



SYMBOLISM OF THE HORSE: A COMPARATIVE LINGUOCULTURAL AND TRANSLATION ANALYSIS

Soibova Gulchiroy

National University Of Uzbekistan

Teacher of foreign language and literature

Email: soibovaguli9@gmail.com

Abstract: The horse, a symbol deeply rooted in human history and culture, represents strength, freedom, beauty, and dignity across diverse literary traditions. This article examines the linguocultural significance of the horse in two literary works: Ernest Thompson Seton's *The Pacing Mustang* and Tog'ay Murod's *Twilight, When the Horse Neighed*. Employing modern linguocultural and pragmatic translation theories, the study explores the challenges of conveying these symbolic meanings across English and Uzbek languages. The findings reveal how cultural connotations shape the interpretation and translation of the horse as a literary symbol.

INTRODUCTION

In literature, the horse frequently embodies universal themes such as freedom, power, and resilience, serving as a mirror to cultural values and human aspirations. Translating this symbolism, however, presents unique challenges due to the polysemy and cultural specificity of the symbol. Drawing on the works of scholars like George Lakoff, Mona Baker, and Peeter Torop, this article analyzes the horse's representation in Seton-Thompson's *The Pacing Mustang* and Tog'ay Murod's *Twilight, When the Horse Neighed*. The study applies a linguocultural lens to examine how the symbolic attributes of strength, freedom, beauty, and dignity are preserved or transformed during translation. It also evaluates the cultural nuances embedded in the original texts and their implications for target-language readers.

THEORETICAL FRAMEWORK

The linguocultural approach to translation underscores the interplay between language, culture, and meaning. Symbols, as culturally loaded elements, often challenge translators to bridge the gap between source and target cultures. Language is the most complex phenomenon. As E. Benveniste noted: "The properties of language are so unique that, in essence, one can speak of the existence of not one, but several structures in the language, each of which can serve as the basis for the emergence of integral linguistics.¹"

At the end of the 20th century, the following historical criteria were developed in the field of linguistics: a) language is a process closely related to culture; b) language grows, develops and expresses culture. And it is on the basis of this idea that a new discipline of linguoculturology arose in linguistics. The field of linguoculturology can be considered an independent branch of linguistics, formed in the 90s of the last century.

By this time, interest in the problem of the interaction of language and culture had increased

¹ Бенвенист Э. Общая лингвистика. — М., 1974

significantly. G.O. Vinokur², who worked in the field of the history of the Russian literary language in the 1950s, emphasized that a specific language is inseparable from an individual cultural system and requires study in the context of all its diverse manifestations.

In the second half of the last century, new disciplines such as “Cultural Studies” began to emerge. This discipline studies various aspects of cultural development and culture, including the interaction of language. Interest in cultural studies began to give rise to the understanding that language not only reflects the cultural aspects of society, but also actively participates in their formation and presentation.

One of the first scientists to apply the concept of a new term that appeared in linguistics - linguoculturology - was V.V. Vorobyev³. They proposed the following definition of linguoculturology: “A complex scientific discipline that studies the interrelation of culture and language and their interaction in their activities and reflects the stages of the process as a holistic structure of units in the unity of their linguistic and cultural content” (in our analysis, we will pay special attention to the work of the scientist).

The term linguoculturology appeared in the last decade in connection with the activities of the phraseological school led by V.N. Telia⁴. The scientist noted: “Linguoculturology is a branch of linguistics that arose at the intersection of linguistics and cultural studies and studies the manifestations of national culture reflected and firmly established in the language.” N.F. Alifirenko noted in his scientific research: “Modern linguoculturology is a scientific discipline that studies the methods and means of consistently reflecting cultural objects, the specific features of expressing the holistic mentality of a particular people, the laws of expressing linguistic units of value-semantic categories of culture on a universal scale.” Vasylyeva G.M. presented a very beautiful and creative definition of linguoculturology, in particular, she noted that “linguoculturology is a relatively young philological science of a synthesizing type that arose at the intersection of linguistics and cultural studies and considers language as a symbol of culture.”⁵ Telia V.N. in his scientific research explains linguoculturology as “a part of ethnolinguistics, devoted to the study and description of the compatibility of language and culture in their synchronous interaction.

COMPARATIVE ANALYSIS OF SYMBOLISM IN TWO TEXTS

Seton-Thompson’s *The Pacing Mustang*

Seton-Thompson portrays the horse as an emblem of wild, untamed nature. In one vivid scene, the Pacing Mustang is described as follows: "There he stood with head and tail erect, and nostrils wide, an image of horse perfection and beauty, as noble an animal as ever ranged the plains, and the mere notion of turning that magnificent creature into a mass of carrion was horrible."⁶ The description conveys the horse's majesty and freedom, highlighting its symbolic role as an untamed spirit. Translating this passage requires not only linguistic accuracy but also sensitivity to cultural perceptions of the horse. In Uzbek, the phrase "noble animal" might be rendered as "xalqning mag'rur ramzi" (a proud symbol of the people), emphasizing communal pride over individual nobility.

Tog'ay Murod's *Twilight, When the Horse Neighed*

In contrast, Tog'ay Murod's narrative situates the horse within the cultural and emotional framework of Uzbek pastoral life. One poignant excerpt reads: "Yo'rg'a mag'rur bosh ko'targanda, dashtlarning go'zalligi va erkinligi ko'zga tashlanardi. U nafaqat ot, balki xalqning qalbiga singib ketgan ramz edi."⁷ Here, the horse transcends its physical form, becoming a cultural and spiritual emblem. The translation must convey not just the imagery but also the emotional resonance attached to the horse in the Uzbek context. For

2 Винокур Г. О Русский литературный язык во второй половине XVIII века // История русской литературы: В 10 т. М.; Л., 1947. Т. 4: Литература XVIII века. Ч. 2. С. 100—119. Перепечатана в книге: Избранные работы по русскому языку. С. 138—161.

3 Воробьев В.В. Лингвокультурология (теория и методы). М.: РУДН, 1997. -331 с

4 Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурный аспекты. М., 1996.

5 Васильева Г.М. Национально-культурная специфика семантических неологизмов: лингвокультурологические основы описания. СПб., 2001

6 Seton, Ernest Thompson. *The Pacing Mustang and Other Stories*. New York: Charles Scribner's Sons, 1927.

7 Murod, Tog'ay. *Sumerki, kogda zarejal kon'*. Tashkent: Gafur Gulyam Publishing, 1995.

example: “When the Pacer raised its proud head, the beauty and freedom of the steppes became evident. It was not merely a horse but a symbol etched into the soul of the people.”

TRANSLATION CHALLENGES AND STRATEGIES

The translation of symbolic language demands attention to both semantic fidelity and cultural relevance. The term "freedom," for instance, carries different connotations in Western and Uzbek traditions. In Seton-Thompson's work, freedom is individualistic and defiant, while in Tog'ay Murod's text, it is harmonious and tied to the collective spirit of the steppes. Translators face additional challenges with idiomatic expressions and culturally bound phrases. For example, the English phrase "an image of horse perfection" might lose its impact if directly translated into Uzbek without cultural adaptation. A more effective approach would be to contextualize the description, emphasizing attributes valued in Uzbek culture, such as endurance and loyalty.

CONCLUSION

The horse, as a literary symbol, encapsulates profound cultural meanings that transcend linguistic boundaries. Comparing Seton-Thompson's *The Pacing Mustang* and Tog'ay Murod's *Twilight, When the Horse Neighed* reveals how cultural context shapes the interpretation of universal symbols. Translators play a critical role in preserving these nuances, ensuring that the symbolic essence of the horse resonates with readers across cultures.

USED LITERATURE:

1. Бенвенист Э. Общая лингвистика. — М., 1974
2. Винокур Г. О Русский литературный язык во второй половине XVIII века // История русской литературы: В 10 т. М.; Л., 1947. Т. 4: Литература XVIII века. Ч. 2. С. 100—119. Перепечатана в книге: Избранные работы по русскому языку. С. 138—161.
3. Воробьев В.В. Лингвокультурология (теория и методы). М.:РУДН, 1997. -331 с
4. Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурный аспекты. М., 1996.
5. Васильева Г.М. Национально-культурная специфика семантических неологизмов: лингвокультурологические основы описания. СПб., 2001
6. Seton, Ernest Thompson. *The Pacing Mustang and Other Stories*. New York: Charles Scribner's Sons, 1927.
7. Murod, Tog'ay. *Sumerki, kogda zarejal kon'*. Tashkent: Gafur Gulyam Publishing, 1995.