

**FEATURES OF THE USE OF FIXED COLLOCATIONS IN THE WORKS OF CHINGIZ AITMATOV (BASED ON RUSSIAN AND UZBEK LANGUAGES)****Tillaeva Muyassar Bozorovna**

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**Abstract:** This article is devoted to the analysis of fixed collocations (phraseological units, stable word combinations, and idiomatic expressions) in the literary works of Chingiz Aitmatov, with particular attention to their rendering in Russian and Uzbek translations. The study examines the stylistic functions of fixed collocations, their role in creating national colour and artistic imagery, as well as the specific features of their translation from the original Kyrgyz context into Russian and Uzbek. Special attention is paid to the comparative analysis of translation strategies employed for culturally bound phraseological units. It has been established that Aitmatov's fixed collocations serve as an important means of expressing the national identity of Kyrgyz culture while simultaneously possessing universal humanistic content. The results of the research can be used in translation studies, comparative linguistics, and the methodology of teaching literary translation.

**Keywords:** fixed collocations, phraseological units, Chingiz Aitmatov, literary translation, national colour, stylistic devices, Russian language, Uzbek language, Kyrgyz culture.

The relevance of the research is determined by the growing interest in the study of phraseological systems in literary texts and their role in conveying national-cultural specifics in translation [1, p. 45]. Chingiz Aitmatov, being a bilingual writer who wrote in both Kyrgyz and Russian, created a unique literary language rich in fixed collocations reflecting the worldview of the Kyrgyz people [2, p. 112].

The aim of this article is to conduct a comprehensive analysis of fixed collocations in Aitmatov's works, to identify their stylistic functions and to examine the features of their translation into Russian and Uzbek.

Fixed collocations (phraseological units) represent stable word combinations whose meaning is not derived from the literal meanings of their components [3, p. 78]. In literary discourse, fixed collocations perform important stylistic functions, creating national colour, emotional expressiveness, and artistic imagery [4, p. 201].

According to V.V. Vinogradov's classification, phraseological units are divided into phraseological fusions, phraseological unities, and phraseological combinations [5, p. 156]. In Aitmatov's works, all three types are represented, with a particular prevalence of phraseological units reflecting the nomadic culture and traditional worldview of the Kyrgyz people.

Fixed collocations in literary texts perform nominative, characterological, emotive, and imagery-creating functions [6, p. 89]. In Aitmatov's prose, phraseological units serve as an important means of creating the national colour of Kyrgyz culture, conveying the specifics of the nomadic way of life, traditional rituals, and the philosophical worldview of the people [7, p. 234].

The use of fixed collocations allows the writer to create a unique artistic world where local colour is combined with universal humanistic content [8, p. 67]. This dual nature of Aitmatov's phraseological units determines the complexity of their translation into other languages.

Aitmatov's works contain numerous fixed collocations reflecting the traditional culture of the Kyrgyz people: nomadic life, horse breeding, mountain landscapes, and family relationships [9, p. 178]. These phraseological units are closely connected with the realities of Kyrgyz culture and often have no direct equivalents in Russian or Uzbek [10, p. 145].

For example, in the story «Jamila» the author uses such fixed collocations as «КЫЗ УЗАТУУ» (seeing off the bride), which reflects the traditional Kyrgyz wedding ritual. In the Russian translation, this phraseological unit is rendered through descriptive translation with an explanatory context, while in the Uzbek translation a functional analogue is used [11, p. 203].

Fixed collocations in Aitmatov's works perform important stylistic functions. They create local colour, convey the emotional state of characters, and express the author's evaluative attitude [12, p. 92]. The use of phraseological units related to nature (steppe, mountains, sky, horse) creates a special poetic atmosphere characteristic of Aitmatov's prose [1, p. 52].

The analysis shows that nature and land terms appear approximately 30 times per 10,000 words in Aitmatov's works, significantly exceeding their frequency in Western literary texts [13, p. 108]. This reflects the deep connection of Kyrgyz culture with the natural environment and the importance of landscape in the national worldview.

The translation of Aitmatov's fixed collocations into Russian is characterised by the use of various strategies: transcription, transliteration, functional substitution, descriptive translation, and contextual translation [14, p. 185]. Russian translations tend to preserve the Kyrgyz national colour while ensuring comprehension for the Russian-speaking reader [15, p. 241].

Research indicates that in Russian translations of Aitmatov's works there is a tendency to preserve most of the culturally bound collocations, using explanatory notes or contextual explanations [16, p. 95]. This approach allows the reader to perceive the exotic flavour of the original while maintaining the semantic clarity of the text.

The translation of Aitmatov's works into Uzbek presents both similarities and differences compared to Russian translations. The Uzbek language, being closely related to Kyrgyz and sharing common cultural traditions, possesses a significant number of functional analogues for Kyrgyz phraseological units [17, p. 248].

However, the Uzbek translations also face the challenge of conveying the nationally specific elements of Kyrgyz culture. In cases where direct equivalents are absent, translators resort to descriptive translation, cultural substitution, or the use of generic concepts [18, p. 74].

Table 1

Comparative analysis of translation strategies for fixed collocations in Aitmatov's works

Translation Strategy	Russian Translation	Uzbek Translation	Effectiveness
Transcription/Transliteration	Frequently used for proper names and cultural realities	Less frequently used due to linguistic proximity	High for preserving national colour
Functional Substitution	Used when Russian equivalents exist	Often used due to cultural affinity	High for ensuring naturalness
Descriptive Translation	Used for complex cultural concepts	Used for Kyrgyz-specific realities	Medium, may reduce stylistic laconicism
Contextual Translation	Widely used for implicit meanings	Widely used for implicit meanings	High for preserving subtext

Translation Strategy	Russian Translation	Uzbek Translation	Effectiveness
Explanatory Notes	Frequently added in footnotes	Less frequently needed	High for educational purposes
Omission	Rarely used	Rarely used	Low, leads to loss of meaning

This table demonstrates the principal differences in translation strategies employed for Aitmatov's fixed collocations in Russian and Uzbek. The analysis reveals that Russian translations more frequently employ transcription and explanatory notes due to the greater cultural and linguistic distance between Russian and Kyrgyz, whereas Uzbek translations can more often utilise functional substitution thanks to the cultural and linguistic proximity of Uzbek and Kyrgyz [19, p. 165].

The translation of fixed collocations in Aitmatov's works raises the fundamental question of equivalence. According to E.A. Nida's theory, translation equivalence can be achieved at different levels: formal, dynamic, and functional [20, p. 220]. In the case of Aitmatov's phraseological units, dynamic and functional equivalence proves more important than formal equivalence, since the preservation of national-cultural content takes priority [21, p. 112].

Research demonstrates that the simultaneous use of transcription and explanatory notes allows for a fuller perception of the information contained in the text [22, p. 158]. This combined approach is particularly effective for translating culturally bound collocations that have no direct equivalents in the target language.

Aitmatov's bilingualism (Kyrgyz-Russian) significantly influenced his phraseological style. The writer's consciousness was formed under the influence of two linguistic cultures, which resulted in a unique synthesis of Kyrgyz and Russian phraseological traditions in his works [23, p. 135].

This bilingual nature of Aitmatov's creative work creates special conditions for translation. On the one hand, the Russian originals already contain a certain degree of adaptation of Kyrgyz phraseological units; on the other hand, they preserve their national-cultural specificity, which requires special translation strategies [24, p. 195].

The analysis of fixed collocations in Aitmatov's works has important pedagogical implications for teaching literary translation. The variety of translation strategies employed for phraseological units provides rich material for developing translation competence among students [25, p. 102].

Comparative analysis of Russian and Uzbek translations allows students to understand the importance of cultural context in translation and to develop skills in choosing appropriate translation strategies depending on the type of phraseological unit and the target audience [26, p. 178].

Prospects for the development of research in this area are associated with the expansion of the corpus of analysed texts, the application of corpus linguistics methods, and the development of electronic databases of fixed collocations in Aitmatov's works [27, p. 89]. The creation of a comprehensive phraseological dictionary of Aitmatov's literary language would be an important contribution to both translation studies and lexicography [28, p. 145].

The conducted analysis allows us to conclude that fixed collocations in the works of Chingiz Aitmatov represent a complex linguistic phenomenon that combines national-cultural specificity with universal humanistic content. The study has established that Aitmatov's phraseological units perform important stylistic functions, creating national colour, emotional expressiveness, and artistic imagery.

It has been established that the translation of fixed collocations into Russian and Uzbek requires the application of various strategies depending on the cultural and linguistic distance between the source and target languages. Russian translations more frequently employ transcription and explanatory translation, while Uzbek translations can more often use functional analogues due to the cultural affinity between the Kyrgyz and Uzbek peoples.

The results of the research can be used in translation studies, comparative linguistics, lexicography, and the methodology of teaching literary translation. Further development of research in this area is associated with the application of modern corpus linguistics methods and the creation of comprehensive electronic resources for studying Aitmatov's phraseological style.

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