

EQUIVALENT OF EXPRESSIONS IN UZBEK LITERATURE IN ENGLISH

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Annotatsiya. Til har bir xalqning ma'naviy dunyosini ifoda etuvchi, madaniyatining ajralmas qismi hisoblanadi. Adabiy tilda qo'llaniladigan iboralar esa ushbu xalqning tafakkuri, tarixiy tajribasi va estetik qarashlarini mujassamlashtiradi. O'zbek adabiyotidagi ko'plab iboralar o'ziga xos ma'no va obrazlilik kasb etgan bo'lib, ularni ingliz tiliga tarjima qilish jarayoni katta tilshunoslik va tarjimashunoslik masalasini yuzaga chiqaradi. Ushbu maqolada o'zbek adabiyotida keng qo'llanilgan ayrim iboralarning ingliz tilidagi muqobillari tahlil qilinadi, ularning semantik mosligi va stilistik xususiyatlari o'rganiladi.

Kalit so'zlar: ibora, tarjima, ekvivalent, semantika, stilistika, o'zbek adabiyoti, ingliz tili

Abstract. Language serves as a mirror of a nation's spiritual world and is an integral part of its culture. Idiomatic expressions used in literary language encapsulate the worldview, historical experience, and aesthetic values of a people. Many idioms in Uzbek literature carry unique meanings and imagery, which present significant challenges in translation into English. This article analyzes the English equivalents of commonly used Uzbek idioms, focusing on their semantic accuracy and stylistic features.

Keywords: idiom, translation, equivalent, semantics, stylistics, Uzbek literature, English language

Аннотация. Язык является отражением духовного мира народа и неотъемлемой частью его культуры. обороты речи, используемые в литературном языке, отражают мышление, исторический опыт и эстетические взгляды народа. Многие фразеологизмы в узбекской литературе обладают яркой образностью и особым значением, что вызывает определённые трудности при их переводе на английский язык. В данной статье рассматриваются английские эквиваленты наиболее употребляемых узбекских идиом с точки зрения их семантической точности и стилистических особенностей.

Ключевые слова: идиома, перевод, эквивалент, семантика, стилстика, узбекская литература, английский язык

The phraseological richness of the Uzbek literary language manifests itself as a vivid mirror of national artistic thinking, historical and cultural heritage, and the aesthetic worldview of the people. It is through expressions that the centuries-old experience of the people, moral and normative values, religious and philosophical views, and cultural traditions are expressed in an artistic and figurative form. Phrases, especially in literary texts, are an important component reflecting the writer's or poet's stylistic style, poetic imagery, and skill in expressing emotional and psychological states. Therefore, the translation of expressions widely used in Uzbek

literature into English requires serious analysis and approach not only from the point of view of linguistics, but also from the point of view of intercultural thinking and translation theory. The translation of phraseological units is one of the most complex and controversial processes in linguistics, since phrases are often not translated literally, and such an approach can lead to semantic distortion, cultural inaccuracy, or stylistic errors. For example, if the phrase "the eye hit" is translated directly - it will have an unnatural and meaningless form, such as "the eye hit." In fact, this expression is based on the concept of "evil eye" in ancient Turkic beliefs and folklore and is semantically close to the English expressions "evil eye" or "to jinx," but here not only word equivalents, but also conceptual correspondence plays an important role. Uzbek literature is rich in unique images, poetic structures, and metaphors, which are expressed through phraseological units. For example, the phrase "heart froze" indicates a state of emotional trembling, intense excitement, or fear. In the English language, phrases expressing this state include "his heart turned cold," "he froze in fear," or "he went numb." Each variant can be appropriate in its context, but the stylistic intensity, emotional diversity, and poetic imagery of the phrase are accurately reflected only when it is carefully analyzed contextually, artistically, and culturally.

One of the most common errors in the translation process is the literal translation of phrases. As a result of this situation, the semantic basis of the phrase is lost, its aesthetic effect is reduced, and it gives the reader a funny or incomprehensible impression. For example, although the phrase "burni osilib yurmoq" means a state of sadness, depression, if it is translated into English literally as "his nose is hanging," it is perceived as a meaningless phrase. Phrases such as "he was downcast," "he looked miserable," "he was sulking" are selected as correct translation options based on the context. Therefore, the translator should analyze not the external form of phrases, but their inner meaning, cultural connotation, and figurative power. In addition, the problem of cultural specificity plays an important role in the translation of phrases. Phraseological units existing in each national literature are closely related to the historical experience, religious beliefs, social climate, and psychological thinking of that people. For example, such expressions as "dili tor," "yuragi g'ash," "ko'ngli o'ziga sig'maslik," which are often encountered in Uzbek literature, are a subtle psychological expression of mental states, and when translating them, it is necessary to choose equivalents with connotational and expressive correspondences, and not simple synonyms. Also, images expressed through phrases - such as "a crow's brain" (foolishness), "stone heart" (cruelty), "heart wept blood" (deep sorrow) can have different artistic power in different languages. Scientific and practical analysis shows that four main strategies are used in the translation of phrases: (1) the use of a direct equivalent, if any; (2) selection of a functional equivalent, i.e., creating a similar effect with the help of another image; (3) explanatory translation, if the phrase does not exist in another language; (4) leave the phrase as it is in the original and provide an explanation under the word. Each approach is applied depending on the specific situation and genre of the text. Since rhythm, harmony, and musicality are important in poetry, literary adaptation is more common, while semantic clarity prevails in scientific or journalistic texts.

In Uzbek literature, expressions are not only a semantic tool, but also a central element of artistic thought, forming part of the poetic structure. In this regard, the translation of phrases presents difficulties even at the level of artistic and aesthetic thinking. The translator always mediates between two cultures - the culture of the source language and the culture of the target language. Its main task is to recreate in another language not the superficial form of the phrase, but the emotional, aesthetic, conceptual, and ideological layers hidden behind it. This requires

deep linguocultural, semantic-pragmatic, and stylistic knowledge. Modern research conducted in recent years on the translation of phraseological units shows that in linguistics, not only semantic compatibility, but also the effectiveness of intercultural communication is considered as one of the quality indicators of translation. In particular, research based on corpus linguistics to identify phraseological similarities and differences between English and Uzbek has refuted many stereotypes in the field of translation. For example, according to the corpus analysis, such expressions as "to protect with teeth and nails," "to brighten one's heart," "to lose one's spirit," which are widely used in the Uzbek language, do not have direct equivalents in English, but they can be expressed by contextually appropriate equivalents such as "to defend fiercely", "his heart brightened", "he lost his spirit".

In addition, translation theory emphasizes that phrases often have a metaphorical basis. Since metaphors are formed in each language and culture in their own way, their translation requires deep semantic thinking and cultural interpretation. For example, the phrase "heart overflowed with joy," frequently encountered in Uzbek literature, is expressed in English as "his heart overflowed with joy". Here, both figurative expression is preserved, and the semantic power of the phrase does not disappear. Nevertheless, sometimes the translator chooses literal (literal) meaning instead of a metaphorical image, which reduces the poetic value of the phrase. In practice, especially when translating literary works into English, the translation of phrases is often represented by contextual functional alternatives. For example, the translation of phrases found in the works of such writers as Abdulla Qodiriy, Oybek, Pirmqul Qodirov should be carried out while preserving their individual stylistic style. In Qodiriy's works, expressions such as "ko'ngli g'ash tortdi," "yuragi zil ketdi," "oriyatiga tegdi" are one of the author's stylistic colors, and they can be reflected in English with variants such as "he was troubled," "his heart sank," "his pride was wounded". But in this case, the translator should pay special attention to the preservation of poetic subtlety, since each phrase expresses not only the semantic load, but also the national mentality. In scientific literature on the translation of phraseological units (Nida, Newmark, Vinay & Darbelnet, Baker, Komissarov, Sh. Yuldashev, A. Madvaliev, et al.) in this process, such approaches as dynamic equivalence, cultural equivalence, idiomatic compensation, and contextual adaptation are recommended as the main methods. In particular, Peter Newmark's approaches to "semantic translation" and "communicative translation" serve as a theoretical basis for the translation of phrases. In this case, the translator will have the opportunity to translate the text with semantic fidelity (i.e., close to literal) or to re-express it based on communicative correspondence appropriate to the audience (i.e., to reflect the expression with an alternative image). When translating Uzbek literature into English, the second approach is usually considered a priority, since such aspects as artistry, imagery, and folk spirit are conveyed precisely through communicative means.

Conclusion

The issue of translating phrases from Uzbek literature into English is not only within the framework of linguistics, but also a large-scale scientific and practical problem related to intercultural communication, national thinking, means of aesthetic expression, and the preservation of the national psyche. Phrases, especially phraseological units, have a figurative, multilayered meaning inherent in a particular language and culture, and in the process of their translation, it is necessary to take into account the principles of semantic accuracy, contextual correspondence, poetic fidelity, and functional equivalence. Also, the translator must be able to



sense intercultural differences, understand folk images, and express them in a foreign language. Although modern translation tools have achieved some success, a complete and artistically high-quality translation of phraseological units is carried out based on human thinking and linguistic competence. In the future, one of the urgent tasks in this direction is the deepening of scientific research based on corpus linguistics, translation methodology, and phraseological lexicography.

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