

TRANSLATION FEATURES OF THE CONCEPT FATE IN ENGLISH AND UZBEK LITERARY TEXTS

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Annotation: This article examines how the concept fate is represented and translated in English and Uzbek literary texts. The study identifies cultural, semantic, and stylistic differences that shape the meaning of fate in both languages. Using comparative textual analysis, the research highlights the challenges of conveying culturally bound expressions and symbolic nuances. The findings demonstrate that successful translation requires balancing semantic accuracy with cultural equivalence to preserve the author's intended worldview.

Keywords: fate, concept translation, literary texts, cultural semantics, English–Uzbek translation

Introduction

The concept of fate occupies an essential place in world literature, reflecting humanity's understanding of destiny, predetermined events, and the role of external forces in shaping life. In English and Uzbek literary traditions, the concept appears with rich cultural and philosophical shades. English literature often portrays fate as an abstract universal force or moral consequence, while Uzbek literature traditionally ties it to divine will, ancestral heritage, and national worldview.

Translating such culturally loaded concepts constitutes a major challenge for literary translators, as single-word equivalence frequently fails to capture deeper symbolic meanings. The translator must interpret not only lexical meaning but also cultural associations, metaphoric uses, and contextual implications. Therefore, analyzing translation strategies for the concept fate contributes to a deeper understanding of cross-cultural interpretation. The purpose of this study is to investigate how the concept fate is expressed in English and Uzbek literary texts and to identify the most effective translation techniques that preserve semantic and cultural nuances.

Methods

The study employs qualitative comparative analysis. Selected excerpts from English authors (such as Shakespeare, Hardy, and Dickens) and Uzbek authors (such as Oybek, Abdulla Qodiriy, and Chulpon) were examined. Instances of the concept fate and its Uzbek equivalents—*taqdir*, *qismat*, *nasib*, *yozug'*—were identified and analyzed. A purposive sampling method was used to select literary excerpts in which fate plays a central thematic or symbolic role. English texts included works by authors such as William Shakespeare, Thomas Hardy, and Charles Dickens, while Uzbek texts were taken from prominent writers such as Abdulla Qodiriy, Oybek, and Abdulla Qahhor. These authors were chosen because their works contain rich depictions of fate, making them suitable for conceptual comparison.

The second stage of analysis involved examining existing translations between English and Uzbek, when available, and in cases where no translation existed, creating researcher-produced translations to illustrate potential strategies. Translation methods were evaluated based on established translation theory, including Newmark's semantic and communicative translation models and Baker's principles of equivalence.

Comparative analysis was used to identify patterns, divergences, and challenges in conveying the concept across languages. Metaphorical structures, symbolic imagery, and narrative contexts were analyzed to determine how cultural meaning influences translation decisions. To ensure reliability, findings were cross-checked with linguistic and cultural reference sources,

including dictionaries, academic studies on conceptual linguistics, and works on Uzbek and English literary traditions.

This methodological approach allowed for both linguistic precision and cultural depth, ensuring a comprehensive understanding of how the concept fate operates within and across the two literary systems.

Results

The analysis revealed several important findings.

In English texts, fate appears as a neutral or philosophical force, often connected to moral consequence or life's unpredictability. Translations into Uzbek required careful selection among culturally loaded words such as taqdir (divine destiny), qismat (life portion), or yozug' (written destiny).

In Uzbek texts, taqdir frequently carries strong religious connotations rooted in Islamic worldview, which English equivalents such as fate or destiny do not directly express. Contextual adaptation was often necessary to avoid losing cultural depth.

Metaphorical expressions posed additional challenges. Uzbek metaphors personify fate as a writer or divine force ("taqdir yozadi"), while English metaphors often depict it as chance or inevitable force ("fate dealt its hand"). Literal translation of these expressions risked sounding unnatural. Overall, translators achieved the best results when combining semantic accuracy with cultural contextualization.

When translating English texts into Uzbek, translators often needed to determine whether fate functioned as a neutral, metaphorical force or whether it implied a deeper philosophical or moral significance. As a result, the choice between taqdir, qismat, or a more neutral equivalent depended heavily on context. Conversely, when translating Uzbek literature into English, the religious dimension embedded in words like taqdir posed challenges, as a single English term such as fate or destiny could not fully express the spiritual and culturally rooted meaning found in the original.

Metaphorical expressions further highlighted these differences. Uzbek authors frequently personify fate as a writer or divine entity, while English authors often portray fate through metaphors of chance, games, or natural forces. Direct translation of these metaphors was frequently ineffective, making adaptation necessary to preserve stylistic coherence and thematic intention. The analysis also showed that maintaining cultural imagery required balancing semantic precision with naturalness in the target language.

Overall, the results indicate that translating the concept fate requires interpreting complex cultural associations and semantic nuances rather than relying solely on direct lexical correspondences. The study found that translations were most successful when they preserved both the conceptual depth and cultural context of the original text, demonstrating the necessity of culturally informed strategies in rendering such a multifaceted concept across languages.

Discussion

The findings show that the translation of fate is influenced heavily by cultural worldview. English tends to conceptualize fate through philosophical, sometimes secular frameworks, whereas Uzbek literature reflects spiritual, moral, and religious dimensions. Authors such as Shakespeare and Hardy portray fate as an impersonal, often unpredictable force influencing human life. This representation aligns with Western literary traditions where destiny may coexist with individual responsibility and free will.

In contrast, Uzbek literature conceptualizes fate through a culturally and religiously rich lens. Words like taqdir and qismat are deeply connected to Islamic beliefs regarding divine will, predestination, and the belief that life events are written by a higher power. This worldview

shapes the narrative function of fate in works by Qodiriy, Oybek, and Chulpon, where characters often view life events as part of a divinely determined path. Such cultural specificity makes direct lexical translation insufficient, as the English term fate lacks the same theological dimension.

These findings support the theoretical argument that conceptual translation requires careful mediation between source and target cultures. Literal translation, while sometimes useful, often fails to convey deeper symbolic meanings. For example, metaphoric constructions such as “taqdir yozgan yo‘l” (the path fate has written) cannot be translated word-for-word without losing their sense of divine authorship. Similarly, English expressions such as “fate dealt its hand” rely on idiomatic imagery that may not have a direct Uzbek counterpart. Translators must therefore adapt metaphors by preserving their function rather than their surface form.

This difference demands a flexible translation approach. Literal translation is effective when contextual meanings align, but cultural substitution becomes necessary when philosophical or religious values diverge. The analysis also highlights the translator’s role as a cultural mediator. To preserve the author’s worldview, translators must understand how readers in the target language interpret the concept of fate. Either oversimplification or excessive literalism may distort the thematic message of the text. Thus, an effective translation strategy integrates linguistic accuracy with sensitivity to cultural connotations, imagery, and metaphorical systems.

Conclusion and recommendations

The study concludes that the concept fate carries distinct cultural and semantic meanings in English and Uzbek literary texts. Translating the concept requires going beyond word-level equivalence and interpreting deeper cultural symbols.

Recommendations:

Translators should analyze cultural associations before selecting equivalent terms.

Metaphors must be adapted to preserve cultural imagery while remaining stylistically natural. Contextual and functional equivalence should be prioritized over strict literalism. Further research can expand the analysis to other culturally significant concepts such as honor, freedom, or faith to enrich comparative translation studies.

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