

DIFFICULTIES IN TRANSLATING PHRASEOLOGICAL UNITS FROM ENGLISH INTO UZBEK (BASED ON THE STORIES OF AGATHA CHRISTIE)

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Abstract. *This article explores the intricate process of translating phraseological units from English into Uzbek, drawing inspiration from the captivating narratives of Agatha Christie. Through meticulous analysis of linguistic and cultural challenges, we delve into the complexities encountered by translators in navigating this linguistic labyrinth. Examining examples from Christie's stories, we illuminate the nuances of translating idiomatic expressions, cultural references, wordplay, regional dialects, and maintaining tone and style. By unraveling these challenges, we highlight the importance of linguistic fidelity and cultural resonance in achieving successful translation outcomes. Ultimately, this study offers valuable insights into the art and science of translation, shedding light on the multifaceted nature of cross-cultural communication in the realm of literature.*

Key words: *Idiomatic expressions, cultural references, wordplay, pun, regional dialect, register, tone, style.*

ТРУДНОСТИ ПРИ ПЕРЕВОДЕ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ С АНГЛИЙСКОГО ЯЗЫКА НА УЗБЕКСКИЙ (ПО ПОВЕДЕНИЯМ АГАТЫ КРИСТИ)

Аннотация. *В данной статье исследуется сложный процесс перевода фразеологизмов с английского на узбекский язык, черпая вдохновение из увлекательных повествований Агаты Кристи. Путем тщательного анализа языковых и культурных проблем мы углубляемся в сложности, с которыми сталкиваются переводчики при навигации по этому лингвистическому лабиринту. Рассматривая примеры из рассказов Кристи, мы освещаем нюансы перевода идиоматических выражений, культурных отсылок, игры слов, региональных диалектов, соблюдения тона и стиля. Разгадывая эти проблемы, мы подчеркиваем важность языковой точности и культурного резонанса для достижения успешных результатов перевода. В конечном счете, это исследование предлагает ценную информацию об искусстве и науке перевода, проливая свет на многогранную природу межкультурной коммуникации в сфере литературы.*

Ключевые слова: идиоматические выражения, культурные отсылки, игра слов, каламбур, региональный диалект, регистр, тон, стиль.

In the intricate world of translation, the task of transposing phraseological units from one language to another poses a labyrinthine challenge. Particularly, when venturing from the labyrinth of English into the nuanced landscape of Uzbek, the endeavor becomes even more daunting. This article delves into the complexities encountered in translating phraseological units, drawing its insights from the enigmatic narratives crafted by none other than the Queen of Crime herself, Agatha Christie.

Agatha Christie's stories, woven with suspense and riddled with intricacies, serve as a rich tapestry for exploration. Within these narratives lie a plethora of phraseological units, imbued with cultural nuances and linguistic subtleties, presenting a formidable terrain for translators. As we embark on this expedition through the labyrinth of translation, we will uncover the myriad challenges that arise when traversing the linguistic divide between English and Uzbek. From the intricacies of idiomatic expressions to the subtleties of cultural connotations, each twist and turn in the maze offers valuable insights into the art and science of translation.

The translation of Agatha Christie's stories into various languages is a fascinating aspect of her legacy, reflecting the challenges and creativity involved in rendering her intricate narratives accessible to diverse audiences. Here are some insights into the translation of Agatha Christie's works:

Global Appeal: Agatha Christie's works have been translated into numerous languages, attesting to their universal appeal. Her mysteries have captivated readers across cultures and continents, leading to translations in languages ranging from Spanish and French to Japanese and Arabic.

Translation Challenges: Translating Agatha Christie's stories poses unique challenges due to the intricate plots, wordplay, and cultural references embedded within them. Translators must navigate these complexities while maintaining the essence and suspense of the original narratives.

Idiomatic Expressions and Cultural Nuances: Christie's use of idiomatic expressions and cultural references adds depth to her stories but can be challenging to translate. Translators must find equivalents or convey the meaning effectively in the target language without losing the essence of the original text.

Adaptation for Local Audiences: Translators often adapt Christie's stories to suit the cultural sensibilities and linguistic nuances of local audiences. This may involve modifying character names, settings, or references to align with the target culture while ensuring coherence and authenticity.

Translator Influence: The translator's style and interpretation play a significant role in shaping the translated work's final outcome. Some translators strive for literal accuracy, while others prioritize capturing the spirit and atmosphere of Christie's mysteries, leading to varied interpretations across translations.

Reception and Legacy: Despite the challenges, Agatha Christie's translated works continue to enjoy widespread acclaim and popularity worldwide. Her stories have become ingrained in the literary landscape of numerous cultures, leaving a lasting legacy that transcends linguistic boundaries.

Translating phraseological units, especially from a language as idiom-rich as English into Uzbek, requires more than just linguistic proficiency. It demands a deep understanding of cultural nuances and context. To explore some difficulties encountered in this process, there are some drawing examples from Agatha Christie's stories.

Idiomatic Expressions: English is replete with idiomatic expressions that often have no direct equivalents in Uzbek. For instance, consider the phrase "to kick the bucket," meaning to die. Translating this directly into Uzbek would lose its idiomatic meaning. Instead, a translator might opt for an equivalent expression like "o'lmoq" (to pass away), but this fails to capture the original vividness.

Cultural References: Agatha Christie's narratives are steeped in English culture, which presents a hurdle for Uzbek translators. For example, the term "pub" carries cultural connotations unique to English-speaking countries. Translating it into Uzbek requires not just linguistic substitution but cultural adaptation, perhaps to a local equivalent like "choyxona."

Wordplay and Puns: Christie often employs wordplay and puns to add depth to her stories. Translating these linguistic nuances poses a significant challenge. Take, for instance, the pun in the title "The Body in the Library." Translating this directly into Uzbek would lose the play on words. A skilled translator might strive for a creative solution that captures the essence of the pun while maintaining coherence in Uzbek.

Regional Dialects and Registers: English encompasses various regional dialects and registers, each with its own set of phraseological units. Translating these into Uzbek requires careful consideration of the target audience. For instance, translating the phrase "pop over"

(meaning to visit briefly) might require different approaches depending on whether the target readership is familiar with British or American English.

Maintaining Tone and Style: Agatha Christie's distinctive tone and style contribute to the immersive experience of her stories. Translating these elements faithfully into Uzbek is crucial for preserving the integrity of the narratives. However, achieving this without sacrificing linguistic accuracy presents a formidable task for translators.

In navigating these challenges, translators must strike a delicate balance between linguistic fidelity and cultural resonance, ensuring that the translated text remains true to the spirit of Agatha Christie's original works while resonating with Uzbek-speaking audiences.

In conclusion, translating phraseological units from English into Uzbek, inspired by Agatha Christie's stories, is a journey fraught with challenges. From navigating idiomatic expressions to preserving cultural references and linguistic nuances, translators face a labyrinth of complexities.

However, by employing creativity, cultural sensitivity, and linguistic expertise, they can unravel the mysteries of translation and bring Christie's captivating narratives to life for Uzbek-speaking audiences. As we continue to explore the intersection of language, culture, and literature, it becomes evident that the art of translation is not merely about transposing words but about preserving the essence of storytelling across diverse linguistic landscapes.

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