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Phraseological Units and their Cultural Features in the English Translations of A. Kadyri's "Bygone Days" and "Scorpion from the Altar"

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Annotation

This article analyses the English version-translation of famous novels by Abdulla Kadyri "Bygone Days" and "Scorpion from the Altar" as well as points out the phraseological units that express the cultural features of the Uzbek nation in them. Moreover, this paper mentions how literal translation is made from language to language and what basis exists behind this process.

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I. Introduction

Abdulla Kadyri is considered to be one of the prime Uzbek writers who was known for his works written in 20-30s of the XXth century. Abdullah Kadyri knew the life of his people not by hearsay and not from books, but absorbed its peculiarities through direct communication with people. This original writer was formed at the turn of two centuries - a complex, contradictory, turbulent time, social, political and moral upheavals. Of course, this time left a significant mark on his works and worldview, which is also contradictory, not free from social and everyday prejudices.

In general, the path of literary searches of Abdulla Kadyri is marked by constant upsurge and remarkable creative achievements. Among the works that he worked on, there are one of the famous ones dedicated to expressing the hardworking spirit of the nation as well as real faces of the state - "Bygone Days" and "Scorpion from the Altar".

II. Literature review

The problems of translating literary texts are studied by a special linguistic science - the theory of literary translation. In the modern theory of literary translation, there are three main trends:

- the main orientation is transferred from the original to the text of the translation;
- the evaluative approach is replaced by a descriptive one;

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- from the text as a unit of language, the theory goes to the function of translation as part of the culture of the target language.

The modern theory of literary translation is based on a number of provisions, the main one of which is that "with the formal non-transferability of a separate linguistic element of the original, its aesthetic function can be reproduced in the system of the whole and on the basis of this whole, and that the transfer of function during translation constantly requires changes in the formal the nature of the element that is its bearer. "The basic principle of the theory of literary translation is as follows: you need to "consider each sentence as a part of the whole, convey not only what it says, but also work on creating an artistic image, general mood, characteristics of the atmosphere, characters, etc. and the choice of a single word, and syntactic structure, and other elements."

III. Analysis

The very selection of the theory of literary translation as a separate scientific direction is possible on the basis that the text of a literary work can be typologically opposed to all texts of a non-fiction nature. An artistic text is called "a super phrasal unity, characterized by a common ideological and thematic content and aesthetic impact on the reader - its main function." This function "is realized on the basis of aestheticization by the author of the text of the reality he depicts with the help of artistic techniques that are most adequately suited to create the desired emotional effect." However, fictional text as a whole is multifunctional, since it also performs communicative and cognitive functions.

As Abdulla Kadyri himself said, "In order to become a real writer, one must comprehensively study life, for this he must be familiar with every branch of life." Indeed, when the writer was preparing "Days bygone", he sought to show his characters, comprehensively studying, analyzing the life, actions, character and especially the social environment of people. As our President emphasizes, "Writing is not a simple profession. God-given talent. This profession will not be taught or taught anywhere. Both the school and the University of the Writer are one. And this is to live unanimously, sympathetically with your people within your whole life, to serve faithfully, justly. "

Moving onto the part in which the analysis on the translation is done, it is important to point out how difficult could have been for translators to find the alternatives for phraseological units of an Uzbek language in an English language. Thus, this indicates that two cultures behind these languages do not share the same mentality and cultural backgrounds. This issue is considered in the process of the analysis. However, there may not always be an analogous phraseological unit in the target language, in which case the translator will use one-word correspondence, descriptive translation, and tracing. When the translating language does not have an equivalent stable turnover, or when it has, but the emotional expressiveness and style labeling differ greatly from the original, one-word translation is utilized.

In addition, even with the compensatory possibilities of the context, there is some loss of expressiveness and semantic shades in such correspondences. Descriptive translation may not affect the translation's overall creative quality, but it will almost always result in partial stylistic losses. Because tracing paper in the translated text will appear as an alien formation requiring special interpretation, the technique of tracing in the translation of phraseological units connected with a word is practically utilized only very seldom.

For instance, the author utilized the folk adage "kavshim ko'chada qolg'an emas" to explain the qualities of Uzbek character, which means "to know one's worth" in semantic terms. Because this fixed statement has no equivalent or parallel in any of the target languages, the tracing approach, i.e. the literal translation method, was employed to translate this phraseological unit. The primary reason for this is that the major word in the phraseological unit "kavshim - galoshes - galoshes" is fully national,

giving the changeover an entirely national character. We can discuss one of the ways to use tracing paper by using this phraseological unit as an example: verbatim translation of the text. Only if there is no substitute expression in the destination language is this type of text transmission used. The translators handled the problem by incorporating the phrases "proverb" and "proverb" because such a translation style is sometimes confusing to a foreign language reader and generates misunderstanding.

For example, the heroine of the novel *Uzbekaim* understands at one point that the only way to keep her son away from the "Margilan sorceress" is for her to marry Atabek a second time in Tashkent to a girl she chooses herself. She first goes to talk to her husband, knowing if she can get his approval, persuading Atabek won't take long. Here, the reader gets a better understanding of the protagonist's personality. The reader gets a better understanding of the heroine's personality as she exposes herself to be a very emotional, capricious woman who knows how to skillfully press on pity. Yusufbek-hajji is at a lost, unable to endure his wife's perseverance. Uzbek-aim "qanot-quyruq bo'ldi, as though she stretched her wings and tail" in response to her husband's uncertainty.

IV. Discussion

A descriptive translation of the phraseological unit was used to translate this phraseological turnover into English. "Served to fan the flames of resolve" reveals to the reader that Yusufbek-hesitancy hajji's simply adds to Uzbek-confidence. It's worth noting that the descriptive translation is offered metaphorically, which helps to preserve the phraseological color of the expression even after it's been fully changed.

The analysis of this phraseological turnover reveals that descriptive translation can be used to successfully transmit the material. The approach chosen is totally determined by the translator, as well as the features of the translated material and the language into which it is being translated.

Last but not the least, the phraseological unit of "Bygone Days" by Abdullay Kadyri that is going to be analyzed is in the following situation. Encouraged by her proposal's approval, Uzbek-aim sets out to persuade her husband of the wisdom of her plan. When he marries in Tashkent, he will relax and accept his parents' wishes - "suv quyg'andek tinar-qolar." Because it is created on the basis of a comparative turnover utilizing the "dek" suffix, this term is a comparative phraseological unit. The semantic link between phraseological unit and quiet, meek, meek is to be quiet, meek, gentle. A phraseological analogy was employed in the English translation. As a result, the English lexicon does not contain a full-fledged counterpart, but it does have a similar term in meaning. The Uzbek "suv quyg'andek tinar-qolar" means "be silent as a lamb, humbler than dust." The translation totally compensates for the original's semantic and phraseological qualities; the counterpart, like the original, is formed on the basis of comparison, but it is structurally distinct. This example demonstrates a different method of transferring text by employing a phraseological analogue, which, like the equivalent, has the same meaning and phraseological color as the original but is structurally different.

Talking about the novel "Scorpion from the Altar", we can point out some phraseological units that have a huge cultural importance in our country. For example, in the language of the work, the writer used expressions to describe the mood and feelings of the characters: *his heart was on fire* (*yuragiga o't yoqar edi*), *his lungs were mixed*, *his wings were fluttering*, *smoke was coming out of his mouth*, *his eyes were not blinking* (*ko'zi qiyamaydir*), *his heart was angry*, and so on. We analyze this with the help of some phrases: the phrase "*his heart was on fire*" expresses the semantics of "*jealousy*" and figuratively describes the mood of the characters. Phrases are also characterized by the function of giving a positive or negative assessment of an event or character.

"Bahodirkhan, who was sniffing, heard that the news had reached him." In this part of the work,

several authors use phrases with a specific occasional meaning: "sniffing" is an author's own phrase meaning "careless", "thoughtless". In the process of applying phrases in new, individual variants, its humorous or satirical nature becomes even more pronounced. Also, the lexeme "smoke (dud)" in the phrase "smoke (dud) comes out of the mouth" is Persian for "smoke." The word is figuratively synonymous with "bitterness," "anger," and is synonymous with "the fig tree has gone to heaven." (literal translation).

V. Conclusion

In conclusion, the translating practice is proven to be one of the most difficult and complex ones. Therefore, the job of a professional translator requires a lot of beforehand research of author's cultural background, social status and mentality in order to begin the project of translation. There are various types of translation mentioned in the article by the means of phraseological units of Abdulla Kadyri's two most publicly accepted works. These phraseological units are believed to have a significant importance showing the Uzbek culture as its most beautiful and colorful.

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