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## TRANSLATION PROBLEMS OF VERB PHRASEOLOGISMS EXPRESSING NATIONAL COLOR



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### ANNOTATION

*This article discusses the problems of translation of verb phraseology expressing national color in the works of the famous English writer Agatha Christie. Translations by the translator Izzat Akhmedov, the naturalness of dialogues, consistent adherence to norms when using artistic means, all this creates a whole picture, the verb phraseology expressing the national color of man's attitude to nature, at the same time, these same ideological and artistic factors increase the interest of readers.*

**Key words:** *translation of stories, national identity, unique artistic interpretation, realism of images, phraseological units, figurative expressions, translation of phrases, syntactic structure.*

### INTRODUCTION

The national color and its provision in the field of translation causes the translator to encounter a number of problems. The examples given above, and through these examples, it is possible to convey how the field of translation studies is a high field. When a translator is translating a work, he must first thoroughly familiarize himself with the work, and then proceed to the translation following the rules of translation. We learned the concept of national color through our definitions above. Deep learning and formation of this concept depends on the skill of the translator. Based on this understanding, the translator will be able to learn the national traditions, customs, and values of the representatives of other nations. Researchers and scientists have studied his work, translated it into their own languages, and quoted the national coloric expressions of that time in their own words. In this work, translated in our country, we can see how famous Agatha Christie is the author of the great work. In conclusion, it should be mentioned that regardless of which language the translator is translating from, he must be in the situation of that time. This, in turn, depends on the ability of the translator.

According to V.A. Maslova, the semantics of “verb phraseology” reflects the long process of development of folk culture. In the phraseologisms of each language, social historical events, moral and spiritual cultural norms, religious ideas, national traditions and customs, cultural stereotypes and archetypes are reflected in the phraseology of each language, which are transmitted from generation to generation.

The third era in English-Uzbek literary translation began with the publication of the detective works “Poirot Investigates” and “Ten Negro Children”. In 2013, “Poirot Investigates” and “Ten Negro Children” were translated into Uzbek for the second time by IzzatAkhmedov and RustamJabbarov.

O'tkir Hashimov expressed his thoughts about the work “Ten Negro Children”:  
“There are bad people in the world. But this does not mean that all mankind is bad. Humanity should live as a continent, not an island. If the sea kisses one part of the continent, the other part will be destroyed. Because he knows that he is separated from one piece. Someone's wedding is someone else's wedding, someone's mourning is another person's mourning.”

The detective novel “Ten little niggers” by the English writer Agatha Christie, recognized as the “queen of detectives”, was first published in the form of a complete book on November 6, 1939, in the publishing house “Collins Crime Club” in London )” was published under the name

In the third period of English-Uzbek translation, “Poirot Investigates” was published in Uzbek. In addition, Agatha Christie's “Stolen Million Dollars”, “Witness (Witness)”, “Murder in the Temple” and several works written in other minor literary genres were directly translated into Uzbek.

RustamJabbarov was able to solve the problem of translating “Witness” into Uzbek with great skill, but he only fulfilled his task. Times pass, generations change. The service of the ancestors is not forgotten. But the problem of translation remains. No “absolute” perfect translation of any work has been created in any country, and such an ideal translation cannot exist. They say there is no limit to perfection. So is the translation.

A perfect translation of the tragedy “Poirot Investigates” from the original English remains an issue on our agenda. (Latvians, Azerbaijanis, Georgians and Armenians have already solved this problem in the Baltic countries and beyond the Caucasus) .

Foreign literature, which is a part of the general translation business, including the work of translating from English to Uzbek, has its own “idiosyncrasies” along with its own common features.

For example, language is the main tool of literary translation. It is possible to write novels, epics, dramas without knowing a second language. But you can't translate without knowing the language. Conversely, anyone who knows a language may not be able to translate. For this, the translator must have the ability to create, so to speak, to "translate".

For example, the following example is about lunch: *“Dinner was drawing to a close. The food had been good, the wine perfect. Rogers waited well. Every one was in better spirits. They had begun to talk to each other with more freedom and intimacy”*[WN,53]. Based on the traditions of the people, the speech was translated into Russian as follows: «Обед близился к концу. Еда была отменная, вина великолепные. Роджерс прислуживал безукоризненно. Настроение у гостей поднялось, языки развязались».

Representation of nationality in translation is extremely delicate and difficult, and it is important to give not only words and concepts, but also the meanings they mean and create an imagination in the reader of the translation. In the (indirect) translation from Russian by H. Teshaboev, the verb is given according to phraseology: *“Lunch was coming to an end. The food was delicious and the wine was excellent. Rogers did a great job. The mood of the guests rose and their tongues loosened”*.

In the explanatory dictionary of the Uzbek language, the combination "tili echildi" refers to people who have not interacted for a long time, people who are close to their hearts gather around a table and talk to each other. *“Dinner was about to end. The food was delicious, and the wine was delicious, made from high-quality grapes many ears ago. Rogers served the guests well. Everyone was in a great mood. The guests were talking to each other freely and from the heart”*.

In one of his books, translator E. Ochilov quotes G. Salomov's words: *“Ignorance of the life of other peoples, ignorance leads to national limitations”*. In fact, ...without artistic translation, the nation will be wrapped in its shell and will remain unaware of the life, lifestyle, philosophy, and national characteristics of the peoples of the world. *“In order to create a correct and reliable image in this regard, the translations should be made at a high artistic level. Therefore, studying the skill of the translator in recreating the original nationality in another language is one of the most urgent issues of science”*. In Uzbek people, dinner is usually eaten in peace and served with alternatives such as delicious, mouth-watering, and stomach-pleasing.

But it should be noted with regret that due to the lack of real professional artists who can directly translate from English to Uzbek, the works of authors who

created in English are still being translated into Uzbek through Russian. This doubles the amount of errors that are inevitable in the translation process. However, most of our skilled translators, by penetrating deeply into the spirit of the works and interpreting this spirit into the Uzbek language with high skill, are able to cover up the translation defects to a certain extent.

In the indirect translation, the phraseology “whether it is a woman or a man, he knows us” is not given at all in the original text. The translator used it to round out the meaning, to give a broader description of the event. In fact, most concepts in the theory of translation emphasize that translation is always a creative process of harmonious restoration of form and content, which requires the translator to recreate the substantive and figurative unity of the original as well as to restore its appropriate form. Because “... the translation of a work of art is not a professional-mechanical issue, but a creative act, that is, a matter that requires the participation of the artist of words,” A. Fyodorov said.

Therefore, the task of preserving the originality and colorfulness of the translated work and conveying it to the reader, in addition to fully revealing the ideological content and artistic power of the work, also puts the task of preserving and conveying to the reader the national spirit of the work, the national identity in the character of the images. Because the national uniqueness of translations is seen, first of all, in its content, in the unique interpretation of everyday life reflected in this fairy tale, in the reality of the images and in the language. It is extremely difficult to convey the national spirit expressed in the language of any work. Because the language of any nation is closely connected with the life of this nation, it acquires its own charm with its wealth of phraseological units, figurative expressions and proverbs that reflect its way of thinking. The creative skill of the translator is shown in describing these artistic expressions without losing their national color and re-creating them in another language.

In conclusion, when translating the title of a detective work, you should be twice as vigilant as you should first of all proceed from the content of the work, and then carefully “bite” the core of the original title, taking into account the taste, pleasure and attention of the reader who reads the translation. will be Since any artistic work consists of an inseparable unity of form and content, it is necessary to preserve this integrity in translation.

English literature, first of all, its “light cavalry”, the short story, was improving at a very fast pace. Because it reflected the new, free and at the same time extremely brutal way of life in Western countries. New innovations in the life of English-

speaking peoples, which cannot be found anywhere else in the world, gave rise to the creation of a new American literature.

Translation, as a communicative activity between representatives of two different cultural associations, solves the problems of cultural barriers, so cultural factors are of great importance in the process of translation. According to the cultural-ethnographic concept of translation, cultures are translated, not languages. In the translated text, the specific feature of the interaction of language and culture is manifested in the diversity of the “world view”.

Therefore, the national uniqueness of the translation of stories can be seen not only in its content, but also in the unique artistic interpretation of everyday life reflected in these stories and stories, in the reality of the images and in the language. However, it is observed that the wealth of phraseological units, figurative expressions and proverbs of the Uzbek language puts the translators in a difficult situation. Based on this, it is impossible to consider the problems related to the translation of words and phrases characteristic of nationality in a short chapter, the semantics of such units, the laws of grammatical formation, which are widely used in the languages of the English and Uzbek peoples whose language, culture, history, and religion are not close to each other. he was convinced that the study of information related to the syntactic structure is important in the field of translation along with linguistics and constitutes a separate research topic.

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