



Article

Translation Issues of Phraseological Units (on the Example of the English Translation of “Dunyoning ishlari” by Utkir Hoshimov)

Gulnoza Komilovna Khudayqulova^{*1}

1. Doctoral Student at the Alisher Navoi's Tashkent State University of the Uzbek Language and Literature

* Correspondence: hudoyqulovaguli@gmail.com

Abstract: This article delves into the challenges of translating phraseological units in literary works, using the English translation of Dunyoning ishlari by O'tkir Hoshimov as a case study. The study highlights the importance of accurately translating idiomatic expressions and proverbs, which often carry unique cultural and linguistic nuances. A critical gap in the literature lies in understanding how these units can be rendered equivalently in the target language without losing their original meaning or emotional impact. The research employs comparative analysis to examine the phraseological units in both the original Uzbek text and its English translation. The findings reveal that while some phraseological units were effectively translated, others faced challenges due to cultural and linguistic differences. For example, expressions such as “ko'z oldimga keladi” were rendered with varied English equivalents, illustrating the subtle complexities of literary translation. The study emphasizes the need for translators to strike a balance between faithfulness to the original text and cultural adaptation. This work contributes to the field of literary translation by providing insights into the translation of phraseological units and their implications for preserving the author's voice across languages. The results underline the significance of cultural sensitivity in translation and offer valuable lessons for future translators.

Keywords: Literary Translation, Phraseological Units, Equivalence, Classification, Equivalent Variant

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1. Introduction

In today's rapidly developing world, both in terms of scientific-technical progress and cultural and economic growth, language as a means of oral and written communication between different nations is also evolving. Language plays a vital role in the development of world culture. When translated, each language conveys its unique charm and culture into another language [1]. Naturally, this reflects the translator's skill. In such cases, translators must pay special attention to lexical and phraseological units, proverbs, idioms, and sayings in each language; they need to understand their meanings and apply appropriate equivalents or alternative variants in translation.

In world linguistics, phraseological units are interpreted as multifaceted and multi-layered mental structures that manifest semantic, stylistic, and linguocultural aspects.

Phraseology

(from the Greek *phrasis* – expression, *phrase* and *logos* – study) is a branch of linguistics that studies the phraseological system of a language and the set of phraseological units in a particular language.

It is well known that phraseology has been studied since the 1940s. The term was first introduced into science in 1958 by the scholar Neander [2]. Later, the French linguist Charles Bally scientifically substantiated the necessity of studying this theory in depth and developed his own doctrine of phraseology. Charles Bally included phraseology within stylistics, calling it “the branch of stylistics that studies word combinations.” Finally, phraseology began to be studied as an independent field of linguistics from the second half of the 20th century. Scholars all over the world earnestly engaged in the study of this new discipline [3]. Among European scholars we can mention Y. Matesheich, F. Stender, A. Levitsky, V. Khlebna; among French phraseologists: Ch. Bally, P. Guiraud, M. Maloux, S. Chantreau, A. Pierron; and among Russian scholars: V. Vinogradov, N. Amosova, B. Larrin, A. Kunin, A. Nazaryan, N. Shansky. From Uzbek linguists, Sh. Rahmatullayev, A. Mamatov, G'. Salomov, B. Yo'ldoshev, and M. Sodiqova made significant contributions.

2. Materials and Methods

The methodology for this article employs a comparative analysis approach, aimed at investigating the translation of phraseological units in the English translation of O'tkir Hoshimov's *Dunyoning Ishlari*. This method focuses on analyzing both the source text (in Uzbek) and its translated English counterpart, specifically identifying challenges in rendering idiomatic expressions, proverbs, and culturally rich phrases that are central to the original work's emotional and cultural nuances. The research emphasizes the complexities involved in translating phraseological units that carry deeply embedded linguistic and cultural meanings, aiming to preserve these meanings while ensuring they are understandable to the target language audience. A key aspect of this study is the exploration of how certain phraseological units, such as “ko'z oldimga keladi” (to remember), are translated into English, often requiring various potential equivalents.

This comparative analysis includes detailed examples from the text where translation challenges arise due to differences in cultural references or linguistic structures between Uzbek and English. For instance, expressions such as “tagida” (under) in Uzbek are translated as “near” in English, a shift that alters the meaning and cultural impact. These examples illustrate the balance translators must strike between adhering to the original text and adapting it to suit the target language's cultural and linguistic context. In doing so, the research contributes valuable insights into the practice of literary translation, particularly for phraseological units, offering recommendations for future translators seeking to preserve the original author's voice while ensuring that their work resonates with readers from different cultural backgrounds.

3. Results and Discussion

Until recently, the issues of phraseology were studied within the framework of grammar, stylistics, lexicography, and the history of language. In all languages, phraseology used to be regarded as a part of lexicology [4]. With the development of linguistics, however, phraseology has been recognized and studied as an independent branch. The idea of considering phraseology as a separate field of linguistics was first put forward by the prominent Russian linguist Y.D. Polivanov. According to him, lexicon studies the meaning of individual words, morphology examines their form, while syntax studies the structure of word combinations [5]. In his view, along with these linguistic fields, there is also a need for a separate discipline that studies the meaning of certain word combinations. “Thus, there arises a need for a separate field—close to syntax but not studying the general structure of word combinations, rather focusing on the specific

meaning of certain combinations, just as lexicon studies the meaning of individual words. I call this branch of linguistics phraseology. Another term that could also be proposed to denote this meaning is idiomatics.”

The issue of studying phraseology as a firmly established field of linguistics was also raised by the Russian scholar V.V. Vinogradov. His great contribution lies in the fact that he classified phraseological combinations semantically into three groups:

1. Phraseological fusions
2. Phraseological unities
3. Phraseological collocations (or combinations)

In addition, A.V. Kunin and N.N. Amosova also worked on the classification of phraseological units. A.V. Kunin divided them into four types:

1. Nominative units
2. Nominative-communicative units
3. Communicative units
4. Interjectional units

Phraseological units represent figurative and expressive means created by a people over centuries [6]. They are stable and consistent combinations of words with partially or fully figurative, transferred meanings. Such units enhance the expressiveness, emotional impact, and semantic richness of a literary work. In the works of many Uzbek writers, we encounter numerous phraseological units [7].

One of these writers is O'tkir Hoshimov, whose literary creations we analyzed. His work “Dunyoning ishlari” (Such is Life) is a memoir belonging to the pen of the People's Writer of Uzbekistan, O'tkir Hoshimov [8]. The book consists of large and small stories, written over many years, and was first published in full in 2005 by “Sharq” Publishing House. Later, it was repeatedly reprinted by other publishers as well. Inevitably, this work was also translated into foreign languages, including Russian and English [9]. The book was translated into English twice [10]. The first translation was done in 2013 by the translator O. Mo'minov under the title “Affairs of Life. Stories”. The second translation variant was carried out by the American translator Mark Reese and the young translator from Andijan, Abdulloh Ro'ziyev. Just as the writer worked on this book for many years, the translators also spent five years on its translation [11]. In fact, Abdulloh Ro'ziyev, a master's student from Andijan, had already completed his translation in 2018, working on it for two years. At that time, however, Mark Reese was engaged in translating Abdulla Qahhor's “O'tgan kunlar” (Bygone Days), which delayed the editing process of this book. Eventually, after finishing that work, Mark Reese collaborated with Abdulloh to edit and prepare the translation for publication [12].

At this point, we turn to examining the translation issues of the work by comparing the source text with its English translation. When reading the book, we can truly feel that the author has depicted very moving and realistic events. We will focus on the phraseological units in both the original and the English translation, identifying the translation challenges [13].

Example 1

Original: Bolaligimni eslasam iliq yoz kechalari ko'z oldimga keladi. (to remember, imagine)

Translation: My earliest childhood memories invariably evoke recollections of summer.

However, in later passages the same phraseological unit appears again, and this time the translator used a direct English equivalent:

Original: Bolaligimni eslasam, iliq yoz kechalari ko'z oldimga keladi. Bilmadim ehtimol o'sha oq oydin kechalarda onam ilk bor qo'limga qalam tutqazgandir.

Translation: When I remember my childhood, these images from the warm summer evenings appear before me. Who knows, perhaps during these luminous, moonlit nights my mother first placed the pencil in my hands to render them into tales...

Here, the Uzbek phrase *ko'z oldimga keladi* was translated as appear before me. In English, however, there are several possible renderings:

1. Come to my mind – to come suddenly to mind, to recall
2. Call to mind – to remember, to bring back to memory
3. Ring a bell – to seem familiar, to remind one of something
4. Bear in mind – to keep in mind, to remember
5. Refresh someone's memory – to remind someone

Although all of these can carry the meaning of "eslamog" (to remember), each conveys slightly different nuances in actual usage. The translator, in this case, managed to choose an appropriate equivalent that fits the context.

Example 2

Original: *Shu bodom tagida supa bor edi. Kun botishi bilan onam hovliga ko'loplatib suv separ, kun bo'yi oftobda qizigan yer hidi supa oldidagi rayhonlar isiga qo'shilib, ajib bir tarovat taratar, atrof jimjit bo'lib qolar edi.*

Translation: Near this solitary almond tree sat a small supa. At sunset, my mother would sprinkle water about the hovli cooling the ground baked by the sun throughout the day. The earth always emitted a heady scent mingled with the fragrance of basil growing nearby a stillness always descended throughout with the arrival of dusk.

In this sentence, *tagida* was translated as near. However, near means "close to," while the original phrase *tagida* more precisely means under. Thus, a more accurate translation would be: "Under this solitary almond tree stood a small supa."

Furthermore, the culturally specific words *supa* and *hovli* were transliterated and marked with quotation marks in the translation, with explanatory footnotes provided below [14].

As for *ko'loplatib suv separ*, it was translated simply as sprinkle water. Since English has no exact equivalent for *ko'loplatib* (to pour or splash water broadly with a dipper), this nuance was omitted, which slightly weakened the expressiveness and imagery of the source text [15].

4. Conclusion

The study on the translation of phraseological units in the English version of O'tkir Hoshimov's *Dunyoning ishlari* reveals key insights into the complexities involved in literary translation, particularly the nuances of translating idiomatic expressions, proverbs, and culturally significant phrases. The findings underscore the intricate challenges that translators face when attempting to faithfully capture the essence of the original text while ensuring that it resonates with a different linguistic and cultural audience. A key example is the translation of the phrase "*ko'z oldimga keladi*," which was rendered in different ways, such as "appear before me" or "evoke recollections," demonstrating how various translations can convey subtle differences in meaning, emotion, and imagery. Similarly, phrases like "*tagida*" posed challenges due to the lack of an exact English equivalent, leading to translations such as "near," which slightly alters the original intent. This study emphasizes that translators must not only focus on linguistic accuracy but also account for the cultural context of both the source and target languages. The implications of these findings are significant, as they suggest the importance of cultural sensitivity in translation, urging translators to balance between staying true to the author's voice and adapting the work to make it accessible and meaningful to the target audience. Further research could delve into the broader impact of cultural and linguistic differences in literary translation, exploring how different translation strategies affect the

preservation of the original emotional and cultural impact. Additionally, examining the role of translator's creativity and their interpretation of phraseological units would enhance our understanding of the challenges involved in literary translation, offering valuable insights for future translators.

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