

## TRANSLATING UZBEK IDIOMS TO ENGLISH LANGUAGE IN LITERARY TRANSLATION

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**Abstract:** Through this article, you will learn about the changes in translation, words, phrases, texts in the Uzbek language and in English. At the same time, you will also learn about their translation activities and their prospects in the near future.

**Keywords:** Idiom, speech unit, literary translation, semantic translation, semantic structure, holistic perception.

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Literary translation has its own linguistic specificity, which is associated not only with the adequate transfer of the meaning of a word from one language to another, but also with the equivalent display of the artistic power and expressiveness of one language through another, since it is possible to create the necessary artistic design in translation only through linguistic material ... In translation, the language is the main tool of the translator, which imposes a huge responsibility to the translated original. This circumstance requires profound knowledge not only in the field of linguistics, but also in matters of culture, life, customs, traditions of various peoples, which are reunited with each other in literary translation. Just like a writer, a translator needs to have observation, deep life experience, emotional openness, sensuality, logic, accurate perception of the world around him and a conscious attitude to his experiences. Since only with its full armament with the necessary knowledge of all the features of both cultures and the mental characteristics of peoples, it becomes possible to fully display the foreign cultural environment while preserving the unique national color of the translated material. Otherwise, the translator, when reflecting the cultural environment of the original, may, instead of shades of foreign culture, present the reader with elements of his national culture. In this regard, one of the main criteria for literary translation is the ability to convey the national flavor of the original without equating it with its own national culture. In this regard, the question of translation into another language of English idioms, which have both a unique content characteristic only of idioms, and a special indestructible phraseological

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uniform structure. It is very difficult to preserve lexical, semantic and linguistic features of idioms.

An idiom is an unmoded phrase that operates more on the principles of semantic unity than an internal orderly structure. Thus, in linguistic use, such combinations are not created on the basis of certain models, but are used in their ready-made, already accepted and existing form, and function entirely as a single whole, although they consist of several words combined with each other.

Hence, an idiom is a coherent semantic structure. Semantics in this structure plays a dominant role. But the semantics are independent of the meaning of the words that form the idiom. Words, uniting in the structure of an idiom, in most cases lose their original meaning. Therefore, it is very difficult to translate an idiom into another language without knowing the real meaning of this phraseological unit (mare's nest - nonsense; spill the beans - reveal a secret).

Idioms are a special linguistic phenomenon and demonstrate the linguistic, semantic, artistic richness of the language, its wide possibilities, diversity and uniqueness.

In this perspective, it will be appropriate to recall the words of MV Lomonosov, which were expressed about the power and wealth of the Russian language in his "Russian grammar".

The specificity of literary translation of English idiom expressions into Uzbek and Russian from the point of view of the maximum possible preservation of their, first of all, semantic, and then lexical, and linguistic content is revealed. The possibilities of adequate transmission of meanings and images, mechanisms and principles of literary translation of idioms, as well as the use of a comparative method to achieve the assigned tasks are considered. In addition, the work contains recommendations for the translator on working with idioms.

In literary translation of idioms, the lexical and psycholinguistic possibilities of the two languages collide with each other. In this confrontation, much depends on the skill of the translator. It is necessary to find not only the figurative, sensory-emotional, lexical-semantic correspondence of the translation to its original, but also try to find the corresponding structural correspondence to it. It is known that language has its own psycholinguistic characteristics, which sometimes reflect cultural and mental characteristics of the people who speak this language. For example, if you take the concept of 'time', it is a prime example of such a characteristic. So, in India the expressions are used 'Indian time' and 'European time', which mean different characteristics. The 'Indian time' concept does not express a specific and strictly defined time, it reserves the freedom of choice and freedom of visiting. When a time is set for an event based on 'Indian time', the invitees accept the rules for being late for that particular event.

And all this is not considered a violation of ethical norms and rules. But if the concept of 'European time' is defined for the event, then this event will begin at a strictly defined time, and everyone who wants to visit it must come to its opening in advance. Therefore, in this case, the concept of 'time', when translated into another language, should show these specific features of the language.

It should be pointed out that a full-fledged translation of the entire content of a phraseological unit, or idiom, is impossible without taking into account the polysemantic properties of the semantic components that are present in its composition. Translation of idioms cannot be literal, that is, literal, in translation, first of all, one should give preference to semantic translation, translation of content. In this regard, the translation of idioms requires the creation of a semantic basis for the semantic frame of this idiom and the conditions for its application, only in this case an adequate translation is possible. To comprehend the content concentrated in each idiom, it is necessary to perceive it integrally, since the idiom expresses a specific meaning characteristic only of this idiom, regardless of the number of words that make up the idiom and the semantics of the words that make up it. Most idioms are imaginative. It is around this imagery that the structure of the idiom is constructed. When translating idioms from English into Uzbek, it is first of all required to comprehend this particular imagery. The figurativeness of idioms is formed on the basis of epithets, allegories, metaphors, allusions, euphemisms, comparisons, epiphores, antitheses, ironies.

To find the identity and fully corresponding semantic unity of the original and its translation, special efforts and efforts must be made, since during literary translation, each word in the original text can carry a different, sometimes opposite and multifaceted semantic coloring and show different shades of the same meanings. According to our observations, when translating English idioms into Uzbek, there are the following translation features:

complete absence in the translation language of the content adequate to the original or an equivalent ready-made expression or phraseological unit;

partial presence in the target language of an expression that only in content corresponds to the semantics of the original, and in its structure does not repeat the original;

partial presence in the target language of an expression that has a specially formed and unique structure of its own and corresponds in content to the original.

An important feature of the translation of English idioms into Uzbek is the need for a clear designation of the semantic perspective of the imagery of the original in order to find a figurative perspective that is adequate in its content in the translated language.

For example, the idiom 'to give smb. the finger' literally translates to 'give someone your finger'. In the idiom, the content of the image is based on an empty promise. In fact, this means that no one is going to give the finger to anyone, since you cannot give it away if you do not cut it off. Therefore, the figurative expression of this idiom fits the meaning of 'promise to give what you're not going to give'. The impossibility of performing this action proves the opposite - nothing will be given to anyone. The specifics of the translation of English idioms into Uzbek will not be given to anyone. Figuratively, this idiom fits the Russian fixed expression 'promise from three boxes, promise mountains of gold'. If we look in the Uzbek language for a stable word combination that would correspond to the content involved in the idiom, then we can easily find the following expression: —Birovning qoyini kuch yong'oqqa to'ldirmoq. It literally means 'to fill someone's bosom is empty nuts', that is, the nuts are given away, but there is no core in them, which means that there is nothing in them. In these three phrases, imagery is built on different key words, in English it is a finger, in Russian - three boxes, golden mountains, and in Uzbek - empty nuts. In the construction of the figurativeness of the idiom in the examples given, various words are involved (finger - golden mountains - empty nuts), but in terms of their functionality and their semantic load, all three cases are identical. They all perform one task - to show empty promises. Consequently, the figurative identity of the original was found in both the Russian and Uzbek languages. Thus, if a figurativeness identical to the original is found in a literary translation, the idiom will be successfully translated, although completely different lexical units will be used in the translation.

When translating idioms, substantive adequacy is of great importance. The concept of the adequacy of the translation means an accurate presentation of the real meaning of the original text while maintaining the language rules. When translating idioms, their substantive adequacy is more than the adequacy of mere linguistic means. In the process of translating idioms, purely linguistic patterns recede into the background. Translation of an idiom, first of all, means the exact reproduction of the content of the idiom, the restoration of its meaning through another language. Considering the fact that English and Uzbek are different types of language, in the process of translation there is some transformation of the language characteristics of the original. Language equivalence refers to the

performance of one speech unit of the functions of another speech unit. Moreover, speech units can be inherent in two different languages. 'Equivalent idioms' are essentially identical in content.

Stable phrases that can exist in different linguistic conditions, but perform equal syntactic functions. When translating idioms, equivalence refers to the use of these idioms in the same meaning and their expression of the same content.

When translating idioms, the main speech unit that the translator encounters is not a single word, but a whole and integral syntagma. A syntagma consists of a group of words combined into a single whole, which perform the function of one semantic-syntactic unit. Therefore, when translating idioms, the method is more applicable variance than the method of invariance. It is known that in the theory of linguistics, the comparative method is used without taking into account the kinship of languages, by studying the similar sides that exist in them, that is, isomorphism, and differences, that is, allomorphism. The main task of the comparative method is to compare the system and structure of languages for different linguistic characteristics. In fact, the comparative method is tantamount to typological study of languages. Consequently, the study of methods for translating English idioms into Uzbek is a special area of comparative linguistics, in which the lexical layer and its features are investigated on the basis of phraseological units. For example, the English idiom 'What the heart thinks, the tongue speaks' can only be adequately translated on the basis of an understanding of its content. So, into Russian it would be appropriate to translate the idiom as 'Whoever hurts, he talks about it'.

If we translate this phrase into Uzbek literally, we get —Language speaks about what the heart thinks. But if the translator chooses this form of translation, undoubtedly, the special specificity, uniqueness, elegance of the language inherent in the English language and the language of the writer will be lost. Therefore, only if the corresponding phrases equal to the content of the given idiom from the semantic-lexical point of view, the translation will be justified. From this position one can choose the Uzbek stable expression —har kim o'z dardini aytib yig'laydil (lit. everyone cries about his own pain, that is, everyone weeps for his own pain in his own way). The word 'heart' is allusionary in this English idiom. That is, it is through this word that the content of the idiom finds its semantic expression. The word 'heart' can be translated into Uzbek in several ways - 'yurak', 'dil'. There are no stable expressions using the word 'yurak' in the Uzbek language in the meaningful context we need, but if we take its synonym, that is, the word 'dil', then in our case a proverb that reflects the content of the original will suit us for translation. This is 'Dilda bori, tilga chiqadi', that is, 'What is in the heart comes out on the tongue'. Therefore, we were able to translate the idiom in two ways, but each of them reflects only some semantic perspectives of the original. If you take the English idioms with the concept of 'time', you can easily determine if the following circumstances exist for translating them: Time and (time) again - several times, repeatedly, again, often, usually. In the Uzbek translation it will be —bir necha bor, takroran, qayta-qayta, ko'pincha, odatda.

If we want to make an adequate translation, we must choose the —vaqti-vaqti bilan (periodically, from time to time) that has an Uzbek language version. However, when choosing this phrase, you must pay attention to the meaning of the idiom used in the original. If in the original the idiom has the semantic facets —takroran (repeatedly), —ko‘pincha (often), —odatda (usually), then naturally we cannot use the expression —vaqti-vaqti bilan (periodically, at times). In the phrase ‘vaqti-vaqti bilan’ there is a semantic load of repetition, starting anew, an emphasis is placed on activities that are performed several times, repeatedly, but its semantic content does not matter whether it is routine or familiar. Therefore, when translating idioms, it is required to pay attention to the adequacy of semantic components, and not to the adequacy of the combination of words. If the translation of the idiom does not reflect its semantic content, the true meaning of the idiom will be lost. Time flies - time flies. In Uzbek, literally it will be —vaqt uchib ketyapti. This idiom in the original indicates the transience of time. In the Uzbek language there is a stable expression ‘vaqt o‘tkinchidir’ (transitory time). However, the English expression emphasizes the volatility of time (‘uchib ketish’).

But in the Uzbek language in the phrase —vaqt o‘tkinchil the volatility of time is only implied, and it is not spoken about openly. Volatility means instant action. Transient (‘O‘tkinchilik’) has the meaning of long-term action. However, in relation to the concept of ‘time’ - time (‘vaqt’), each of them means that time that is left behind, that which is already passed. There is another phrase in the Uzbek language - ‘vaqt- vaqt; vaqt - vaqti bilan’ (at times). But its content does not carry the required meaning ‘passing time’. In the Uzbek language, there are the following phraseological units associated with the concept of ‘time’ - time (‘vaqt’):

vaqt aqat o‘z ishini qildi - time has done its job;

Vaqtini qo‘ldan bermoq - to lose time;

Vaqtini boy bermoq - to lose time;

Vaqtdan yutmoq (yutqizmoq) - to win (or lose) time;

Vaqtdan tog‘ri foydalanmoq - use the time correctly;

Vaqting ketdi - naqding ketdi - time has passed, so everything that you really had is gone. At first glance, among the examples given, the last stable phrase, that is, ‘Vaqting ketdi - naqding ketdi’ (time has passed, it means that everything that you really had is gone) is, in a sense, suitable for our context. However, when comparing its content with the original, a fairly large logical difference between them is highlighted. Namely, the English idiom indicates the volatility of time, that is, its transience. And the proverb in the Uzbek language makes sense to lose not only time itself, but also its given as a kind of wealth (its presence as the most precious phenomenon for a person). That is, wasted time leads to a useless life, the loss of time means the loss of life itself.

Consequently, in each case, in the process of translating idioms, one semantic direction comes to the fore, and another that exists in the original language fades into the background. One of the features of the translation of idioms is the search for an exact definition of the meaningfulness of the allusion and finding the identical content of the same allusion in the translated language.

In the English language, in addition to the above, there are a number of idioms built on the basis of the concept *‘time’* - *‘vaqt’* (time):

Specificity of translating English idioms into Uzbek:

time hangs heavily on one’s hands - *vaqt juda chuzilib ketdi, vaqtning chuzilib o’tishi* (time is going so long);

time is on smb’s side - *vaqt biror bir odamning tomonida, yani muvaffaqiyat mana shu odam tarafida* (time works for someone, that is, luck accompanies someone); - time out of mind - *qadimgi davrlardan boshlab, qadimdan, ro’zi azal* (for a long time, from time immemorial); - times out of number - *minglab bora, juda ko’p marotaba* (a thousand times, too many times).

As you can see, in each example considered there is an indication of the special content of the 'time' component. And when translating, it is required to take into account the specific semantic aspect of the content *‘time’*, and not just the word *‘time’*. For example, if you take the word *‘uy’* (house), *‘manzil’* (address, location), (dwelling, yard), at first it will seem that it is very easy to translate them into Uzbek from any foreign language. There are all possibilities for this, since in all languages there are concepts *‘uy’* (house), *‘manzil’* (address, location), *‘joy’* (dwelling, yard). However, a meaningful perspective of the concept of *‘uy’* (house), *‘manzil’* (address, location), *‘Hovli-joy’* (dwelling, yard) in each cultural halo has its own specific feature, and they have some significant differences among themselves. That is, for all peoples the concept of *‘uy’* (house) has properties and characteristics inherent only in this cultural halo. The house of an Englishman will be different from the house of a Russian or an Uzbek. This will manifest itself in the furnishing of the house, in its structure, furnishings, even in the color scheme each halo uses.

This means that the content contained in the concept *‘uy’* (home) is a national-mental phenomenon. In fact, we have one concept that prompts different allusional awareness. For example, it is known that the concept of *‘house’* in Russian and the concepts *‘uy’* or *‘hovli-joy’* in Uzbek actually mean completely different entities. Consequently, the semantic content of the concept *‘uy’* in the Uzbek language will be inherently different from the concept *‘house’* evoked in the minds of the British, Russians, Germans or Americans. This area requires a deep understanding of the psycholinguistic aspects of the relationship between language and thinking. Therefore, an adequate presentation of the above-mentioned internal content is important when translating various semantic loads as part of the semantic unity is

‘uy’ (house), because the different semantic facets that are part of the concept ‘home’ induce different logical associations.

A similar situation can be observed when translating English idioms into Uzbek. For example, let's take the phrase ‘to catch cold’, the literal translation of which is ‘sovuqni tutmoq’ (to catch the cold). But in the Uzbek language this thought cannot be expressed with such a phrase. The Uzbek language has an equal meaning of another phrase - ‘sovuqni yemoq’ (to eat cold).

Therefore, in such situations, the equivalence or adequacy of the idiomatic turnover must correspond to its semantic equivalence or adequacy.

It should be emphasized that some claims to literal translations of certain religious expressions and expressions from English into Russian are appropriate. Among them - John the Baptist (John the Baptist, in fact, the phrase should be translated as ‘John the Baptist’), St. Virginia (Saint Virgin, the correct translation is ‘Holy Virgin’). Recently, translators from English into Uzbek have been paying particular attention to such subtleties. For example, in A. Iminov's translation, the Virgin Mary is adequately translated as ‘Bibi Maryam’, that is, Grandmother Maria. “Oshalar oralig'i bo'ylab devorning yuqori xaddiga chagaloqli Bibi Maryam tasviri solingan oinavand gardish osilgan.” - In the intervals between them, a glazed round frame was hung along the upper edge of the wall, in which the Virgin Mary with a baby was depicted.

In A. Iminov's translations, the richness of the Uzbek language, its colorfulness and meaningfulness are used to the maximum to convey stable English phrases. His translation contains many phraseological combinations identical to the original, which served to enrich the target language.

In the given examples, despite the fact that phraseological combinations typical of the Uzbek language are used, the target language reflects English flavor, not Uzbek. Thus, when translating English idioms into another language, in particular into Uzbek, the following must be taken into account:

a) literal translation of English idioms into Uzbek is impossible, only translation is possible that conveys the content of the idiom by means of another language;

b) it is necessary to try to find an adequate or equivalent stable phrase (proverbs, sayings, phraseological units, winged words, etc.) in the target language, which conveys the content of the original;

c) it is not possible to fully convey the content of the original idiom when translated into Uzbek, therefore, a meaningful perspective is used, which can convey one semantic direction, to the detriment of the entire general semantics of the idiom;



d) in the absence of a stable word combination, Uzbek translators use the richness of the Uzbek language itself in accordance with the cultural halo of the original language in order to preserve the national flavor of the translated literature.

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