that translators must balance accuracy with readability. For instance, literary expressions should be translated in a way that preserves emotional effect rather than word-for-word accuracy. Compared to Barkhudarov, Newmark focuses more on meaning and reader response rather than structural changes. Another important scholar is Susan Bassnett, who in *"Translation Studies"*emphasized the cultural aspect of translation. She stated that translation is not only linguistic but also cultural transfer. For example, idioms or culturally specific expressions cannot be translated directly without adaptation [8]. When we are continuing with transformations, we will stop with grammatical ones. This is because while translation we can see so many errors or grammatical structures, we can't translate them in some case. For example: *"Today the weather is good an sunny. May be we will go to the park".*

When translating this sentence from English into Uzbek, the verbs **"is"** and **"will"** are not directly translated in the same way, because Uzbek grammar does not require the verb "to be" in present tense sentences. However, in English, the verb "to be" is necessary even when there is no action expressed. Therefore, grammatical transformation is required to make the sentence natural in the target language. In this case, the sentence in Uzbek becomes: *"Bugun havo yaxshi va quyoshli. Balki biz parkka boramiz."*

For instance, in literary works such as Mark Twain's *"The Adventures of Tom Sawyer"*, informal expressions, dialectal words, or slang are often generalized in translation to make them understandable for the target audience.[9] At the same time, certain culturally specific terms may require specification to clarify their meaning. Additionally, *lexical omission and addition* are frequently used. Omission occurs when a word is removed because it is redundant or already implied in the target language structure, while addition is used to ensure clarity. These strategies are particularly important when translating from English into Uzbek or Russian, where sentence compactness and expression patterns differ significantly.

Stylistic transformations are concerned with the preservation and adaptation of the expressive, emotional, and aesthetic features of the original text. Unlike lexical transformations, which focus on meaning at the word level, stylistic transformations aim to maintain the overall tone, artistic style, and communicative effect of the source text. One of the main challenges in stylistic transformation is the translation of *figurative language*, including metaphors, idioms, similes, and symbolic expressions. For example, in Antoine de Saint-Exupéry's *"The Little Prince"*, the sentence *"What is essential is invisible to the eye"* is translated into Uzbek as *"Muhim narsalar ko'zga ko'rinmaydi." [10].* While the lexical structure is adapted, the philosophical and emotional depth of the original expression is carefully preserved. This demonstrates how stylistic transformation ensures equivalence not only in meaning but also in artistic impression. In literary translation, especially in works by authors such as William Shakespeare, stylistic transformation becomes even more complex. Shakespeare's language is rich in poetic devices, rhythm, and archaic expressions. For instance, metaphors and rhetorical structures in *"Hamlet"* cannot be translated directly without losing their artistic effect. Therefore, translators often recreate the expression using stylistically appropriate forms in the target language, ensuring that the emotional intensity and dramatic tone remain intact. Moreover, stylistic transformation also involves adjusting the level of formality, tone, and narrative style depending on the target audience. A highly formal expression in English literature may

be rendered in a more neutral or natural form in Uzbek or Russian to ensure readability while preserving the author's intention.

Methods. This research is based on several methodological approaches that help to analyze transformational phenomena in translation and the problems associated with them. The main methods used in this study include comparative analysis, descriptive analysis, textual analysis, and analytical interpretation. The first we can see comparative analysis method is used to compare source texts with their translated versions in order to identify structural differences and transformation types. For example, in William Shakespeare's *Hamlet*, the sentence *"To be, or not to be, that is the question"* is translated into Uzbek as *"Yashashmi yoki yashamaslikmi – masala shunda."* In this case, the grammatical structure is significantly changed because English infinitive construction does not exist in the same form in Uzbek. However, the meaning is preserved. From my point of view, this example clearly shows that translation is not a word-for-word process but a restructuring of meaning according to the rules of the target language. Second, *descriptive method* is applied to classify and explain different types of translation transformations such as substitution, omission, addition, and modulation. For instance, the English idiom *"He gave me a hand"* is translated as *"U menga yordam berdi"*. Here, a lexical transformation occurs because the idiomatic meaning is replaced with an equivalent expression. For example, in Antoine de Saint-Exupéry's *The Little Prince*, the sentence *"What is essential is invisible to the eye"* is translated into Uzbek as *"Muhim narsalar ko'zga ko'rinmaydi"*.

Result. The combination of these methods provides a comprehensive approach to studying translation transformations. Each method highlights a different aspect of translation, and together they demonstrate that translation is a complex process involving structural, semantic, and cultural adaptation. In this table we can see a range of examples and learn differences:

Method	Focus	Example	Type of Transformation	Result
Comparative Analysis	Compare source and target texts	"To be, or not to be" "Yashashmi yoki yashamaslikmi"	Grammatical transformation	Structure changes, meaning preserved
Descriptive Method	Classify translation changes	"He gave me a hand" "U menga yordam berdi"	Lexical transformation	Idiom replaced with meaning
Textual Analysis	Study literary context	"What is essential is invisible to the eye" "Muhim narsalar ko'rinmaydi"	Stylistic transformation	Emotional meaning preserved
Analytical Method	Identify translation problems	"It's raining cats and dogs" "Jala quyapti"	Cultural transformation	Idiom adapted to culture

Discussion. The study of transformational phenomena in translation clearly indicates that translation is far more than a simple substitution of words from one language into another. Instead, it is a complex activity that requires structural, semantic, and cultural adjustments. The findings of this research show that grammatical, lexical, and stylistic transformations are closely related and frequently occur together within the same text. This confirms the widely accepted idea in translation theory that complete equivalence between languages is rarely achievable, making transformation an essential strategy for producing an accurate translation. Grammatical transformations are particularly significant when translating between languages with different structural systems, such as English and Uzbek. For instance, in William Shakespeare's *Hamlet*, the sentence *"To be, or not to be, that is the question"* is rendered in Uzbek as *"Yashashmi yoki yashamaslikmi — masala shunda."* Here, the English infinitive form is replaced with a nominal interrogative structure. This adjustment is required because Uzbek does not employ infinitive constructions in the same syntactic and philosophical manner as English. As a result, grammatical transformation ensures both clarity and natural expression in the target language while maintaining the original meaning. Lexical transformations are equally important in preserving semantic accuracy. Idiomatic expressions clearly demonstrate this process. The English phrase *"He gave me a hand"* cannot be translated literally into Uzbek without losing its meaning. Instead, it is translated as *"U menga yordam berdi."* This

example shows that lexical substitution is necessary to express meaning rather than focusing on individual words. In Antoine de Saint-Exupéry's *The Little Prince*, the sentence *"What is essential is invisible to the eye"* is translated as *"Muhim narsalar ko'zga ko'rinmaydi."* Although the structure becomes simpler, the philosophical and emotional essence remains intact. This demonstrates that stylistic transformation helps retain the expressive and aesthetic function of the original text. At the same time, stylistic choices may differ depending on the translator, making this type of transformation more subjective and flexible. Another significant factor is cultural influence in translation. For example, the English idiom *"It's raining cats and dogs"* is translated into Uzbek as *"Jala quyapti."* A literal translation would not make sense in the target language, so a culturally appropriate equivalent is used instead. This shows that cultural adaptation is a key element of translation practice. It can be concluded that cultural equivalence is often more important than literal linguistic equivalence, especially in idiomatic and literary contexts. Stylistic transformation is essential expressive tools in literature that create imagery, emotional intensity, and aesthetic effect. A simile makes an explicit comparison using "like" or "as," such as *"He is as strong as a lion,"* while a metaphor is implicit, such as *"Time is a thief."* In translation, similes are usually easier to transfer because their structure is clearer. For example, *"as strong as a lion"* becomes *"sherdek kuchli"* in Uzbek with minimal change. However, metaphors require deeper interpretation because the meaning is hidden. For instance, *"Time is a thief"* cannot be translated word-for-word and must be adapted as *"Vaqt o'g'riga o'xshaydi."* Thus, we can conclude that metaphor requires a higher level of stylistic transformation than simile. Another important comparison is between hyperbole and irony. Hyperbole is an exaggeration used to emphasize meaning, such as *"I have told you a million times."* Irony, on the other hand, expresses the opposite of literal meaning, such as saying *"What a beautiful day!"* during a storm. In translation, hyperbole is usually preserved through equivalent exaggeration in the target language (*"ming marta aytdim"*), while irony requires contextual understanding because its meaning is hidden. Therefore, irony is more complex to translate than hyperbole because it depends on tone and situation rather than words alone. We can also compare idioms and symbolism, as both are culturally loaded but function differently. Idioms have fixed meanings that cannot be translated literally, such as *"It's raining cats and dogs,"* which becomes *"Jala quymoqda."* Symbolism, however, represents deeper conceptual meanings, such as a dove symbolizing peace. Another contrast can be made between repetition and antithesis. Repetition strengthens emotional intensity through repeated words, such as *"Never, never give up,"* while antithesis creates meaning through contrast, such as Dickens' *"It was the best of times, it was the worst of times."* In translation, repetition is usually preserved directly because its structure is simple. However, antithesis requires careful restructuring to maintain balance between opposite ideas. Therefore, antithesis is more structurally complex than repetition in translation. Comparing euphemism and metaphor, we observe that euphemism is culturally polite and direct in meaning, such as *"passed away"* for death, while metaphor is indirect and imaginative, such as *"a sea of troubles."* Euphemism is usually translated using equivalent polite expressions (*"vafot etdi"*), whereas metaphors require reinterpretation. This shows that euphemism is closer to lexical transformation, while metaphor is closer to stylistic transformation. Moreover, it should be emphasized that translation transformations are rarely applied in isolation. In most cases, grammatical, lexical, and stylistic changes occur together within the same sentence or text. This demonstrates that translation is a complex cognitive process requiring both linguistic skills and cultural awareness. Therefore, translation should be viewed not only as a linguistic task but also as a creative and interpretative activity.

Conclusion. The analysis of transformational phenomena in translation shows that translation is a highly complex and multi-layered process that goes beyond simple word-for-word substitution. It involves continuous interaction between grammatical, lexical, and stylistic transformations, all of which are necessary to preserve meaning, structure, and expressive value across languages. The study also demonstrates that stylistic devices play a crucial role in literary translation, as they carry emotional, cultural, and aesthetic information that must be carefully interpreted and adapted rather than directly translated. Furthermore, the comparison of different stylistic devices reveals that each device requires a specific translation strategy depending on its linguistic structure and cultural meaning. Some elements, such as similes and repetition, are relatively easier to translate, while others, such as metaphors and irony, demand deeper interpretation and cultural awareness. This confirms that translation is not a mechanical process but a creative and interpretative activity that requires both linguistic competence and cultural sensitivity. However, it is also clear that translation challenges cannot be fully eliminated due to differences in language systems and cultural contexts. In future research, it would be important to study these transformational

processes in greater depth and to further expand their analysis in different types of texts, especially in literary and cultural translation, in order to develop more effective and comprehensive translation strategies.

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Ziyabayeva Nigina Akhmatilloyevna (Independent Researcher, Samarkand State Institute of Foreign Languages (SamSIFL); E-mail: nigina121485@gmail.com)

COMPARATIVE ANALYSIS OF NAMING MOTIVES IN ENGLISH AND UZBEK LANGUAGES

Annotation. *This article examines and compares naming motives in English and Uzbek languages from a linguistic and sociocultural perspective. It explores how personal names are formed, the semantic, historical, and cultural factors influencing naming practices, and the differences and similarities between the two language systems. The study shows that naming in both languages reflects social identity, traditions, religion, and worldview, but differs in structural formation and motivational sources due to cultural and historical development.*

Keywords: *Onomastics, naming motives, anthroponymy, English language, Uzbek language, cultural linguistics, naming traditions, semantic motivation.*

Ziyabayeva Nigina Axmatilloyevna (Samarqand davlat Chet tillar instituti mustaqil tadqiqotchisi; E-mail: nigina121485@gmail.com)

INGLIZ VA O‘ZBEK TILLARIDA NOMLASH MOTIVLARINING QIYOSIY TAHLILI

Annotatsiya. *Ushbu maqolada ingliz va o‘zbek tillaridagi nomlash motivlari lingvistik hamda sotsiomadaniy nuqtai nazardan qiyosiy tahlil qilinadi. Tadqiqotda shaxs ismlarining shakllanishi, nom berish jarayoniga ta’sir etuvchi semantik, tarixiy va madaniy omillar hamda ikki til tizimidagi o‘xshash va farqli jihatlar yoritilgan. Tahlillar shuni ko‘rsatadiki, har ikki tilda nomlash jarayoni ijtimoiy identifikatsiya, urf-odatlar, diniy qarashlar va dunyoqarash bilan chambarchas bog‘liq bo‘lsa-da, ularning strukturaviy tuzilishi va motivatsion manbalari madaniy hamda tarixiy taraqqiyot ta’sirida o‘ziga xos xususiyatlarga ega.*

Kalit so‘zlar: *onomastika, nomlash motivlari, antroponimiya, ingliz tili, o‘zbek tili, lingvomadaniyatshunoslik, nomlash an’analari, semantik motivatsiya.*

Зиябаева Нигина Ахматиллоевна (Независимый исследователь Самаркандского государственного института иностранных языков; E-mail: nigina121485@gmail.com)

СРАВНИТЕЛЬНЫЙ АНАЛИЗ МОТИВОВ ИМЕНОВАНИЯ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация. *В данной статье рассматриваются и сопоставляются мотивы именования в английском и узбекском языках с лингвистической и социокультурной точек зрения. Исследуются особенности образования личных имён, семантические, исторические и культурные факторы, влияющие на процесс именования, а также сходства и различия между двумя языковыми системами. Результаты исследования показывают, что в обоих языках процесс именования отражает социальную идентичность, традиции, религиозные представления и мировоззрение народа, однако отличается по структурным особенностям и мотивационным источникам, что обусловлено историко-культурным развитием каждого общества.*

Ключевые слова: *ономастика, мотивы именования, антропонимия, английский язык, узбекский язык, лингвокультурология, традиции именования, семантическая мотивация.*