

EXPRESSION OF PROVERBS AND PHRASE IN THE ENGLISH TRANSLATION OF UZBEK WORKS

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Short Bio: Associate professor who works in the scientific field, conducting research in the field of translation studies and phraseology. She is the author of the monograph "Problems of translating phraseologisms expressing national color (on the example of Uzbek translations of Agatha Christie's works)" (148 pages), published in 2024. She is an active researcher in the field of Uzbek translation studies, paying particular attention to issues such as phraseologisms, their difficulties in translation and the methodology of meaning. The monograph devoted to the problems of phraseologism translation based on examples from Agatha Christie's works highlights his scientific potential.

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Annotation: Proverbs and idioms are an integral part of any language, reflecting the cultural, historical, and social values of their people. In both Uzbek and English, proverbs serve as concise expressions of common wisdom, often passed down orally from generation to generation. Accurately translating such expressions poses great challenges due to linguistic, cultural, and contextual differences. This article examines how proverbs and idioms from Uzbek literary works have been translated into English, and examines the strategies used by translators to preserve meaning, cultural relevance, and stylistic features. Proverbs have long been a subject of scholarly interest in English linguistics. Many studies have examined their structure, function, and stylistic features. Comparative studies between English and other languages, including Uzbek, have also identified similarities and key differences in the use and interpretation of proverbs.

Translating proverbs from Uzbek to English requires more than word-for-word substitution; it often involves finding culturally equivalent expressions or rephrasing the proverb to convey the intended meaning. For instance, the Uzbek proverb "*Yaxshi ot — yarmi davlat*" can be translated literally as "*A good horse is half of the wealth*," but in English, a closer equivalent might be "*A good horse makes a good livelihood*." Alternatively, translators might opt for a culturally similar English proverb such as "*A good horse cannot be of a bad color*," depending on context and purpose.

This article also examines the reverse process — how English proverbs are rendered into Uzbek — by presenting examples from translated English works. For example, the English proverb "*Don't count your chickens before they hatch*" is often rendered in Uzbek as "*Jo 'jani kuzda sanashadi*," which, while not a literal translation, conveys the same underlying message and is idiomatically appropriate.

Through detailed examples and analysis, this study highlights the importance of understanding cultural nuance, metaphorical meaning, and contextual relevance in the translation

process. The correct and expressive interpretation of proverbs contributes greatly to the accuracy and readability of translated literary texts.

Key words: *English and Uzbek proverbs, comparative analysis, translation methods, equivalence, popular scientific texts.*

Introduction: It has been translated from one language to another for thousands of years, and in this multi-ethnic, multilingual world, one cannot take a single step without translation. Translation is not a job that anyone who knows the language can do, but a science and an art. It has its own rules. Translation is one of the ancient arts with a long history, extremely interesting, amazing experiences, rich practice accumulated through language experiments. However, the history, theory and criticism of translation as a science is still new. It is an obvious fact that the science of translation studies exists now, and it is making great strides. In all higher education institutions where students study languages, students study translation in practice, and a new specialization in translation has been introduced in all universities.

In any case, the tendency to replace free combinations with the correct meaning by duplicate idiomatic expressions can lead to a change in the artistic image of the work. However, in some cases, only the general meaning of certain proverbs, sayings and idioms in a foreign language is reflected in the translation, that is, while stable combinations are given with free Uzbek combinations, on the contrary, combinations that are used in the correct sense in the foreign language, depending on the context and the individual characteristics of the character depicted in the work, for the purpose of compensation idioms can be partially replaced by proverbs and proverbs.

A proverb is an admonition of the people, a spiritual and moral conclusion, an echo of the national spirit of the people, a wise criterion of the nature of the language. A proverb is not woven, but is created by the requirements of certain circumstances.

The proverb has deep social, moral, philosophical and wise content. For this reason, some proverbs can express the content of an entire novel or drama. For example, the proverb "If your head is crooked, don't lunge from the mirror" taken as an epigraph to the comedy "The Inspector General" resounded from the beginning to the end of the work: the actions of the mayor, Khlestakov, Dobchinsky, Bobchinsky and other figures and characters remind of this proverb. A folk proverb is a codex of specific moral rules that everyone should follow.

Proverbs are deeply rooted in the traditions, occupations, and cultural experiences of a people, serving as concise reflections of their spiritual and everyday life. These short, meaningful expressions often align with the values and mood of the era in which they are used. In today's period of national independence and the revival of cultural identity, there is an increasing emphasis on mastering both the Uzbek literary language—recognized as the official state language—and foreign languages. This linguistic competence allows individuals to articulate ideas in a clear, logical, vivid, and persuasive manner. The importance of proverbs in this context underscores the ongoing relevance of studying them.

Historically, proverbs and sayings have long been a subject of scholarly interest, primarily within the domains of folklore and ethnography. However, in the last 30 to 40 years, linguistic research has also turned its focus toward these expressions. Numerous academic works now examine proverbs from a linguistic perspective, highlighting their role in enriching language and enhancing communication.

As the most expressive elements of language, proverbs expand a writer's vocabulary, sharpen their style, and lend an artistic quality to their expression. Their use is widespread—in journalism, scientific popularization, and most notably, in literature. Proverbs play a crucial role in portraying characters and amplifying the stylistic depth of a text.

When translating proverbs, idioms, and set phrases, translators generally follow three main approaches:

1. Identifying a direct equivalent in the target language;
2. Using a culturally and contextually appropriate alternative;
3. Providing a literal, word-for-word translation.

When none of these strategies apply, the translator may opt to convey the general sense or meaning of the original phrase. This necessity highlights both the complexity and the cultural specificity embedded in proverbs.

Material and methods: In short, folk wisdom that has been tested in marriage, is known as good, has a complete general meaning, and has entered into a compact and resonant form, it is called a proverb. Matal is a widely used speech content in the language that figuratively expresses things and events. Matal expresses the attitude of the speaker to the content of his speech.

The commonality between proverb and matal is noticeable. This commonality consists in the fact that both categories (proverb and matal) are used to enliven the speech, make it attractive and figurative, express the thought with ready-made speech patterns and formulas, and make it meaningful. But at the same time, proverbs are significantly different from proverbs that express a complete idea. The idea to be expressed is a metaphorical speech content expressed as if the subject is authorized by other means, and there is no conclusion in it, but it serves to draw a conclusion. The text does not express the idea completely, but rather hints at it.

Since the translator's creativity is limited to linguistic and stylistic (linguistic) changes, he shows dexterity in order to demonstrate his independence and creative ability, even if only from this side, he begins to change old words without reason. As a result, he tries to "improve" the text in order to gain the reader's attention, and he does not even know that he has gone beyond the author's scope. Cases of abuse of creative opportunities in this way are also found among actors. A bad actor deviates from the dramatist's interpretation to show his skills and flirts from the stage in order to gain the audience's attention. The translator playing with the language also pretends to please the reader. However, "the translator's participation in the work is less noticeable, the better."

The stylistic functions of proverbs and sayings are varied and diverse. Some of them are of a "natural" nature and follow from the inner nature of proverbs. The rest are of an individual nature and are connected with the aesthetic purpose, aspiration and mastery of linguistic means of a specific word-creator. The first of them can be called linguistic (usual) stylistic functions of proverbs and sayings, and the second – speech (sometimes) stylistic functions.

The primary methodological function of proverbs and sayings lies in their ability to convey summarized thoughts. Though brief, these expressions add significant meaning and depth to a text. Their construction often involves artistic devices such as simile, metaphor, irony, and wordplay. One common stylistic feature in proverbs is alliteration—the repetition of consonant sounds—which enhances their rhythm and memorability. Additionally, the juxtaposition of words with opposite meanings is a notable characteristic that gives proverbs their striking effect.

Folk proverbs serve as a reflection of a people's entire historical experience and lifestyle, which is why writers frequently draw upon them in their works. These traditional expressions act as effective stylistic tools, adding vibrancy and emotional richness to literary language. Much like a gemstone enhances a ring, a well-placed proverb breathes life into both spoken and written expression. In literature, proverbs used as epigraphs can succinctly convey the central message or theme of a work.

However, the use of proverbs must be contextual. Writers and speakers must consider the audience, the message being conveyed, and the intended emotional or intellectual impact. Proverbs are an invaluable linguistic resource for both authors and journalists. Their concise form, combined with their deep meaning, distinguishes them from other forms of oral and written communication.

Proverbs are diverse in their ideological and moral content, and their stylistic role is equally diverse. Their ability to briefly express deep and broad ideas encourages thoughtful, clear, and logical speech. Therefore, the correct use of proverbs requires attention to clarity, relevance, and impact in communication.

Similar features are also present in English proverbs, and we will analyze them through the following examples:

– *The absent is always in the wrong*- 17th century proverb, indicating that it is always easier to blame someone who is not present to protest their innocence.... ... (O'zi yo'qning — ko'zi yo'q).

– *There is no accounting for tastes* – "There is no accounting for tastes" suggests that personal preferences are subjective and can't be easily explained or judged. It acknowledges that everyone has their own unique likes and dislikes, and what appeals to one person might not appeal to another. It's often used to highlight the diversity of opinions, especially in matters of art, food, or fashion. (Har kim suygan oshini ichadi).

– *Actions speak louder than words*- what someone actually does means more than what they say they will do. (Gap bilguncha – ish bil).

– *Advise none to marry or go to war*- Never advise anyone to go to war or to get married. Write down the advice of him who loves you, though you like it not at present. He that has no children brings them up well. (Har kimning niyati o'zining yo'ldoshi)

Translation of the most commonly used proverbs in English:

– *While there is life, there is hope* – It can be applied to people, things, or situations, and can be used to express that there is hope for recovery or that life is inseparable from hope. For example, you might say "while there's life there's hope" about a company that has survived previous recessions(chiqmagan jondan umid).

– *There is a small choice in rotten apples* – A bad individual among many good ones, especially one that spoils the group. For example, The roommates are having problems with Edith—she's the one rotten apple of the bunch (boriga baraka)

– *If there were no clouds we should not enjoy the sun* - We can have too much of a good thing; and happier times seem all the happier if they are interrupted now and again by gloomy spells. This is sometimes basely used an excuse for accepting poverty, overwork and hardships (mashaqqatsiz rohat bo'lmas).

– *There is no so faithful friend, as a good book* – The way in which a book can make us feel, the way in which it can open the door to new worlds and ways of seeing. A book is different depending on who is reading it and therefore perhaps we have unspoken attachments to our books. Our books are always there for us; they are our most loyal friends (kitob – eng yaxshi do'st).

Proverbs are one of the most vivid and culturally saturated linguistic units in any language. They capture the worldview, values, practical wisdom, and emotional attitudes of a society. When analyzing emotional expression in comparative phraseology, in particular in English and Uzbek, it becomes clear that proverbs are not only a work of language, but also a mirror of national mentality and experience.

Let's examine a few common English proverbs and their Uzbek equivalents:

"Tastes differ"

Meaning: Preferences and desires vary from person to person.

Uzbek Equivalent: *Har kimning yo'rig'i har xil.*

This proverb reflects the universal concept of subjectivity. Despite the language difference, both English and Uzbek cultures acknowledge individual variation in choices, behavior, or aesthetic preferences.

"Where there is a will, there is a way"

Meaning: Determination and motivation can overcome obstacles.

Uzbek Equivalent: *Xohish bo'lsa, ish bitar.*

This reflects a shared human belief in perseverance. The Uzbek proverb conveys nearly the same message – emphasizing that inner desire leads to accomplishment – though using different cultural phrasing.

"To turn over a new leaf"

Meaning: To make a positive change in behavior or lifestyle.

Uzbek Near-Equivalents: O'tgan ishga salavot, Yangi hayot boshlamoq, Yaxshi tarafga o'zgarish kiritmoq.

This English idiom has no single fixed Uzbek equivalent. Its contextual meaning can be rendered in various ways, depending on the situation and the tone. For instance, in the case of repentance, "o'tgan ishga salavot" (let bygones be bygones) might be more appropriate, while in terms of active self-improvement, "yangi hayot boshlamoq" fits better.

Multiple Equivalents: A Challenge in Translation

Some English proverbs have more than one equivalent in Uzbek (and vice versa), which creates a challenge for translators and linguists. This occurs due to:

Cultural conceptual differences: The same idea may be expressed using different imagery.

Contextual sensitivity: One proverb may fit multiple situations in the source language, but in the target language, the expressions are more nuanced.

Idiomatic flexibility: Languages may have idioms that are conceptually similar but structurally and stylistically different.

Hence, choosing the appropriate equivalent requires not just lexical knowledge but also a high degree of cognitive interpretation and pragmatic awareness. The translator must consider:

The emotional tone of the text

The cultural background of both source and target language

The target audience's familiarity with certain expressions

The genre and purpose of the translation (e.g., literary, academic, conversational)

For example, the English idiom *"to turn over a new leaf"* might require different renderings if used:

In a self-help book → "hayotni yangidan boshlamoq"

In a casual dialogue → "o'zimni o'zgartirdim"

In a poetic or reflective context → "o'tgan ishga salavot"

Such differences in comparative phraseology demonstrate how closely language, thought, and culture are intertwined. Proverbs are not only a means of expression, but also a cognitive framework through which speakers of a language interpret reality. For linguists and translators, the study of these expressions offers a rich field of research, including:

Intercultural communication: understanding how emotions and values are structured across cultures.

Cognitive linguistics: studying how metaphor and idiom shape our mental representations.

Translation studies: developing strategies for preserving meaning and emotional nuances in languages.

A skilled translator, therefore, acts as both a linguistic mediator and a cultural interpreter - weighing literal meaning against idiomatic equivalence, semantic content against emotional tone, and textual form against contextual function. The analysis of proverbs such as *"Tastes differ,"* *"Where there is a will, there is a way,"* and *"To turn over a new leaf"* illustrates that while the core human experiences they represent are often universal, the linguistic packaging of those experiences is deeply culture-specific. In comparative studies of emotional expression in English and Uzbek, proverbs provide an ideal lens through which to examine the delicate balance between language structure, emotional content, and cultural meaning.

– *Tastes differ* – Preferences and desires differ widely between different people (har kimni yo'rig'i boshqa).

– *Where there is a will there is a way* – used to say that if someone has the desire and determination to do something, he or she can find a method for accomplishing it (xohish bo‘lsa ish bitar).

– *Turn over a new leaf* – to make a positive change in your behavior or attitude, or to start fresh. For example, you might say "I've turned over a new leaf and I'm not drinking any more" (o‘tgan ishga salavot).

Some English proverbs may have not one but several equivalents in Uzbek or another language under comparative analysis. In this case, choosing an alternative word is the task of a linguist or translator, and it depends on their translation skills and ability to cognitively analyze the context.

Result and discussion: Proverbs, sayings and idioms expressing the same meaning in different languages may be created based on the same basis, several aspects (or properties) of the same thing, or completely different objects. In the translation of idiomatic expressions and proverbs, one cannot be indifferent to the issue of the exchange of objects (base points) in compounds. In the translation, as much as possible, it is necessary to try to find a variant of the combination that is more accurate, closer to the meaning of the original, and more in line with the context. If you don't get mad, you can dare to turn literally.

For example: if we look at the English proverb "*After a storm comes calm*", when it is literally translated it means: "*After a storm comes peace*". There are two trends in language development: external and internal factors. Just as there is no "*pure*" language in the world that does not receive words from outside, but develops only at the expense of its own internal resources, there is no composite, ancient "*conglomerate language*" made up of dictionaries of duplicate languages. In translation, it is very important to know the norms and laws of these external and internal factors of language development. In most cases, the translator finds alternative or monad combinations from his own language for each proverb, proverb or idiom, according to the content of the events described in the work, object, national environment and style, or translates them word for word. Accordingly, the same proverb or idiom can be interpreted differently in several places, depending on the meaning. Therefore, it is impossible to give a ready-made recipe that is suitable for all situations.

Conclusion: Translation practice and theory, fields, types, genres - all this is a complex problem related to each other. One of the main components of this overall problem is the problem of translator training. Without solving this problem, it is impossible to improve the quality of translations, and without raising the culture of translation, it is impossible to raise the general cultural level.

In the process of comparing and translating proverbs between English and Uzbek, linguists and translators often encounter challenges related to finding culturally and semantically appropriate equivalents in Uzbek. One of the main difficulties lies in achieving adequacy in translation – that is, preserving both the meaning and cultural nuance of the original proverb. As previously noted, a linguist with a deep understanding of the national and cultural concepts embedded in English proverbs is better equipped to identify suitable Uzbek alternatives. This is because such culturally bound expressions are not easily rendered by someone without knowledge of the source culture, and their accurate translation requires more than just linguistic competence – it demands cultural insight as well.

Thus, in the process of reading, not only one-sided, but very many-sided, complex meetings, face-to-face meetings take place: sometimes the thoughts of wise men from different periods and different professions come from the same place, and sometimes they relate to different aspects of the same thing or event. They visit the perspective of our contemporaries across times, places, and languages. There is another, extremely strange aspect. Not only our contemporaries face their predecessors, but they, in turn, seem to face their successors - distant and near generations. In the translation of proverbs there are many signs characteristic of literary translation.

The most important requirement is that here one should be especially careful about the vice of squealing, otherwise the sentence expressing a deep thought will turn into a series of simple, lively words, and instead of a logical charm, a bite that pleases the eye and brightens the heart, it will turn into some kind of misunderstanding, stuttering, confusion, logical confusion - an alogism appears.

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