

Specific Features of Translating Phraseological Units in Prose

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Abstract. *This article examines the distinctive component features of the phraseological units used in Abdulla Qodiriy's novel "O'tkan kunlar", their role in artistic expression, and the issues related to the translation of these linguistic units into English.*

Key words: *phraseological unit, national-cultural, componential, context, equivalence, synonymous, image, phrase.*

Introduction

The correct understanding and approach to the meaning of national and cultural phraseological units in the translation of literary works is a crucial factor in preserving the authenticity of the original text. A translator must not deviate from the original and should ensure that the linguistic appeal and full range of the text's potential are maintained. This requires not only an understanding of phraseological units but also their synonymous aspects. In our opinion, this particular aspect is a key element in the translation process.

The translation of a literary work is distinct from other types of translation in that it undoubtedly stands out due to its artistic nature, which reflects the mastery of the creator. Within this context, characters, their internal experiences, worldview, and national and cultural perspectives are revealed. These elements combine to create the character of an entire nation.

“Each language has its own set of synonymous tools. Lexical, grammatical, phraseological, and lexical-phraseological synonyms are considered invaluable assets of a language. Proper and purposeful use of these resources leads to speech being more persuasive and expressive.” [M.V. Vafoyeva. “Phraseological Synonyms in the Uzbek Language and Their Structural-Semantic Analysis.” Abstract. T: 2009, P. 3]

Literature Review

The issues of artistic translation have been extensively discussed in the scientific research of Uzbek translators such as J. Sharipov, G. Salomov, N. Komilov, H. Karomatov, K. Karomatova, N. Vladimirova, K. Tojiyev, K. Jo‘rayev, M. Xolbekov, R. Fayzullayeva, I. G‘afurov, Sh. Sirojiddinov, and M. Javbo‘riyev. Researchers like G. Gorodetskaya, A. Abramova, T. S. Spirina, M. Farzane, and L. Khomuradova have analyzed and compared phraseological units in different languages, particularly in terms of contrasts and contradictions. Regarding the component structure of phraseological units, scholars such as B. A. Larin, A. G. Nazaryan, N. N. Amosova, S. G. Gavrin, and A. A. Reformatskiy have expressed various views in their works. Uzbek scholars, including G. Ergashova, A. Nosirov, G. Adashulloyeva, Sh. Rakhimova, G. Kurbanova, and N. Turapova, have analyzed Uzbek phraseological units from typological, lexical-semantic, and linguistic-cultural perspectives.

Discussion and results

Therefore, a translator, when committing to translating a work, must surely take this crucial point into account. It is precisely these national-cultural linguistic units that fully convey the essence of the work and the worldview of its characters.

Mark Reese translated Abdulla Qodiriy's "O'tgan Kunlar" (Bygone Days) into English, and it was published in book form in 2019. This work had previously been translated by Ilhom Toxtasinov. However, in his translation, many words and phraseological units reflecting national identity were not fully conveyed. We will examine the presentation of national-cultural phraseological units in this work, using Mark Reese's translation as an example.

Examples of Phraseological Units:

In the original text:

➤ "Maktubning tumanlik ma'nosiga tushuna olmag'an Musulmonqul bu o'rinda to'xtadi-da, maktubning oxirig'a ko'z tashlab oldi." [A. Qodiriy, O'tgan Kunlar, T: 2000, P. 117]

The phrase "ko'z tashlamoq" is defined in the "Uzbek Phraseological Dictionary" as: "Ko'z tashlamoq – to glance briefly at someone or something. Variants: nazar tashlamoq, nigoz tashlamoq." [Sh. Rahmatullayev et al. "Uzbek Phraseological Dictionary." T: 2022, p. 256]

In Mark Reese's translation:

"Musulmanqul, not fully comprehending the underlying meaning of the initial section of the letter, scanned to the final paragraph." [A. Qodiriy, Bygone Days. Translated by Mark Reese. Copyright: 2018, P. 216]

In English, possible equivalents for the phrase "ko'z tashlamoq" could be "cast a glance" or "throw a glance." Both of these are two-component phraseological units, similar to their Uzbek counterpart. However, Reese used the verb "to scan," which conveys a more focused, intentional act of looking, which differs from the sense of a fleeting glance implied in the original. A more appropriate choice in this context could have been "cast a glance," as it would have better captured the brief, momentary look intended by the original phrase.

Furthermore, expressions like "give someone a look" or "take a look" generally imply a longer or more interested gaze, and so they wouldn't be fully equivalent to "ko'z tashlamoq."

It is evident that there are numerous phraseological units in Uzbek that convey nuances of looking or glancing, and the translator must be attentive to these differences when making their choice. For example:

- ✓ ko'z qirini tashlamoq;
- ✓ ko'zi tushmoq;
- ✓ ko'z ostiga olmoq;
- ✓ ko'zdan qochirmoq;
- ✓ ko'zi yetmoq;
- ✓ ko'z yogurtirmoq, etc.

Another example from the text:

➤ "Hudaychi jo'nag'ach, qo'rg'on beginning paytavasiga qurt tushib, tipirchilab qoldi va u yoqdan- bu yoqqa yugira boshladi." [A. Qodiriy, O'tgan Kunlar, T: 2000, p. 84]

This phrase "qurt tushmoq" metaphorically means "to be in a state of agitation, unable to stay still, typically in a difficult situation" and is commonly used across various styles of Uzbek. Its equivalent in English could be "to be in a tight spot," "to be in a bind," or "to be in a pickle."

In Mark Reese's translation, he used the phrase:

“The news spread to all the soldiers, and the fortress commander, worked into a frenzy, ran back and forth as if he had a worm in his boots.” [A. Qodiriy, *Bygone Days*. Translated by Mark Reese. Copyright: 2018, p. 156]

Here, Reese’s choice of “worm in his boots” is an effective metaphor for a state of restlessness or agitation, matching the original phrase well. This example demonstrates the translator’s skill in finding a culturally appropriate equivalent that maintains the original meaning.

In the case of items, household objects, national attire, or food names, it may sometimes be necessary to provide an explanation in the translation. If such a term is unfamiliar to the target audience, it may require substitution with a different phraseological unit that conveys the meaning more clearly. However, in the case of “qurt tushmoq,” Reese has avoided the need for an explicit explanation by choosing a widely recognized metaphor in English, effectively conveying the sense of the original without additional clarification.

In the works of Uzbek authors such as A. Qahhor, A. Qodiriy, Sh. Xolmirzayev, and G. G’ulom, phraseological units are used in unique ways to express subtle meanings. For example:

➤ “Zaynab oyog‘i olti, qo‘li yetti bo‘lg‘an holda erini to‘rt qavat ko‘rpacha ustiga o‘tquzib, yoniga uchta par yostiqni uydi.” [A. Qodiriy, *O’tgan Kunlar*, T: 2000, p. 336]

The phrase “oyog‘i olti, qo‘li yetti” (literally “six-legged, seven-handed”) is used to describe someone who is agile and capable of handling many tasks at once. In English, this could be translated as “a jack of all trades” or “quick on the uptake.” However, Mark Reese used “overly obsequious,” which conveys a sense of excessive submissiveness, not matching the meaning of the original phrase. A more accurate translation might be:

“Zaynab, quick on the uptake, had her husband sit upon a plush four-layered blanket and placed near him three down pillows for him to rest upon.”

This example highlights the translator’s challenge in choosing the right phraseological unit to maintain the nuanced meaning of the original. The number of components and the types of words in a phraseological unit can differ between languages, and this needs to be taken into account when translating. The primary task in translation is to convey the meaning as accurately as possible, using appropriate equivalents from the target language.

Conclusion

Additionally, the translation of phraseological units requires a deep understanding of both the language and the cultural context. The translator must be aware of the differences between languages and cultures, and choose the translation method accordingly. In cases of cultural divergence, explanation or substitution with a more suitable phrase may be necessary.

In summary, the successful translation of literary works involves maintaining the authenticity of national and cultural phraseological units, ensuring that the meaning is conveyed accurately while also considering the cultural and linguistic context of both the original and target languages.

References:

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