THE FEATURES OF CALQUE AS A LEXICAL TRANSFORMATION[20]

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ABSTRACT	KEY WORDS
This article provides an in-depth study of calque as a type of lexical transformation. Calque is one of the techniques used in translation, whereby a lexical unit from the source language - such as a word, expression, or phraseological unit - is rendered into the target language through literal or component-wise translation. As a result of this process, new lexical items are introduced into the target language, preserving the original structure while adapting to the grammatical and semantic rules of the target language. From a linguistic perspective, calques represent a specific form of lexical borrowing, shaped by linguistic creativity and cultural influence. In other words, calquing not only enriches the language with new expressive means but also serves as a reflection of intercultural interaction in linguistics. Indeed, every idiom or phraseological unit is not only a linguistic element but also a reflection of the worldview, thinking, and historical-cultural experience of the people who speak in that language. The study reveals that calque plays an important role, not only in the process of translation, but also in intercultural communication. In particular, in the translation versions of "Oʻtkan kunlar" from Uzbek into English, this method proves to be an effective tool for preserving the semantic and cultural depth of communication, as well as for conveying national images and concepts across languages. The article analyzes calque based on the examples taken from Uzbek and English. Through these examples, the practical application of calque, in the translation versions of Uzbek novel, is examined. It further demonstrates that calquing is a unique form of lexical borrowing and is the product of linguistic creativity and cultural interaction. As a result, the study highlights the importance of calquing both in translation practice and in facilitating intercultural communication.	Translation process, calque, lexical transformation, loan translation, phraseological unit, compound noun, idiom, cultural competence, intercultural communication. **Received:** September 14, 2025 **Accepted:** September 15, 2025 **Available online:** November 16, 2025

KALKALASHNING LEKSIK TRANSFORMATSIYA SIFATIDAGI XUSUSIYATLARI

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ANNOTATSIYA	KALIT SO'ZLAR
Ushbu maqola kalkani leksik o'zgarishning bir turi sifatida keng tahlil qiladi. Kalka tarjimada qo'llaniladigan usullardan biri bo'lib, unda asl tildagi leksik birlik - so'z, ibora yoki frazeologik birlik - tarjima tiliga so'zma-so'z yoki tarkibiy qismlar asosida o'giriladi. Bu jarayon natijasida tarjima tiliga yangi leksik birliklar kiritiladi, bunda asl tuzilish saqlanib qolgan holda, tarjima tilining grammatik va semantik qoidalariga moslashtiriladi. Tilshunoslik nuqtayi nazaridan, kalkalar leksik o'zlashtirishning o'ziga xos shakli hisoblanib, til ijodkorligi va madaniy ta'sir natijasida shakllanadi. Boshqacha aytganda, kalkalash nafaqat tilni yangi ifoda vositalari bilan boyitadi, balki tilshunoslikda madaniyatlararo o'zaro ta'sirning aks etishi sifatida ham xizmat qiladi. Darhaqiqat, har bir ibora yoki frazeologik birlik nafaqat til unsuri, balki shu tilda so'zlashuvchi xalqning dunyoqarashi, tafakkuri va tarixiy-madaniy tajribasining in'ikosidir. Tadqiqot shuni ko'rsatadiki, kalka nafaqat tarjima jarayonida, balki madaniyatlararo muloqotda ham muhim ahamiyatga ega. Xususan, "O'tkan kunlar" asarining o'zbek tilidan ingliz tiliga tarjima qilingan versiyalarida bu usul muloqotning semantik va madaniy chuqurligini saqlashda, shuningdek, milliy obraz va tushunchalarni tillararo yetkazishda samarali vosita bo'lib xizmat qiladi. Maqolada kalka o'zbek va ingliz tillaridan olingan misollar asosida tahlil qilingan. Ushbu misollar orqali o'zbek romanining tarjima variantlarida kalkaning amaliy qo'llanilishi ko'rib chiqiladi. Bundan tashqari, kalkalash leksik o'zlashtirishning noyob shakli bo'lib, lingvistik ijod va madaniy o'zaro ta'sir mahsuli ekanligi ko'rsatiladi. Natijada, tadqiqot kalkalashning ham tarjima amaliyotida, ham madaniyatlararo muloqotni osonlashtirishda muhim ahamiyatga ega ekanligini ta'kidlaydi.	

ОСОБЕННОСТИ КАЛЬКИРОВАНИЯ КАК ВИДА ЛЕКСИЧЕСКОЙ ТРАНСФОРМАЦИИ

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АННОТАЦИЯ

В статье представлено углубленное исследование кальки как одного из видов лексической трансформации. Калька – это один из используемых в процессе перевода приемов, при котором лексическая единица исходного языка – слово, выражение или фразеологизм – передается на целевой язык посредством буквального или пословного перевода. В результате этого процесса в язык вводятся новые лексические единицы, сохраняющие первоначальную структуру и адаптированные к грамматическим и семантическим нормам целевого языка.

С лингвистической точки зрения кальки представляют собой особую форму лексического заимствования, образовавшуюся в результате языкового творчества и культурного влияния. Иными словами, калькирование не только обогащает язык новыми выразительными средствами, но и рассматривается в лингвистике как отражение межкультурного взаимодействия. Действительно, каждая идиома или фразеологизм – это не только элемент языка, но и отражение мировоззрения, особенностей мышления и историко-культурного опыта народа, говорящего на этом языке.

Исследование показывает, что калька играет важную роль не только в процессе перевода, но и в межкультурной коммуникации. В частности, в переводах романа "Минувшие дни" ("O'tkan kunlar") с узбекского на английский язык этот метод оказывается эффективным инструментом для сохранения в процессе коммуникации семантической и культурной глубины, а также для передачи национальных образов и понятий при межъязыковом переводе.

В настоящей статье кальки анализируются на основе примеров из узбекского и английского языков. На этих примерах рассматривается практическое применение калькирования в переводных версиях узбекского романа. Далее демонстрируется, что калькирование - это уникальная форма лексического заимствования, являющаяся продуктом языкового творчества и культурного взаимодействия. В выводах подчеркивается важность калькирования для практики перевода, так и для содействия межкультурной коммуникации.

КЛЮЧЕВЫЕ СЛОВА

Процесс перевода, калькирование, лексическая трансформация, дословный перевод, фразеологическая единица, составное существительное, идиома, культурная компетенция, межкультурная коммуникация.

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INTRODUCTION

Through a comprehensive textual analysis of translated passages, the article explores the strategies employed by translators in the translation versions of "O'tkan kunlar" when handling calque. Also, the study investigates specific instances where compound terms from the novel have been rendered into another language by replicating their structure or meaning word-for-word. Also, it discusses whether such literal renderings preserve the cultural richness of the source language or result in awkward or unintelligible constructions in the target language. Ultimately, the article provides insight into the delicate balance translators must maintain between linguistic fidelity and cultural intelligibility, showing how calquing can both aid and hinder the process of cross-cultural literary translation.

The term calque is used to denote the process whereby the individual elements of an source language item (e.g., morphemes in the case of a single word) are translated literally to produce a target language equivalent. (Shuttleworth M., 2014, 18)

So, calque is defined as a word or expression introduced into a language by literally translating it from another language, rather than adopting the original form. The term "calque" comes from the French word calque, which means "a copy" or "a tracing". In its original French usage, it referred to the act of tracing an image or design – pressing or copying one form onto another. Linguistically, the term was borrowed into English in the early 20th century to describe a specific kind of linguistic borrowing: where a word or phrase from one language is translated literally, part by part, into another language. A calque is also called "a loan translation".

One alternative, even where the target text as a whole is not to be marked byexoticism, is to introduce a momentary foreignness in the form of calque. A calque is an expression that consists of target language words and is acceptable as target language syntax, but is unidiomatic in the target language because it is modelled on thestructure of ansource language expression. This lack of idiomaticity may be purelylexical and relatively innocuous, or it may be more generally grammatical.

Source text features to the point of being ungrammatical in the target language, while a good one compromises between imitating source text features and offending against target language grammar. It is easy, through haste or ignorance, to mar the target text with bad calques. However, it is conceivable that in some target texts the momentary foreignness of calque may be desirable or necessary, even if its effects need to be palliated by some form of compensation. We shall return to this point in a moment, when looking at communicative translation. Sometimes, what was originally a calqued expression actually becomes a standard target language cultural equivalent of its source language original. (Hervey S., 2002, 34)

Linguist A.A. Reformatsky describes calque as follows: "Calques consist of translating foreign words or phrases part-by-part... Thus, in calquing, the combination of elements is borrowed, but the elements themselves are formed from the native language, not taken from the foreign source. Therefore, the calquing method is particularly effective in translating idiomatic expressions and enriching the phraseological fund of a language." (РеформатскийА., 1955, 117)

Thus, it has been established that expressions and phraseological units can also be translated through calque. Although they may appear similar to the original, they are no longer belong to the source text. They are regarded as new expressions withing the translated text.

MAIN PART

Before analyzing examples of calque, it is essential to consider the concept of transformation classification proposed by V.N. Komissarov, a prominent scholar inthe translation studies. In his classification of translation transformations, the scholar identifies calque as a subtype of the lexical transformation. This suggests that calque is recognized as one of the main lexical transformation techniques used in translation practice. The linguist expresses the following ideas about translation transformations: "By translation model, we understand a concept that illustrates the general course of the translator's thoughts and the sequential stages of moving from the source text to the target one. Ultimately, it serves the function of presenting the translation process as a complete system" (Комиссаров В.Н., 1990, 172). Here,

taking into account the direct correlation between the lexical units of the source and target texts, it is assumed that it is possible to find a translation unit that corresponds to the source unit through certain modifications (transformations). The conversion of lexical units from the source text into the target text during the translation process is conditional in nature. In reality, nothing happens to the units in the source text- they remain unchanged, and the translator simply seeks their communicative equivalents in the target language. This search – or rather, this process – starts with perceiving the source units and ends with identifying the appropriate target forms. By comparing the source and target versions of the translation, we can describe the method of moving from the first part to the second – that is, describe the "translation technique" used to transform the source text into its target version." Also, Komissarov classifies translation transformations based on the characteristics of the target language units into lexical and grammatical transformations. Additionally, he identifies complex lexical-grammatical transformations, where the changes simultaneously affect both the lexical and grammatical units of the original or transition from one level to another (i.e., from lexical to grammatical units or vice versa). Thus, V.N. Komissarov broadly divides translation transformations into three categories:

Table 1

Type	Subtypes
Lexical transformations	- Transcription - Transliteration - Calque (loan translation) - Lexical-semantic substitution: concretization, generalization, modulation
Grammatical transformations	- Syntactic imitation (literal translation) - Changing sentence structure (splitting or combining sentences) - Grammatical substitutions (changing word forms, parts of speech, or sentence elements)
Complex lexical-grammatical transformations	- Antonymic translation - Descriptive translation - Compensation

In summary, V.N.Komissarov categorizes translation transformations into lexical, grammatical, and complex lexical-grammatical types, each with their respective methods. He includes calque as one of the types of lexical transformations.

In the following article, the examples illustrating calquing in the translated versions of the classic Uzbek novel "O'tkan kunlar", which is written by Abdulla Qodiriy, are analyzed. For instance, the term "qo'rg'onbegi" emerges as a historically and culturally significant phrase that reflects the feudal administrative and military structure of Central Asia (Qodiriy A., 2018, 84). Literally, the term is composed of two elements: "qo'rg'on" that means "fortress", and "begi" which means "chief" or "ruler", thus together referring to "the chief or commander of a fortress". This phrase presents a challenge for translators, as it is deeply rooted in the socio-political lexicon of 19th-century Turkestan. In the translation version of the novel which is done by Carol Ermakova, the term is rendered as "garrison chief" – a calque that directly translates the original components into English while preserving both the military connotation (garrison) and the leadership aspect (chief) (Ermakova C., 2018, 84). Mark Edward Reese similarly chooses the translation "commander of the fortress", which is also a clear calque of the original Uzbek term and is semantically equivalent to "qal'a qo'mondoni" in modern Uzbek. (Reese M., 2024, 104) Both of these translators maintain the structural integrity of the source expression by employing loan translation, a method that mirrors the source language's conceptual and lexical components in the target language. However, in contrast, I.M.Tukhtasinov opts for a simplified rendering, translating the phrase merely as "the leader", thereby omitting the specific military and territorial connotations inherent in the term "qo'rg'onbegi" (Tukhtasinov I., 2017, 87). While this choice may enhance readability or general comprehension, it loses the culturally specific nuance and historical precision conveyed in the original, and it avoids the use of a calque, resulting in a more generalized interpretation. This variation in translation strategies illustrates the broader tension between literal fidelity and

semantic accessibility in literary translation, particularly when dealing with culturally embedded terms.

In "O'tkan kunlar", Abdulla Qodiriy uses culturally and historically rich vocabulary which poses unique challenges for translators, particularly when rendering terms that are deeply embedded in Uzbek tradition. One example of such phrase is "kimxob to'n", which combines two distinct elements of Uzbek dressing culture (Qodiriy A., 2018, 84). The word "kimxob" denotes a luxurious textile – traditionally woven from fine silk and interlaced with gold or metallic threads – commonly associated with wealth, status, and ceremonial dress. The second word, "to'n", refers to a traditional long robe or coat, often worn as an outer garment in Central Asian societies. Together, the compound phrase "kimxob to'n" signifies a richly adorned ceremonial robe, typically worn by nobles, khans, or other elite figures. In the translation versions of "O'tkan kunlar" translators have employed calque startegies to convey both the literal structure and cultural significance of this term. In the translation version of the novel by Carol Ermakova, the phrase is rendered as "a brocade khalat". (Ermakova C., 2018, 85) This translation is a direct calque: "brocade" accurately captures the rich, patterned fabric implied by "kimxob", while "khalat", a transliterated term for a traditional robe, retains the Central Asian cultural context. Carol Ermakova's choice maintains both the lexical meaning and the ethnographic texture of the original, subtly educating the reader about the garment's form and function within the society portrayed. Mark Edward Reese opts for a slightly different approach with "a gilded robe" (Reese M., 2024, 104). While this rendering is not a morpheme-by-morpheme calque, it still qualifies as a semantic calque, since the phrase "gilded robe" conveys the same essential meaning: a luxurious outer garment with golden decoration. The term "gilded" reflects the gold paint embellishment of "kimxob", while "robe" corresponds to "to'n". Though this translation uses more accessible English terms and preserves the core cultural imagery. Similarly, in the translation version of the novel by I.M.Tukhtasinov, "a bocade robe", is more straightforward calque (Tukhtasinov I., 2017, 87). It combines a literal translation of "kimxob" (brocade) with a near-

equivalent of "to'n" (robe), offering a linguistically and culturally faithful rendition. While this translation forgoes the culturally marked term "khalat", it maintains the sense of luxury and formality inherent in the source phrase.In conclusion, all three translations demonstrate different degrees of calquing, ranging from full lexical calques to semantic approximations, yet all reflect a conscious effort to convey the cultural depth of the source text. The translators balance linguistic fidelity with readability, making decisions about how much of the source culture to preserve or adapt for an English-speaking audience. These variations highlight the nuanced decisions inherent in literary translation, particularly when dealing with terms tied to dressing culture, tradition, and status. In this context, "kimxob to'n" serves as an excellent example of how calque can function not only as a tool for linguistic translation but also as a bridge for cross-cultural understanding.

Additionally, the idiom "boshida tegirmon yurgizmoq" is also used in the novel (Qodiriy A. 2018, 322). It is known that in Uzbek, the phrase "boshida tegirmon tosh iyurgizmoq" means "to suffer greatly, to endure severe hardship or torment." In the translation version of the novel by Carol Ermakova, it is rendered as "turn grindstones on the head" which literally mean "to turn a millstone on the head" (Ermakova C., 2018, 287). In translation theory, this phrase serves as an example of the calque, where idiomatic expressions are translated literally, preserving their original structure and imagery but risking a loss of clarity or naturalness in the target language, in this case, English. While this approach maintains cultural and metaphorical fidelity to the source text, it may produce unnatural or obscure expressions in the target language, potentially requiring reader interpretation or contextual support to grasp the intended meaning. So "turn grindstones on the head" is a literal calque of an Uzbek idiom denoting extreme psychological or physical torment. While it preserves the metaphorical imagery of the source language, its unconventional structure in English demonstrates the challenges of translating culturally embedded expressions and raises questions about readability versus fidelity in cross-linguistic translation.

Mark Edward Reese translates it as "grind the pretty little head under the millstone" (Reese M., 2024, 347). The phrase is a literal translation of the Uzbek idiom "boshida tegirmon yurgizmoq", and it's not a standard expression in English. However, we can break it down and explain its meaning. Here the literal meaning of the words: "grind" which means "to crush or break something into small pieces using a grinding machine (or in this case, a millstone), "pretty little head" mean "a soft or delicate way to refer to someone's head, often implying innocence or vulnerability" and "under the millstone" mean "under a heavy, crushing stone used to grind grain". So literally, it means "to crush someone's (innocent) head under a millstone" which paints a vivid image of intense pain or destruction. In figurative meaning as intended in the translation, the Uzbek idiom symbolizes "causing someone extreme suffering, torment, or oppression – emotionally, mentally, or physically". So in the context which is given above, the idiom used to reflect the Uzbek idiom meaning "to put someone through great suffering or hardship".

Both of these translation versions employ calque in the translation, while I.M.Tuhktasinov uses modulation in the translation of this idiom. So in his translation version, it is rendered as "how to make worn out", which means "to exhaust through overuse" (Tukhtasinov I., 2017, 312). This shows the use of modulation in the translation.The phrase "how to make worn out" is an example of a modulated translation of the Uzbek idiom "boshida tegirmon toshi yurgizmoq", which literally refers to causing someone to suffer severely or undergo intense hardship". In translation theory, this phrase demonstrates the use of modulation, a translation technique described by Vinay and Darbelnet, where a translator changes the point of view, perspective, or category of thought in order to produce a more natural and meaningful expression in the target language. So the translation version of the idiom, the phrase "how to make worn out", changes the structure but conveys the intended meaning in a way that is more idiomatic and understandable to English readers. Actually, the phrase is not a fixed or idiomatic expression in English, that's why it functions as a modulated translation of a culturally specific Uzbek idiom.

This approach reflects a broader strategy in translation studies aimed at achieving reader comprehension and contextual relevance in the target language.

CONCLUSION

In conclusion, it is worth emphasizing that a calque is a type of linguistic borrowing in which a word or phrase from one language is translated literally into another language by translating its individual components – such as morphemes, words, or parts of a compound – rather than borrowing the original foreign term in its phonetic form.

The article provides a detailed analysis of calque through the English translation versions of "O'tkan kunlar". The results of the analysis demonstrate that lexical transformation calque as a translation strategy is predominantly applied in rendering compound nouns, idiomatic phrases, and phraseological units.And the use of calque in the translation process was explored by means of the example of compound nouns such as "kimkxob to'n" and "qo'rg'onbegi", as well as the idiomatic expression "boshida tegirmon yurgizmoq". As a result, a comparative analysis of their translation versions was established.

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