



THE PHENOMENON OF LANGUAGE INTERFERENCE IN
CONTEMPORARY DISCURSIVE PRACTICE OF REPRESENTING RUSSIAN
VERBAL ART IN THE REPUBLIC OF UZBEKISTAN

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Abstract. The article examines the phenomenon of language interference in the contemporary discursive representation of Russian verbal art in the Republic of Uzbekistan. The analysis demonstrates that interference manifests at lexical, syntactic, and discursive levels, influencing the interpretation, translation, and reception of Russian literary texts in the Uzbek linguistic environment. Interference is viewed not as an error or deficiency but as a functional phenomenon reflecting bilingual competence, cultural mediation, and post-Soviet linguistic dynamics. Special attention is given to adaptive strategies in translation and discursive transformations that ensure local relevance and cultural acceptability of Russian works.

Keywords: language interference, Russian language in Uzbekistan, bilingualism, discursive representation, translation, reception, cultural mediation, hybrid identity, post-Soviet space, adaptation

Аннотация. В статье исследуется феномен языковой интерференции в современном дискурсивном представлении русской словесности в Республике Узбекистан. Анализ показывает, что интерференция проявляется на лексическом, синтаксическом и дискурсивном уровнях, влияя на интерпретацию, перевод и рецепцию русских литературных текстов в узбекоязычной среде. Интерференция рассматривается не как ошибка или дефект, а как функциональное явление, отражающее билингвальную компетенцию, культурную медиацию и постсоветскую языковую динамику. Особое внимание уделяется адаптивным стратегиям в переводе и дискурсивным трансформациям, обеспечивающим локальную релевантность и культурную приемлемость русских произведений.

Ключевые слова: языковая интерференция, русский язык в Узбекистане, билингвизм, дискурсивное представление, перевод, рецепция, культурная медиация, гибридная идентичность, постсоветское пространство, адаптация

Annotatsiya. Maqolada O‘zbekiston Respublikasida rus so‘z san’ati zamonaviy diskursiv taqdimotida til aralashuvi (interferensiya) fenomeni o‘rganiladi. Tahlil shuni ko‘rsatadiki, interferensiya leksik, sintaktik va diskursiv darajalarda namoyon bo‘lib, rus adabiy matnlarining o‘zbek til muhitidagi talqini, tarjimasi va qabul qilinishiga ta’sir ko‘rsatadi. Interferensiya xato yoki nuqson sifatida emas, balki bilingv kompetensiya, madaniy mediatsiya va postsovet til dinamikasini aks ettiruvchi funksional hodisa sifatida ko‘rib chiqiladi. Tarjimadagi moslashtirish strategiyalari va rus asarlarining mahalliy dolzarbligi va madaniy qabul qilinishini ta’minlaydigan diskursiv o‘zgarishlarga alohida e’tibor qaratilgan.

Kalit so‘zlar: til interferensiyasi, O‘zbekistondagi rus tili, bilingvizm, diskursiv taqdimot, tarjima, qabul qilinish, madaniy mediatsiya, gibril identifikatsiya, postsovet makoni, moslashtirish

INTRODUCTION

In modern multilingual societies, the representation of national literature often occurs within a complex, multifaceted, and highly dynamic discursive space shaped by bilingualism, multilingualism, intensive cultural interaction, historical legacies of language contact, sociolinguistic asymmetries, educational policies, media practices, translation traditions, and shifting identity formations. In such environments, literary texts do not circulate in a monolingual vacuum or within a single, homogeneous linguistic community; they are constantly mediated, recontextualized, reinterpreted, and discursively reconstructed through the prism of multiple languages, cultural codes, communicative norms, and ideological frameworks that coexist, overlap, compete, and creatively intermingle within the same social and cultural field.

In the Republic of Uzbekistan, Russian verbal art — encompassing the classical canon of Russian literature, Soviet-era writing, post-Soviet Russian-language prose and poetry, as well as contemporary works — continues to function as a significant, enduring, institutionally supported, and culturally authoritative component of the national cultural and educational sphere. At the same time, it is constantly and intensively influenced by the Uzbek linguistic environment, which serves as the dominant language of everyday communication, primary and secondary education, mass media, official discourse, publishing, literary criticism, and increasingly as the main medium of literary reception and interpretation for the majority of the population. This interaction is neither superficial nor occasional; it is deep, systematic, multidirectional, and transformative, giving rise to the widespread and highly productive phenomenon of language interference that affects — often profoundly — the discursive representation, interpretation, critical reception, educational appropriation, translation, adaptation, and overall cultural transmission of Russian literary texts in the Uzbek context.

Language interference is traditionally defined in contact linguistics, bilingualism research, and second-language acquisition studies as the result of contact and interaction between two (or more) language systems in the mind of bilingual or multilingual speakers, leading to various deviations from established norms at virtually all linguistic levels — phonetic

and phonological, orthographic, lexical and semantic, grammatical and syntactic, phraseological, pragmatic, discursive, and stylistic [Weinreich, The Hague, 1953, p. 1]

In classical descriptions, interference is frequently conceptualized primarily as a source of errors, mistakes, negative transfer, deviations from the monolingual norm, obstacles to full language mastery, and signs of incomplete bilingual competence. However, in contemporary discourse studies, sociolinguistics, cultural linguistics, and translation theory — especially in postcolonial, post-Soviet, and historically multilingual settings — interference is no longer viewed merely as a negative or deficient phenomenon. *In the Uzbek context in particular, interference does not merely represent deviation from normative usage or linguistic “pollution”; it extends far beyond structural influence and encompasses stylistic, pragmatic, discursive, ideological, and cultural dimensions of textual representation. Interference often functions as a meaningful, intentional, creative, and identity-signaling discursive strategy that reflects sociocultural realities, bilingual/multilingual competence, post-Soviet linguistic dynamics, cultural hybridity, negotiation of linguistic power relations, and the search for new expressive forms adequate to the complex bilingual condition of contemporary Uzbek society [Fishman, Clevedon, 1991, p. 84].*



The relevance of this study is determined by the pressing need to analyze language interference not merely as an error-producing mechanism or a symptom of linguistic deficiency, but as a complex discursive phenomenon that actively shapes the representation, interpretation, translation, reception, and cultural appropriation of Russian literature in Uzbekistan. Interference in this context emerges as a productive site where bilingual creativity, cultural mediation, hybrid identity construction, linguistic negotiation, and artistic reflection on the post-Soviet multilingual condition are visibly and audibly manifested. The study of interference phenomena therefore allows us to better understand how Russian literary texts are discursively reconstructed, revoiced, and resignified in the Uzbek environment, how they are adapted to new

linguistic and cultural realities, how they continue to function as a shared cultural heritage, and how they participate in the ongoing processes of linguistic and cultural identity formation in a multilingual society.

The present study aims to analyze the forms and functions of language interference in the contemporary discursive representation of Russian literature in Uzbekistan and to determine its impact on interpretation, translation, and reception processes. The research focuses on identifying, classifying, and systematically describing the most characteristic and recurrent patterns of interference at various linguistic and discursive levels, examining their communicative roles, stylistic effects, cultural meanings, and identity-marking functions, and assessing how these phenomena influence the processes of textual interpretation by Uzbek-speaking readers, translation strategies employed by translators, critical reception in Uzbek-language literary criticism, educational practices in schools and universities, media representation in Uzbek-language outlets, and overall cultural perception and appropriation of Russian literary works in contemporary Uzbekistan.

MATERIALS AND METHODS

The material of the research consists of a wide and representative corpus of modern academic texts, journalistic publications, translated literary works, and educational discourse related to Russian literature in Uzbekistan. The academic texts include scholarly articles, monographs, dissertations, conference papers, journal publications, and critical reviews written in Russian and Uzbek that discuss the reception, interpretation, translation, teaching, and cultural role of Russian literature in the contemporary Uzbek context. Journalistic publications encompass newspaper and magazine articles, online literary reviews, essays in cultural periodicals, interviews with translators, critics, educators, and writers, as well as book announcements, literary chronicles, and media commentaries published in both languages. Translated literary works cover Uzbek translations of major Russian authors (Pushkin, Lermontov, Gogol, Dostoevsky, Tolstoy, Chekhov, Bulgakov, Platonov, Rasputin, contemporary Russian prose and poetry), bilingual editions, parallel texts, annotated translations, translator prefaces and afterwords, as well as comparative editions and translation criticism. Educational discourse includes school and university textbooks, teaching manuals, curricula, lesson plans, examination questions, student essays, seminar papers, lecture notes, methodological recommendations, and course syllabi used in Uzbek educational institutions where Russian literature is studied as part of the mandatory curriculum or as an elective subject. Special attention is given to texts produced in bilingual communicative environments, where Russian and Uzbek coexist within the same document, discourse, or communicative situation (bilingual literary reviews, mixed-language academic papers, educational materials with parallel Russian-Uzbek glossaries, media texts combining both languages, student writings in bilingual settings, and translation commentaries that explicitly discuss linguistic challenges and interference phenomena).

The methodological basis of the study includes a combination of several complementary approaches that allow for a multi-layered and systematic examination of the phenomenon. Discourse analysis is applied to investigate how Russian literature is represented, framed, interpreted, and discursively reconstructed in Uzbek-language and bilingual communicative spaces. This includes critical discourse analysis of ideological positioning, power relations, identity construction, cultural negotiation, and strategies of representation in academic, media, and educational texts.

Comparative linguistic analysis is used to identify, classify, and describe specific instances of language interference at different levels — phonetic and orthographic, lexical and semantic, grammatical and syntactic, phraseological, stylistic, pragmatic, and discursive — comparing normative Russian usage with its manifestations in Uzbek-influenced discursive environments. Elements of sociolinguistics are incorporated to examine the social functions of interference phenomena, their role in bilingual identity formation, language attitudes, symbolic power relations between Russian and Uzbek, and the negotiation of linguistic prestige and cultural capital in post-Soviet Uzbekistan.

Translation studies approaches are applied to analyze how interference arises during the translation process, how translators consciously or unconsciously deal with it, and how it affects the adequacy, acceptability, and cultural functionality of translated texts.

Language interference is examined as a result of interlanguage interaction and discursive adaptation, encompassing both unintentional structural transfer (negative transfer, cross-linguistic influence) and intentional or semi-intentional discursive strategies used for expressive, stylistic, identity-marking, cultural mediation, or communicative purposes [Selinker, London, 1972, p. 214]. The research also relies on the concept of linguistic and cultural mediation, which allows for interpreting interference not merely as error or deficiency, but as a functional phenomenon that reflects and shapes bilingual/multilingual competence, hybrid identity, cultural translation, and creative adaptation in a multilingual society [Kramsch, Oxford, 1998, p. 67].



The integration of these materials and methods ensures a comprehensive, empirically grounded, and theoretically informed analysis that addresses both the micro-level linguistic manifestations of interference and the macro-level discursive, sociolinguistic, cultural, and ideological functions it performs in the contemporary representation of Russian literature in Uzbekistan. The approach combines descriptive accuracy with interpretive depth, enabling the study to move beyond a purely linguistic description of deviations toward an understanding of interference as a meaningful sociocultural and discursive practice in a bilingual environment.

RESULTS

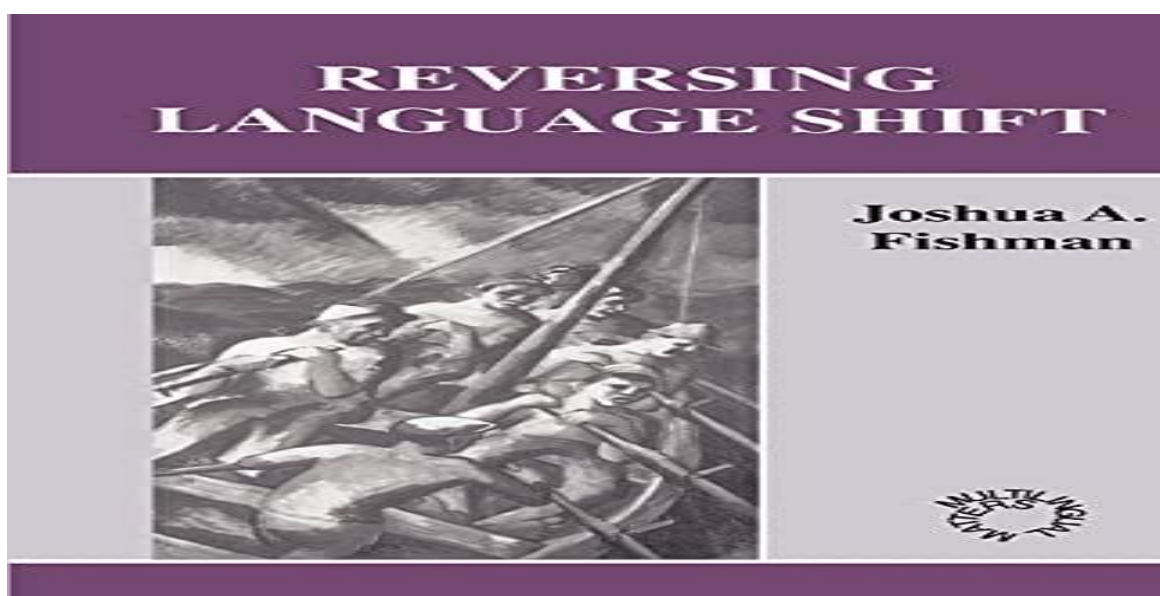
The analysis shows that language interference in the contemporary representation of Russian verbal art in Uzbekistan manifests itself at several interconnected linguistic and discursive levels, each of which contributes to the overall transformation of how Russian literary texts are presented, perceived, interpreted, and culturally repositioned within the Uzbek linguistic and sociocultural environment. These levels are not isolated but interact closely, creating a layered and dynamic picture of interference as both an inevitable consequence of bilingualism and a productive mechanism of cultural adaptation and discursive negotiation.

At the lexical level, interference appears through the systematic inclusion of culturally marked Uzbek lexical units, semantic calques, loanwords, hybrid formations, and culturally specific terms into Russian-language discourse, especially in texts explicitly aimed at a local Uzbek-speaking or bilingual audience. Such elements often emerge in journalistic articles, literary reviews, educational commentaries, social media discussions, and popular literary criticism written in Russian but oriented toward Uzbek readers. They contribute to greater contextual clarity, cultural relevance, and immediate recognizability for the audience, allowing the text to resonate more directly with local realities, values, and everyday experience. *At the same time, these lexical intrusions may subtly or noticeably alter the stylistic balance of the original Russian discourse, introducing a hybrid tone, reducing the purity of the literary norm, or creating a specific bicultural flavor that distinguishes the Uzbek variant of Russian-language literary discourse from its metropolitan or monolingual counterparts [Gumperz, Cambridge, 1982, p. 139].*

At the syntactic level, Russian discourse in Uzbekistan occasionally demonstrates structural patterns, word order preferences, clause-combining strategies, and information-packaging conventions influenced by Uzbek syntax, particularly in journalistic articles, educational materials, public lectures, and informal literary discussions. These transformations often involve the adoption of Uzbek-like topic-comment structures, frequent use of postposed modifiers, preference for certain conjunctions and discourse markers typical of Turkic syntax, or shifts in the placement of subordinate clauses that affect sentence rhythm, logical emphasis, and overall information structure. *While such syntactic interference may sometimes be perceived as deviations from standard Russian norms, in the local context it frequently serves as a natural and functional adaptation that makes the text more accessible, idiomatic, and pragmatically effective for Uzbek-speaking readers and listeners [Comrie, Cambridge, 1989, p. 95].*

At the discursive level, interference becomes most evident and structurally significant in the interpretative frameworks, evaluative strategies, contextualization practices, and ideological positioning applied to *Russian literary works in Uzbek-language and bilingual discursive spaces*. Russian literary texts are often explained, evaluated, recontextualized, and reframed through national cultural categories, Uzbek historical narratives, local moral and aesthetic values, Islamic cultural references, Central Asian literary traditions, and post-Soviet identity discourses. This discursive reorientation frequently leads to semantic shifts, reinterpretation of canonical meanings, changes in emotional emphasis, and the foregrounding of elements that resonate with Uzbek cultural experience while backgrounding or reinterpreting those that appear less relevant or alien. As a result, the same literary work can acquire significantly different layers of meaning, emotional resonance, and cultural significance in the Uzbek discursive environment compared to its original Russian context [Fairclough, London, 1995, p. 61].

Translation practice occupies a special and particularly prominent place in this process, serving as one of the main channels through which interference enters and shapes the representation of Russian literature in Uzbekistan. Translators — whether professional literary translators, educators, journalists, or amateur interpreters — frequently employ adaptive strategies that consciously or unconsciously reflect Uzbek cultural norms, stylistic preferences, pragmatic conventions, and reader expectations. These strategies include explicitation of culturally opaque elements, domestication of foreign references, substitution of *Russian realia* with Uzbek functional equivalents, modulation of tone to align with local communicative norms, and the introduction of controlled lexical, syntactic, and pragmatic interference into the target text in order to achieve greater cultural acceptability, emotional resonance, and communicative effectiveness. In many cases, such adaptive interference is not perceived as a flaw but as a necessary and creative means of cultural translation that bridges linguistic and cultural distance [Toury, Amsterdam, 1995, p. 58].



Overall, the results indicate that language interference in the discursive representation of Russian literature in Uzbekistan is a multifaceted phenomenon that operates simultaneously as a structural-linguistic process and as a culturally meaningful discursive practice. It reflects the realities of asymmetric bilingualism, post-Soviet linguistic dynamics, cultural hybridity, and the ongoing negotiation of linguistic and cultural identities in a multilingual society. Far from being merely a source of deviation or error, interference often functions as a productive mechanism that enriches discursive representation, facilitates cultural mediation, and contributes to the creative adaptation of Russian literary heritage within the Uzbek linguistic and cultural context.

DISCUSSION

The obtained results confirm and allow for a more nuanced formulation of the conclusion that language interference in Uzbekistan should be viewed not as a linguistic deficiency, error, or sign of incomplete language mastery, but as a natural, inevitable, and often productive outcome of sustained, intensive, and historically rooted bilingual interaction between *Russian and Uzbek in a multilingual society*. *Russian verbal art — both classical and contemporary — functions within a hybrid discursive space where traditional monolingual linguistic norms are constantly influenced, reshaped, and renegotiated under the pressure of the surrounding sociocultural context, communicative goals, audience expectations, educational practices, media conventions, and the broader dynamics of post-Soviet linguistic ecology. In this space, interference is not an accidental deviation from an ideal norm but a systematic and functional feature of bilingual discourse that reflects the realities of asymmetric bilingualism, cultural proximity, and ongoing processes of linguistic and cultural adaptation [Bhabha, London, 1994, p. 38].*

Interference also reflects and actively participates in broader processes of identity construction, cultural dialogue, and negotiation of meaning in a multilingual environment. Through discursive adaptation — including lexical borrowing, syntactic calquing, pragmatic shifts, stylistic hybridization, and reinterpretation of cultural references — Russian literature acquires locally relevant meanings, emotional resonances, and ideological inflections that make it more accessible, relatable, and culturally resonant for Uzbek-speaking audiences. At the same time, it preserves its aesthetic core, philosophical depth, and ideological substance, allowing the texts to maintain continuity with their original Russian tradition while simultaneously becoming part of the *Uzbek cultural landscape*. *This dual process — localization and preservation — enables Russian verbal art to remain a living component of Uzbekistan’s multicultural heritage rather than a relic of the past or a foreign import. Interference thus becomes a bridge between two linguistic worlds, facilitating cultural dialogue, mutual enrichment, and the emergence of hybrid forms of expression that are characteristic of bilingual societies [Bakhtin, Moscow, 1986, p. 121].*

Thus, language interference serves as both a linguistic mechanism and a cultural strategy that ensures the continued relevance, vitality, and adaptability of Russian verbal art in a multilingual environment. It allows Russian literature to survive and thrive in a context where

Uzbek is the dominant language of everyday life, education, and public discourse; it enables new generations of Uzbek readers to engage with Russian texts on their own terms; and it contributes to the creation of a shared cultural space where Russian and Uzbek traditions intersect, influence each other, and generate new meanings. Far from being a threat to linguistic purity or cultural integrity, interference emerges in this context as a creative resource that supports cultural continuity, promotes intercultural understanding, and enriches the discursive landscape of contemporary Uzbekistan. The results highlight the need to move beyond prescriptive, norm-oriented views of language contact toward a more descriptive, culturally sensitive, and sociolinguistically informed understanding of interference as a key factor in the dynamics of multilingual literary representation and reception.

CONCLUSION

The study demonstrates that language interference plays a significant role in the contemporary discursive practice of representing Russian verbal art in the Republic of Uzbekistan. It manifests itself systematically and in multiple forms at lexical, syntactic, and discursive levels, exerting a noticeable influence on the processes of interpretation, translation, critical reception, educational appropriation, media representation, and overall cultural perception of Russian literary works within the Uzbek linguistic and sociocultural environment. At the lexical level, interference appears through the incorporation of Uzbek-marked vocabulary, semantic calques, loanwords, hybrid formations, and culturally specific terms that make Russian-language discourse more contextually relevant and accessible to bilingual audiences. At the syntactic level, it reveals itself in the adoption of Uzbek-influenced word order patterns, clause-combining strategies, topic-comment structures, and information-packaging conventions that subtly reshape the rhythm, emphasis, and logical flow of Russian sentences in journalistic, educational, and critical texts. At the discursive level, interference becomes most prominent in the interpretative frameworks, evaluative strategies, contextualization practices, and ideological repositioning applied to Russian literature in Uzbek-language and bilingual discursive spaces, where canonical meanings are frequently reframed through local cultural categories, national historical narratives, moral values, and post-Soviet identity discourses. Collectively, these manifestations of interference transform the way Russian verbal art is discursively reconstructed and resignified in Uzbekistan, turning it into a hybrid cultural phenomenon that bridges two linguistic worlds while adapting to the realities of asymmetric bilingualism and cultural proximity.

Language interference should be understood not as a mere linguistic deficiency, error, or negative transfer, but as a functional, culturally conditioned, and often productive phenomenon that reflects the realities of bilingual competence, intercultural communication, bicultural consciousness, and the ongoing negotiation of linguistic and cultural identities in a multilingual society. In the Uzbek context, interference serves as a marker of cultural mediation, hybrid identity formation, creative bilingualism, and discursive adaptation. It enables Russian literature to remain relevant and resonant for Uzbek-speaking audiences by making texts more culturally

intelligible, emotionally relatable, and pragmatically effective. Far from threatening the integrity of Russian verbal art, interference often functions as a creative resource that enriches its discursive representation, facilitates its transmission across linguistic boundaries, and contributes to the emergence of new, locally inflected meanings while preserving the aesthetic and ideological core of the original works.

Further research may focus on corpus-based analysis of large-scale digital and printed text collections to quantify and map the distribution, frequency, and types of interference phenomena across different genres, periods, and communicative situations in Russian-language discourse in Uzbekistan and broader Central Asia. Genre-specific manifestations of interference deserve particular attention: how interference operates differently in literary criticism, educational materials, journalistic reviews, social media discussions, academic writing, and translated fiction; how it varies between canonical classical texts and contemporary Russian prose; and how it evolves in response to changing sociolinguistic policies, digital communication practices, and generational shifts in bilingual competence.

Comparative studies across Central Asian countries (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan) would also be valuable to identify regional patterns, shared post-Soviet tendencies, and local specificities in the discursive representation of Russian literature. Additionally, longitudinal research could trace the historical development of interference phenomena from the Soviet period through independence to the present day, examining how political, educational, and media changes have influenced the forms and functions of interference in Russian literary discourse. Such directions would deepen our understanding of interference as a key sociolinguistic and cultural mechanism in multilingual post-Soviet spaces and contribute to broader discussions in contact linguistics, bilingualism studies, translation theory, and cultural discourse analysis.

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