A widely accepted modern interpretation is provided by Wolfgang Mieder, who defines proverbs as short, well-known folk sayings that express wisdom, truth, moral values, and traditional beliefs in metaphorical and fixed forms passed down through generations [8;288 p.].

The analysis also shows that proverbs have distinctive structural features. According to Alan Dundes, proverbs usually contain at least one descriptive element consisting of a topic and a comment. In some cases, proverbs include two or more elements that may create contrast or opposition within the statement [4, 973-p]. This structural organization helps make proverbs concise and meaningful.

The analysis also indicates that proverbs perform important semantic and communicative functions. Many proverbs are metaphorical and allow speakers to express ideas indirectly. For example, a proverb may summarize a complex life situation in a short and figurative statement.

According to Kenneth Burke, proverbs act as symbolic strategies for dealing with recurring social situations. They help people interpret experiences and provide culturally accepted advice or guidance [3, 357-p].

Furthermore, Peter Seitel points out that the meaning of proverbs is closely connected to their social context. Proverbs often function as comments on human behavior and social relationships [10;161 p.].

Another important observation is related to the semantic flexibility of proverbs. Arvo Krikmann introduces the concept of semantic indefiniteness, which explains that proverbs may have multiple meanings depending on the context in which they are used [7;91 p.].

Conclusion. The present study examined the concept, structure, and functions of proverbs based on the analysis of scholarly literature in the field of paremiology. The findings demonstrate that proverbs represent an important form of traditional wisdom and linguistic expression that reflects the cultural values and collective experience of a society.

Proverbs are not only linguistic expressions but also valuable cultural artifacts that preserve the collective knowledge, beliefs, and experiences of a community. Their brevity, metaphorical nature, and stylistic richness make them an essential component of both oral and written communication.

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A LINGUISTIC ANALYSIS OF LORD BYRON'S "THE CORSAIR" AND ITS UZBEK TRANSLATION

Annotation. *This article presents a linguistic and stylistic analysis of Lord Byron's narrative poem The Corsair (1814), examining its lexical, syntactic, and phonological features alongside its semantic depth. Special attention is devoted to the poem's translation into Uzbek, with an analysis of the strategies employed to render Byron's complex poetic devices across linguistic and cultural boundaries. Through a comparative study of the source text and its Uzbek version, this research identifies the central challenges of translating Romantic poetry – namely, preserving the original tone, emotional resonance, and the Byronic hero archetype. The study concludes by reflecting on the poetic richness of The Corsair and its broader significance for cross-cultural literary translation.*

Keywords: *Byron, The Corsair, linguistic analysis, Romantic poetry, narrative poem, poetic devices, translation studies.*

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LORD BAYRONNING "QORSAR" ASARINING O'ZBEK TILIGA TARJIMASINING LINGVISTIK TAHLILI

Annotatsiya. *Maqolada Lord Bayronning hikoyaviy dostoni "Qorsar" lingvistik va uslubiy jihatdan tahlil qilinadi. Tadqiqot asarning leksik, sintaktik va fonologik xususiyatlari, shuningdek, uning semantik chuqurligiga qaratilgan. Dostonning o'zbek tiliga tarjimasiga alohida e'tibor berilib, Bayronning murakkab poetik vositalarini boshqa til va madaniyatga ko'chirishda qo'llanilgan tarjima strategiyalari tahlil etiladi. Asl matn va uning o'zbekcha talqini qiyosiy o'rganilishi orqali romantizm she'riyatini tarjima qilishdagi muammolar, xususan, original ohangni, hissiy ta'sirchanlikni hamda bayronik qahramon arxetipini saqlab qolish masalalari yoritib beriladi. Tadqiqot yakunida "The Corsair" asarining poetik boyligi va uning madaniyatlararo badiiy tarjima jarayonidagi ahamiyati haqida ilmiy xulosalar chiqariladi.*

Kalit so'zlar: *Bayron, Qorsar, lingvistik tahlil, romantizm she'riyati, hikoya dostoni, poetik vositalar, tarjimashunoslik.*

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ЛИНГВИСТИЧЕСКИЙ АНАЛИЗ ПОЭМЫ ЛОРДА БАЙРОНА «КОРСАР» И ЕЁ ПЕРЕВОДА НА УЗБЕКСКИЙ ЯЗЫК

Аннотация. *В статье проводится лингвистический и стилистический анализ поэмы Лорда Байрона «Корсар», с акцентом на её лексических, синтаксических и фонологических особенностях, а также на её семантической глубине. Особое внимание уделяется узбекскому переводу поэмы: анализируются переводческие стратегии, применявшиеся для передачи сложных поэтических средств Байрона на другой язык и в иную культуру. Сравнивая оригинальный текст с его узбекской версией, данное исследование раскрывает трудности перевода романтической поэзии – в частности, сохранения оригинального тона, эмоционального воздействия и архетипа байронического героя. Исследование завершается выводами о поэтическом богатстве «Корсара» и его значении для межкультурного литературного перевода.*

Ключевые слова: *Байрон, «Корсар», лингвистический анализ, романтическая поэзия, нарративная поэма, поэтические средства, переводоведение.*

Introduction. Lord Byron's The Corsair (1814) stands as one of the most celebrated narrative poems of the English Romantic movement. The poem follows Conrad, a morally ambiguous pirate whose "confusion of feelings" and descent into an "abyss of chaos" epitomize the Romantic preoccupation with internal conflict, individual liberty, and the blurred boundary between good and evil [1]. As Zhuzhgina-Allahverdian and Ostapenko have argued, the Byronic hero represents the "post-revolutionary man" [sic] situated at the intersection of conflicting moral forces – a figure whose appeal transcends the historical moment of his creation [1]. Blending vivid Oriental imagery, introspective monologues, and dynamic storytelling, The Corsair remains a rich subject for linguistic inquiry.

This research investigates the dominant linguistic features of The Corsair – lexical, syntactic, phonological, and pragmatic – and examines how these features shape the poem's structure and meaning. The study further analyzes the strategies and challenges involved in translating the poem into Uzbek, a language whose structural and phonological property differ substantially from English. The central aim is to evaluate to what extent the aesthetic and semantic dimensions of Byron's verse can be preserved across linguistic and cultural boundaries.

Literature Review. The linguistic study of Romantic poetry has a long scholarly tradition. Leech's (1969) foundational work on poetic language established analytical frameworks for examining metre, phonological patterning, and lexical register in English verse [5]. These tools are directly applicable to Byron's heroic couplets, which depend heavily on rhythmic regularity and emotionally charged diction. Venuti (1995) and Nida (1964) have provided influential frameworks for translation theory, with Venuti's concept of foreignization versus domestication proving particularly relevant when Uzbek translators must decide how to handle the poem's Orientalist vocabulary and archaic lexis [3, 4].

Uzbek scholarship has increasingly engaged with these questions. Sayfullayeva (2017) outlines general principles of translation theory in the Uzbek context [6], while Umarova (2019) specifically examines how poetic devices in The Corsair are handled in its Uzbek renditions [7]. Zhuzhgina-Allahverdian and Ostapenko have further explored the philosophical dimensions of Romantic subjectivity in literature of the 1820s–1830s, providing useful context for reading Conrad as a literary type [1]. The

present study builds on this body of work by integrating linguistic and translation analysis into a unified framework.

Research Methodology. This study employs a qualitative, text-based methodology combining linguistic stylistics and comparative translation analysis. The primary source text is Byron's The Corsair (1814 edition), supplemented by the Uzbek translation under analysis. Linguistic features are analyzed using Leech's (1969) framework for poetic language, which covers lexical, syntactic, phonological, and pragmatic dimensions [5]. The comparison between the English source and the Uzbek target text follows Nida's (1964) principle of dynamic equivalence, which prioritizes the reproduction of meaning and effect rather than formal correspondence [4]. Specific excerpts are selected for close reading to illustrate patterns identified at each linguistic level.

Analysis and Results. Lexical Features. Byron employs high-register, emotionally charged diction throughout The Corsair. Words such as doom, vengeance, glory, woe, and despair recur with considerable frequency, reflecting Conrad's intense inner conflict and the poem's tragic register. Byron supplements this with archaisms and Orientalist vocabulary – turbans of crimson, crescent-blades, the turban'd Turk – that evoke an exotic Mediterranean world [2]. Onomatopoeic choices such as clang and clash further heighten the sensory immediacy of action scenes, giving the verse a visceral energy that is difficult to replicate in Uzbek, where the phonological inventory differs considerably.

Syntactic Features. Byron employs inversion, ellipsis, and complex subordination to sustain the demands of the heroic couplet while generating rhythmic tension. The following passage demonstrates this technique clearly:

"Dark and unearthly is the scowl/That glares beneath his dusky cowl…"

Here, subject–verb inversion foregrounds the adjective cluster, delaying the agent and intensifying the sense of menace. Elsewhere, Byron shifts abruptly from lengthy, winding sentences to short, terse clauses to control emotional pacing, as in the poem's celebrated closing couplet:

"He left a Corsair's name to other times, /Link'd with one virtue and a thousand crimes."

Phonological and Rhythmic Features. The poem is composed throughout in heroic couplets – iambic pentameter in which each pair of consecutive lines rhymes (aa, bb, cc, and so forth) – which lend it both forward momentum and a sense of formal closure at each unit. Byron reinforces this auditory architecture through the systematic use of alliteration ("storm or struggle, steel or flame"), assonance ("deep grief and deeper wrong"), and consonance ("fate and hate") [2]. These devices create a sonic texture integral to the poem's emotional effect, and they represent one of the most significant challenges for the Uzbek translator.

Pragmatic and Modal Features. Deictic expressions – there, this, that – anchor the narrative spatially and temporally, evoking the open sea, coastal caves, and pirate galleys. Modal verbs (could, must, might) express Conrad's psychological states and moral hesitations, as in the conditional "Could he but forget…", which encapsulates the Byronic hero's trapped condition. Byron also shifts register deliberately, moving from elevated poetic diction to raw dialogue, a technique that creates character depth but poses formidable challenges for maintaining tonal consistency in translation.

Poetic Devices and Thematic Language. Byron employs antithesis ("glory and guilt", "love and hate"), personification ("Despair had seized him"), and rich visual imagery ("moonlight on the wave", "scorch'd earth beneath his tread") to construct the poem's emotional atmosphere [2]. The lexical fields of darkness, imprisonment, and fatalism cohere into a portrait of the Byronic hero: noble yet doomed, capable of love yet compelled toward destruction.

Challenges in the Uzbek Translation. Structural and Rhythmic Losses. Uzbek translations of The Corsair tend to use prose or free verse, abandoning the formal architecture of the heroic couplet. This is a structurally motivated choice: Uzbek follows a Subject–Object–Verb word order, as opposed to the English Subject–Verb–Object pattern, which makes it extremely difficult to maintain end-rhyme and iambic rhythm simultaneously. The iconic closing couplet illustrates the problem:

"He left a Corsair's name to other times, / Link'd with one virtue and a thousand crimes."

A direct Uzbek rendering – "U keyingi avlodlarga nom qoldirdi, / Bitta fazilat va minglab jinoyatlar bilan bog'liq" – preserves semantic content but sacrifices the rhythmic closure and rhetorical balance that give the lines their memorability. Creative rephrasing can mitigate some of these losses, but complete formal equivalence remains unattainable.

Lexical Challenges. Several of Byron's key emotive terms require multi-word or periphrastic equivalents in Uzbek. Fate translates as taqdir, woe as g'am or musibat, and vengeance as qasos or intiqom. While these renderings are semantically adequate, they typically carry different connotative weight and stylistic register. Orientalist vocabulary presents a further difficulty: terms such as crescent-blades require

descriptive paraphrases (yarim oy shaklidagi qilichlar) that interrupt the poem's stylistic fluency, while turbaned Turk becomes the more prosaic salla kiygan turk.

Tonal and Metaphorical Adaptation. Byron's central metaphor – "his soul was dark" – risks misinterpretation if translated literally as "uning ruhi qorong'i edi", since the Uzbek phrase does not carry the Romantic literary connotation of existential torment that the expression holds in the English literary tradition. Translators must therefore choose between explanatory glossing (which interrupts poetic flow) and cultural adaptation (which risks domesticating the poem's foreignness). The melancholic, guilt-ridden Byronic tone is particularly vulnerable: when rendered too literally, this tone tends to flatten into neutral narration.

Poetic Identity in Translation. Despite these inevitable losses – rhythmic energy, Byronic tone, and poetic musicality – the Uzbek translation retains access to Byron's narrative and the moral complexity of his central character. The poem's emotional force is diminished, but the core story and its ethical ambiguity remain communicable. Future comparative research examining how different Uzbek translators have approached the same stanzas, and how Uzbek readers receive the translated text, would substantially enrich our understanding of this cross-cultural encounter.

Conclusion and Recommendations. Lord Byron's The Corsair is a linguistically and aesthetically dense work whose poetic power rests on the interaction of formal regularity, emotional intensity, and cultural specificity. This analysis has demonstrated that the poem's dominant features – its charged lexis, syntactic inversions, phonological patterning, and pragmatic modality – are deeply interdependent, and that the loss of any one element in translation significantly affects the others. The translation of The Corsair into Uzbek is therefore not merely a technical exercise but a creative negotiation between two distinct literary traditions.

Structural and tonal losses are unavoidable when moving from English heroic couplets to Uzbek free verse, yet the translation process itself opens productive spaces for cultural exchange and literary creativity. It is recommended that future scholarly work undertake side-by-side textual analysis of multiple Uzbek renderings of the same stanzas, and that audience reception studies be conducted to gauge how Uzbek readers respond to Byron's poetic world. In particular, the present study has highlighted the need for closer investigation of how individual translators negotiate the competing demands of semantic fidelity, tonal equivalence, and prosodic adaptation. Such research would make a valuable contribution to both Uzbek translation studies and the broader field of comparative Romantic literature.

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TRANSFORMATION OF ENGLISH AND UZBEK COMPUTER AND INTERNET VOCABULARY IN ONLINE MEDIA

Annotation. *This article discusses the functional transformation of English and Uzbek computer and internet vocabulary within online media environments. With the rapid growth of digital technologies and globalization of communication, English has become an essential component of technical and digital terminology worldwide. The Uzbek language, like many others, has been absorbing English-original terms, especially through online platforms such as social media, news websites, and blogs. This article analyzes how such terms are adapted, borrowed, hybridized, or semantically expanded in Uzbek digital discourse, highlighting linguistic, sociocultural, and stylistic implications of this transformation.*

Keywords*: language transformation, online media, digital vocabulary, computer terminology, code-*