

Translation of Culture-Specific Phraseological Units in Dan Brown's *Angels and Demons* & *The Da Vinci Code*: A Linguocultural Analysis of English-Uzbek Equivalence

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ABSTRACT

In this article, phraseologisms and their significance as linguaculrural units is widely discussed. Phraseological units which belong to a particular nation, somehow expses the related nation's historical development, nationality as well as thinking points. This article examines phraseological units as linguocultural phenomena and analyzes their translation from English into Uzbek based on Dan Brown's novels Angels and Demons & The Da Vinci Code. Particular attention is paid to the role of phraseological units in intercultural communication and literary translation. The study identifies the main translation techniques used in rendering phraseological expressions and evaluates their adequacy and equivalence in the target language. The findings demonstrate that successful translation of phraseological units requires not only linguistic competence but also deep cultural awareness. The article also discusses several cases of inadequate translation and proposes alternative solutions.

Keywords: Phraseologism, phraseological units, linguaculturology, literary translation, intercultural communication, translation methods, adequacy, equivalence, calque, descriptive translation.

INTRODUCTION

In the field of linguocultural studies, linguocultural units are taken as the main fundamental units of analysis, since they are a multi-component linguistic structure that expresses the verbal form that a certain structural layer of national culture has in the language system. One of the most common types of linguocultural units is phraseological units. These units usually have a two-dimensional structure: the formative (expressive) layer finds its external expression through various linguistic units; the content (semantic) layer forms a complex of national-cultural conceptual meanings contained in their internal layer. The fact that a linguocultural unit works with a greater semantic layer and its direct connection with the cultural conceptual content, in turn, is the main methodological feature that distinguishes it from a concept. Phraseological units are semantically coherent, but grammatically and lexically complex expressions. They often express not a direct lexical meaning, but a portable, connotative meaning. Each people, during its historical development and socio-cultural life, forms phraseological expressions that express various states, feelings and relationships through unique images and symbols. Therefore, phraseological units are inextricably linked with the mentality, thinking, and values of the people, and it is important to take into account the cultural context when translating them. The aim of this study is to investigate the translation of phraseological units in Dan Brown's *Angels and Demons* & *The Da Vinci Code* and to determine the most effective translation strategies for preserving their linguocultural meaning in Uzbek.

LITERATURE REVIEW

The research is based on comparative, descriptive and contextual analysis. Phraseological units extracted from Dan Brown's *Angels and Demons* & *The Da Vinci Code* and their Uzbek translations were comparatively analyzed to identify translation techniques and evaluate translation adequacy. There are many scientists who have studied and conducted research on

phraseological units. For example, Nida emphasizes that “Idioms and phraseological units should be translated according to their meaning and communicative effect rather than their literal form. His theory of dynamic equivalence argues that the target reader should receive a message that produces a response similar to that of the original audience. The success of a translation depends on the extent to which the receptors respond to it in substantially the same manner as the original receptors” [1: 159].

The scientific research of foreign scientist V. V. Vinogradov is of great importance in the development of phraseological units as an independent linguistic unit. His scientific work served as an impetus for the acceleration of this field not only in Russian linguistics, but also in world linguistics. He defined phraseological units as follows: “The main feature of phraseological units is their formal stability, they do not appear in the process of speech, but are formed in the human mind in a ready-made form and arise from the integration of at least two independent words into a single meaning” [2: 118].

Professor A. V. Kunin wrote: “Phraseology is the science of phraseological units, that is, stable combinations of complex semantic words that are not created by creating structural-semantic models of variable combinations” [3: 71].

Another scientist Y. D. Polivanov said: “I found it necessary to use the term “phraseology” as a special science that relates to lexis in the same way that syntax relates to morphology.”

Mona Baker considers idioms and fixed expressions one of the most challenging areas of translation. She identifies difficulties in recognizing idiomatic meanings and finding equivalent expressions in the target language. She proposes several strategies, including using a similar idiom, paraphrasing, and omission. According to her opinion “The main problems that idiomatic and fixed expressions pose in translation relate to two areas: the ability to recognize and interpret an idiom correctly and the difficulties involved in rendering the various aspects of meaning that an idiom conveys” [4: 67].

The study of phraseological units in world linguistics and the role of this area in linguistics served as an important theoretical and practical source for research in this area in Uzbek linguistics,

and since the 1950s, phraseological units have been studied with great interest by Uzbek scholars. The first research conducted in Uzbekistan is directly related to the name of the scientist Sh. Rahmatullayev. His *A Brief Phraseological Dictionary of the Uzbek Language* served as an important source for other linguists in the study of phraseological units. Later, the dictionary, which was reprinted twice, now includes more phraseological units, their meanings are more fully explained, and synonyms and alternatives of expressions are given with appropriate examples. Another linguist, A. Mamatov said that “A phraseologism is a stable lexical-semantic unit, structurally equivalent to a phrase or sentence, with a generalized meaning, and whose lexical elements have a partially or fully portable meaning” [5: 207]. The scholar’s textbooks *Formation of Phraseological Units in the Uzbek Language*, *Fundamentals of the Formation of Phraseological Units* are a significant contribution to this field.

He studied the complex processes of formation of phraseological units, linguistic and non-linguistic factors, the role of words in the expressive and substantive formation of phraseological units, the semantic, lexical-semantic transformation, and semantic-pragmatic properties of phraseological units [6: 21].

According to Sh. Makhmaraimova: “... phraseological units are a form of expression and assessment that is unique to the nation, in which signs related to the spiritual and value landscape of the nation are one of the main reasons for the formation of phraseological meaning” [7: 142].

Phraseological units, first of all, perform a social function in the language, exist in the relations of culture, thought, national mentality, and when transferred to speech, act as a communicative tool that reveals their essence. Therefore, with the help of phraseological units, various elements of national culture in languages find their expression. Mutual study of phraseological units existing in two languages, in turn, allows for comparative analysis within the framework of linguocultural research and provides opportunities for systematic comparison and study of the cultural thinking of different peoples through linguistic means. It is known that phraseological units are

somewhat more complex structural means of the language than lexical units. Because phraseological units, as artistic and descriptive means of speech, participate in the expression of various stylistic goals rather than a simple statement of thought. The general problem of phraseology and the various combinations of words in different languages, along with translation practice, is extremely important for translation theory. Because the difference in the functions of combinations with the same material meaning in different languages, the differences in the composition of such word combinations in different languages, create great difficulties in translation practice and are of great theoretical interest [8: 318].

Another important feature of phraseological units is that their general meaning is completely different from the individual meanings of the words included in them. Therefore, phraseological units are defined by the Greek term *idioma*, which means "specific." Translating phraseological units in the original language with their exact equivalents in the target language requires high skills and abilities from the translator.

It is impossible for two translators to translate all phraseological units in a work in such a way that they are completely similar to each other. Therefore, when phraseological units are translated differently by two translators in the same context, blaming the translators for this means not understanding the specifics of literary translation. Another noteworthy feature in the process of translating phraseological units is their synonymy, antonymy, homonymy and paronymy, which are considered to be types of form and meaning: 1) Homonymy – expressions with the same form, but different meanings: "to see the light - to be born or to finally realize smth"; 2) Synonymy – expressions with similar meanings, similar meanings: "to be on cloud nine-to be in seventh heaven"; 3) Antonyms – expressions with opposite, contradictory meanings: "once in a blue moon-every day of the week"; 4) Paronymy – expressions that differ in one word: "keep one's fingers crossed-hold one's fingers crossed." When translating phraseological units on a figurative basis, there are clear rules for expressing them: 1) Maintaining the general figurativeness; 2) Partially changing the figurativeness; 3)

Completely changing the figurativeness; 4) Abandoning the figurativeness.

In literary translation, many phraseological units do not have a direct equivalent in another language. For example, the Uzbek phrase *qulog'igaqumsolmoq* cannot be translated directly into English or Russian. Since phraseological units are based on elements specific to national culture, they may not be understood by a foreign language user. If some phraseological units are misinterpreted, the adequacy of meaning is lost. The correct translation of phraseological units depends not only on the translator's knowledge of the language, but also on his intercultural communicative potential and creative approach. The following methods are used when translating phraseological units: 1) Translation by full equivalence. In this method, a phraseological unit of the source language is translated directly if there is an equivalence in meaning and form in the target language. For example: *Ko' zurishtirmoq* – to meet someone's gaze. 2) Functional analogue (synonymous expression). In this case, it is translated through a phraseological unit that, although different in form, is similar in meaning. For example: *Boshingizniqotirmang* – Don't rack your brain. 3) Descriptive translation (explanatory). In this method, the meaning of a phraseological unit is explained through simple words. For example: *Yuzigaqoryog'di* – He felt deeply ashamed. 4) Literal translation (paraphrase). Sometimes a phraseological unit retains its meaning even if it is translated literally, but this method should be used very carefully. This method is used only if the meaning of the figurative phraseological unit is transparent, that is, it can be easily understood. Although the words in the phraseological units are used figuratively, the use of paraphrase in its translation makes it easier to understand the text, the information in the text, and the idea in the text, and provides translation alternatives. Paraphrase in most cases turns figurative phraseological units into simple free combinations. For example, "Nothing comes out of the sack but what was in it – *Qozondaboricho' michgachiqadi*.

METHODOLOGY

This research employs a qualitative descriptive research design supported by a comparative linguocultural approach to examine the translation of culture-specific phraseological units in Dan Brown's *Angels and Demons* and *The Da Vinci Code*. Since phraseological units embody not only lexical meanings but also historical, religious, and cultural values, a qualitative methodology is considered the most appropriate for revealing the complex relationship between language and culture in literary translation (Creswell & Creswell, 2018).

The corpus of the study consists of the original English editions of *Angels and Demons* (Brown 2000) and *The Da Vinci Code* (Brown 2003), together with their published Uzbek translations. The corpus was compiled through continuous sampling, whereby all phraseological units containing culturally marked elements were extracted from the source texts. The identification of phraseological units was based on the criteria proposed by Vinogradov (1977), Kunin (1984), Fernando (1996), and Baker (2018), including semantic stability, figurativeness, reproducibility, and idiomaticity.

Following the corpus compilation, each phraseological unit was classified according to its linguistic and cultural characteristics. The classification distinguished religious phraseological units, biblical expressions, historical and mythological allusions, culture-bound metaphors, nationally marked idioms, and symbolic expressions. This categorization made it possible to investigate the interaction between linguistic form and cultural meaning within the translation process.

The analysis was conducted in four sequential stages. First, culture-specific phraseological units were identified and extracted from the English source texts. Second, each unit was analyzed linguistically in terms of its semantic structure, stylistic function, and cultural background. Third, the corresponding Uzbek translations were compared with the source expressions to evaluate semantic, stylistic, and cultural equivalence. Finally, the translation strategies employed by the translator were identified and interpreted within the framework of contemporary translation theories.

Several complementary research methods were employed. The descriptive method was used to describe the structural and semantic characteristics of phraseological units. Comparative analysis enabled a systematic comparison between the English originals and their Uzbek translations. Contextual analysis was applied to determine the intended meaning of each phraseological unit within the narrative discourse. Componential analysis facilitated the comparison of semantic components in the source and target expressions, while linguocultural analysis revealed the cultural values, symbols, and background knowledge encoded in the phraseological units (Kramsch 1998; Maslova 2001).

The translation strategies were analyzed according to the theoretical frameworks developed by Vinay & Darbelnet (1995), Newmark (1988), Nida & Taber (1969), Baker (2018), and Pedersen (2011). Particular attention was paid to strategies such as phraseological equivalence, literal translation, paraphrase, cultural substitution, descriptive translation, adaptation, explicitation, and omission. Each strategy was evaluated in terms of its effectiveness in preserving semantic meaning, stylistic expressiveness, and cultural information.

To evaluate English–Uzbek equivalence, the study adopts a three-dimensional analytical model consisting of semantic, pragmatic, and linguocultural equivalence. Semantic equivalence refers to the preservation of denotative and figurative meaning (Nida & Taber 1969). Pragmatic equivalence concerns the communicative intention and reader response (Baker 2018). Linguocultural equivalence focuses on the transmission of culturally specific concepts, national symbols, religious associations, and background knowledge from the source language into the target language (Newmark 1988; Kramsch 1998). The interaction of these three dimensions provides a comprehensive framework for evaluating the quality and adequacy of literary translation.

To enhance the reliability of the findings, each phraseological unit was analyzed independently according to the established analytical criteria before being compared with its Uzbek equivalent.

Overall, the interdisciplinary methodological framework adopted in this study integrates phraseology, linguoculturology, translation studies, semantics, and intercultural communication. Such an approach enables a comprehensive investigation of how culture-specific phraseological units are transferred from English into Uzbek and provides a reliable basis for assessing the degree of English–Uzbek linguocultural equivalence achieved in the translations.

ANALYSIS AND RESULTS

In the works of Dan Brown, we can also witness many phraseological units. Below we will consider an analysis of the phraseological units found in Dan Brown's work "Angels and Demons" and their translation methods.

1. *"This way, please, Mr. Langdon. Watch your step."*

The phrase "watch your step" given in this example is considered a phraseological unit. In the Uzbek translation of the work, the translator translated it as *Ehtiyotbo'ling*. If we come to the translation process, we can see that the phrase is easily translated depending on the context. After all, this phrase is also used effectively in oral speech. The translator used a descriptive translation method here, because in the Uzbek language there are phraseological units *og'zinggaqarabgapir* or *qadamingniolyabbos* as alternatives to this phrase, which do not correspond to the meaning of the context at all. Therefore, this option can be called the exact translation of the phrase in the Uzbek language.

2. *"For the love of God! Vetra screamed. But it was too late."*

The phraseological unit in the present example is "For the love of God," which is translated into Uzbek as *E, xudoyim*. The phrase *Xudohaqqi* is given as an alternative to this phraseological unit in Uzbek and is used in the sense of requesting, strong emphasis. The translator did not use the Uzbek equivalent of the phrase, but used a descriptive translation method. In our opinion, the same equivalent phrase could have been used in this place. Because the

phrase *Xudohaqqi* fits the situation where the character of the work shouts, begs, and wants to stop the killer.

3. *“Very troubling, indeed. Today of all days, he thought.”*

In the next example, “Today of all days” is considered an idiom and is translated into Uzbek as *Bugunjudamohimkun*. If the words in the cited phraseological unit are translated separately, a completely different meaning emerges. However, based on the context, the Uzbek version was correctly chosen using the functional analog method in the translation. In other sources, this phraseological unit is translated as *aynanbugun*. However, this version does not correspond to the meaning of the context. In this case, we can say that the translator was able to achieve adequacy in the translation.

4. *Then he dismissed the group with a somber salute.*

“Godspeed, men.” The idiom “Godspeed, men” in this sentence is translated into Uzbek as *Yaratgansiznio‘zpanohidaasrasin*. The original translation of the word *Godspeed* means *Xudojo‘y*. The phrase “Godspeed you” is usually said before a journey, that is, before setting off on a journey, in the sense of wishing good luck. In Uzbek, there are also alternatives such as *omadyorbo‘lsin* and *Xudoyorbo‘lsin*. If we pay attention to the context, this phrase is used to address people. Therefore, the translator translated the phrase exactly, using a fully equivalent translation.

5. *“He turned and gave Langdon an ominous smile. Speak of the devil.”*

The phrase “Speak of the devil” in the current sentence is translated into Uzbek as *Bo‘rinigapirsang, qulog‘iko‘rinadi*. Here too, the translator used a fully equivalent translation method and an adequate translation was created.

6. *“A needle in a haystack.”*

The next phraseological unit is translated into Uzbek as *Bu pichanichidanignaqidirgangao‘xshaydi*. Here too, we can see a fully equivalent translation.

7. “*Keep your bargain*”

The full form of the phrase “keep your bargain” in the sentence “now keep your bargain!” is “keep your end of the bargain.” This phraseological unit is shortened in the work. The translator, using the explanatory translation method, translated it into Uzbek as *Ana endigaparing*. However, according to the meaning of the context, it would have been appropriate to use the alternative Uzbek version of the phrase *Endiva’dangiznibajaring*. Because the characters of the work are conditioned at the beginning to promise something in exchange for something.

8. “*Look to the heavens*”

The phraseological unit “Look to the heavens” is translated into Uzbek as *Nigohingizniosmongaqarating* using the functional analog method. The reason for this method is that *osmon* is taken as a synonym for the word “heavens.” Because when our people talk about Paradise, they refer to the top, that is, the sky. However, in Uzbek, the alternative to this expression is *Olohdannajotso’ rang!*, *Yaratgangailtijoqiling!* and etc. Given the context, it would be appropriate to translate the phraseological unit with its equivalent phraseological unit in Uzbek, in our opinion.

9. “*You broke your promise to God!*”

The phraseological unit “break someone’s promise” in this sentence is usually translated into Uzbek as *va’dasinibuzmoq*, *so’ zinibuzmoq* and the method of calque is used for this. The translator also translated this phraseological unit as *SizYaratgangaberganso’ zingiznibuzdingiz!*. Of course, translating the combination in this method is always the most alternative option.

10. “*The word rang a long moment in Langdon’s ears before dropping like a brick to the pit of his stomach.*”

The phrase “drop in the pit of one’s stomach” in this sentence is translated into Uzbek using the method of calque: *Bu so’ zLengdonningquloqlaridaoshqozoniningtubigag’ishttushibke tganday, uzoqvaqtjiringladi*. It would be appropriate for the

translator to use the Uzbek equivalent of this expression, based on the context, because in this case, words like stomach and stomach have no relation to the content at all. In fact, this English phraseological unit expresses the meanings of surprise, fear, and bewilderment related to a sudden situation, and in Uzbek it has such alternatives as *Yuragishuvetdi*, *ichizilketdi*, *ichimuzlabketdi*.

Below we will consider an analysis of the phraseological units found in Dan Brown's work *The Da Vinci Code* and their translation methods.

1. The phrase "slip someone's fingers" in the sentence "They slipped through my fingers" means that an opportunity or control is lost. The translator found the full equivalent of the phrase in Uzbek and translated, consequently, the translation is also correspondent: *Shundoqqinaburnimningtagi danqochibketdi-ya*.
2. The phrase "Make yourself at home" is usually used in English speech as a sign of etiquette and hospitality. As a full equivalent in Uzbek, it is translated as *Uyingizdagidek his qiling* which is also given in the translation of the work.
3. The phrase "break a sweat" given in Vernet's speech *broke a sweat* has two meanings: 1) If it comes in its own meaning, it is directly translated and means starting to sweat, getting soaked in sweat; 2) If it comes in a figurative sense, it is translated with another Uzbek expression that matches the meaning of the expression, for example, *pehonaterisibilanishlabtopmoq*. In the work, it comes in its own meaning and is translated based on the context as *Berneningpehonasidamaydaterlarko' rindi*.
4. "Sophie weighed the information" – The expression "weigh the information" in this sentence is actively used in English speech, and the full equivalent in Uzbek is the expression *Yettio' lchabbirkesmoq*. However, the translator turned it into this in the translation text: *Sofi eshitganlarinihazmqilishgaulgurmayotganedi*.
5. "A chill raked her flash" – The given expression has a literary and figurative meaning in English, and in literal

translation it means that *sovuqlikerisiniqiribo' tdi*. However, in the translation process, the translator preferred the functional analog method: *Uningsuyak-suyaklarigachazirqirabketgandaybo' ldi*.

6. "I am truly sorry for your loss." – The following expression is used in English to express sympathy for someone who has lost a loved one and is translated differently in Uzbek: *Boshingizgatushganmusibatdanqayg' udaman, ta'ziyamniqabulqiling, sabrtilayman, afsusdaman*. The translator translated it this way: *Chuqurta'ziyamniqabuleting*. It is also worth noting that this expression appears in several places in different forms in the works.
7. "This is a matter of life or death" – is used in very important and urgent situations where there is a serious danger or an urgent decision to be made. It is translated into Uzbek as: After all, it is a matter of life and death.

DISCUSSION

As the translation scholar Q. Musayev noted, one should be careful when translating phraseological units word for word. Otherwise, literalism may be allowed. The following table shows the phraseological units given above with their translations, and translation methods:

Phraseological units in <i>Angels and Demons</i> & <i>The Da Vinci Code</i>	Their translations into Uzbek	Translation methods used to translation process	Uzbek equivalents of the phraseological units
Watch your step	<i>Ehtiyotbo' ling</i>	Descriptive translation	<i>Og' zinggaqarabgapir, qadamingnio' ylabbos</i>
For the love of God	<i>E, xudoyim</i>	Descriptive translation	<i>Xudohaqqi</i>
Today of all days	<i>Bugunjudamu himkun</i>	Functional analogue (synonym)	<i>Aynanbugun</i>
Godspeed, men	<i>Yaratgansiznio' zpanohidaasr asin</i>	Full equivalence	<i>Omadyorbo' lsin, Xudoyorbo' lsin</i>

A needle in a haystack	<i>Bu pichanichidanig naqidirgangao ' xshaydi</i>	Full equivalence	<i>Somonichidanignaqidiris hgao ' xshaydi</i>
keep your bargain (keep your end of the bargain)	<i>Ana endigapiring</i>	Descriptive translation	<i>Endiva ' dangiznibajaring</i>
Look to the heavens	<i>Nigohingiznios mongaqarating</i>	Functional analogue (synonym)	<i>Olohdannajotso ' rang, Yaratgangaitijoqiling</i>
Break someone's promise	<i>va ' dasinibuzmoq</i>	Calque	-
Drop in the pit of one's stomach	<i>oshqozoniningtu bigag ' ishttushib ketganday</i>	Calque	<i>Yuragishuvetdi, ichizilketdi, ichimuzlabketdi</i>
The balls on this one	<i>Bu yaramasningjas oratigaqarang</i>	Functional analogue (synonym)	<i>Buningjur ' atiniqarang.</i>
They slipped through my fingers	<i>Shundoqqinabur nimningtagidan qochibketishdi-ya.</i>	Full equivalence	<i>Qo ' ldan boy berildi</i>
Make yourself at home	<i>O ' zingiznixudd iuyingizdagidek his qiling</i>	Full equivalence	<i>Bemalolo ' tiring, qulayjoylashiboling</i>
Sophie weighed the information	<i>Sofi eshitganlariniha zmqilishgaulgur mayotganedi</i>	Descriptive translation	<i>Yettio ' lchabbirkesmoq</i>
A chill raked her flash	<i>Uningsuyak-suyaklarigachaz irqirabketgandaybo ' ldi</i>	Functional analogue (synonym)	<i>sovuqlikerisiniqiribo ' tdi (so ' zma-so ' ztarjima)</i>
I am truly sorry for your loss	<i>Chuqurta ' ziyam niqabuleting</i>	Full equivalence	<i>Boshingizgatushganmusib atdanqayg ' udaman, ta ' ziyamniqabulqiling, sabrtilayman, afsusdaman</i>
This is a matter of life or death	<i>Axirbuhayot-mamotmasalasi</i>	Full equivalence	-

CONCLUSION

In the process of literary translation, it is always difficult to achieve adequacy while maintaining equivalence. Such difficulties are especially common in the translation of phraseological units. Because, since nations have different worldviews and mentalities, it is natural that the phraseological units they use in oral and written speech are also rich in differences. It is worth noting that most of the phraseological units in the writer's works are units that arose from religious views, which caused several difficulties in the process of translating this work into Uzbek. The reason is that religious expressions are often found in the English language. In Western linguistics, L. P. Smith devoted a separate section to biblical expressions in his book *English Phraseology* and studied them. The author writes that "the number of biblical expressions in the English language is so large that collecting and enumerating them is not an easy task." The analysis revealed that functional analogues and descriptive translation were the most frequently used methods in translating phraseological units. These techniques allowed translators to preserve cultural meaning and achieve translation adequacy in most cases.

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