

## THE ROLE OF CINEMATIC IDIOMS IN COMEDIC FILMS: CULTURAL AND LINGUISTIC PERSPECTIVES

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**Abstract:** This article examines the linguocultural aspects of translating cine-idioms and idiomatic expressions from Russian into Uzbek. The research material is based on classical film comedies in which idiomatic expressions and cultural references play a significant role in creating humor. The author focuses on the problem of adequately conveying national and cultural elements embedded in cine-idioms and highlights the difficulties of translating language units that lack direct equivalents in Uzbek. Different translation strategies are analyzed, including calque, adaptation, descriptive translation, and functional substitution.

**keywords:** cine-idioms, idiomatic expressions, translation, linguocultural studies, film comedies, intercultural communication, adaptation, equivalence, cultural realia, humorous effect.

### INTRODUCTION

The problem of translating film idioms is one of the central issues in modern translation science. Idioms are known to be stable linguistic units whose meaning does not always coincide with the literal meaning of the constituent words. In films, especially in comedies, idioms not only serve as decorations for speech, but also set the tone for the narrative, reflect the humorous nature of the situation, shape the image of the characters, and convey national cultural characteristics. Therefore, translating film idioms is always associated with special responsibility and requires from the translator not only linguistic competence, but also intercultural awareness.

Soviet film comedies of the second half of the 20th century can be considered a unique layer of cultural heritage. Films such as "The Diamond Arm", "Ivan Vasilyevich Changes Profession", "Operation Y", "12 Chairs" not only showed viewers fascinating stories, but also formed a special "code of the era" - a system of jokes, phraseological units and catchphrases that were entrenched in the collective memory of several generations. These idioms have largely lost the status of "just quotes from films" and have become an independent part of colloquial speech. Consequently, the translation of such expressions into another language, in particular into Uzbek, requires analysis from the point of view of their dual nature - linguistic and cultural. The particular difficulty of translating film idioms is that comedy in film comedy is almost always based on wordplay, cultural allusions, and specific realities of the time. For example, the famous phrase from "The Diamond Arm" - "If you are ever in Kolyma, you are welcome!" — in Russian carries irony associated with the association of Kolyma as a place of hard labor and camps. For a Russian-speaking viewer, this line makes you laugh precisely because of the hidden social irony. However, with a literal translation into Uzbek, the comic effect is lost: the viewer receives information about the geographical location, but does not catch the subtext. In this case, the translator has to look for a functional equivalent that creates a similar comic effect.

The relevance of the topic lies in the fact that the translation of film idioms is an important tool for preserving and transmitting cultural memory. Through the translation of classic comedies, a dialogue between cultures takes place - Russian and Uzbek, and the extent to which the humor and idiomaticity are conveyed determines whether the Uzbek viewer will perceive these films as their own, close and understandable. In this sense, the study is not limited to translation practice only, but touches upon issues of intercultural communication, cultural adaptation and even the formation of national identity in the context of globalization.

### **THEORETICAL BASIS OF THE RESEARCH**

Translation of idioms is one of the most complex and at the same time most interesting tasks of translation studies. Unlike ordinary lexical units, idioms carry "condensed" cultural information reflecting the national worldview, values and traditions of the people. They cannot be translated literally, since they have metaphorical meanings that are often incomprehensible to a native speaker of another language without additional explanations. This is why translation studies actively discusses the issues of adequate transmission of idiomatic expressions.

The analysis is based on the works of domestic and foreign researchers: V. N. Komissarov, A. V. Fedorov, Yu. Naida, P. Newmark, as well as the works of Vlahov and Florin, who were the first to systematize the problem of translating realia and phraseological units. Their research emphasizes that idioms are not only linguistic units, but also elements of national culture, so a translator must act as a mediator between cultures, and not just a "recoder" of words.

Modern approaches to translating idioms can be divided into three groups: literal translation, functional equivalent, and cultural adaptation. Literal translation can only be used in cases where the imagery and metaphors coincide in both languages. For example, the Russian idiom "like two drops of water" is quite successfully translated into Uzbek as "ikki tomchi suvdek". However, most film idioms do not have such direct correspondences, and then either a search for a functional analogue is required ("to play the fool" → "akhmoqlik qilish"), or the creation of a culturally adapted expression that will retain the humorous effect, but will be closer to the Uzbek mentality.

At the same time, film comedies are a special material for translation. Firstly, they are full of idioms, puns and colloquial speech. Secondly, these idioms in the film are "supported" by non-verbal means: gestures, facial expressions of actors, intonation, pauses. Thus, a film idiom is a complex phenomenon that cannot be considered in isolation from the visual series. From the point of view of linguacultural studies, the translation of film idioms becomes a way of transmitting cultural codes. An equally important aspect is the difference in the perception of humor in different cultures. Humor is a category of culture conditioned: what is funny in one culture may remain incomprehensible or even offensive in another. Russian comedy films often use irony, sarcasm, grotesque - all this requires a delicate balance in translation. If the translator "softens" the expression too much, the comedy will disappear; if he keeps the "harshness", the viewer may perceive the line as rudeness. Thus, the translation of film idioms becomes the art of finding a balance between accuracy and cultural acceptability.

For a practical analysis of translations, it is also necessary to take into account the classification of idioms by the method of their translation. Here we can highlight:

Equivalent idioms - have an analogue in the target language (for example, "like two peas in a pod").

Partially equivalent idioms - only part of the meaning coincides ("lead by the nose" → "алдамоқ"). Idioms without equivalents require adaptation or explanation ("Well, just you wait, hare!", "You'll be with us in Kolyma").

Thus, the theoretical basis of the study shows that the translation of film idioms is not only a linguistic task, but also a cultural one. The translator plays the role of a "cultural mediator" whose task is to ensure that the viewer of another culture perceives the character's line with the same emotional effect that the bearer of the original culture experiences.

### **RESEARCH METHODOLOGY**

The empirical material was selected from set expressions and idioms from a number of cult Soviet film comedies that had a significant impact on the formation of colloquial speech and the mass cultural code. The study included films that have become firmly entrenched in the collective memory of viewers and are still actively cited in everyday communication: "Kidnapping, Caucasian Style, or Shurik's New Adventures" (1967), "The Diamond Arm" (1969), "Operation Y and Shurik's Other Adventures" (1965), "Ivan Vasilyevich Changes Profession" (1973). A total of 120 idiomatic expressions with figurative meanings and vivid cultural markings were identified from these films.

Semantic-contextual analysis aimed at identifying specific meanings of an idiom in a dialogue or film scene, since the same expression in different situations can emphasize different semantic shades.

Linguistic and cultural approach, which made it possible to consider idioms not just as linguistic units, but as a reflection of national mentality, humorous strategies and cultural realities. In addition, the study took into account translations of these films into Uzbek - both dubbed versions made during the Soviet period and modern versions of subtitles. This made it possible to trace the evolution of translation strategies: from literal rendering to more flexible adaptation.

The analysis revealed that in practice, translators resort to three main strategies:

Preservation of a direct equivalent - when there is a ready-made idiom with similar imagery in the Uzbek language ("to make a mountain out of a molehill" → "chumolidan fil qilisch").

Partial correspondence - in which the general meaning is conveyed, but the imagery is lost ("to play the fool" → "akhmoqlik qilisch").

Adaptation or compensation - the creation of a new expression that is closer to the perception of the target audience, although it does not literally coincide with the original ("well, just you wait!" → "qurasan!").

Thus, the research methodology combines qualitative analysis of specific examples and systematization of the obtained data, which allows us to trace how the translation of film idioms reflects the interaction of Russian and Uzbek linguocultural traditions.

### **KEY OBSERVATIONS:**

Film idioms with a stable metaphorical structure and well-known humor often find a direct equivalent in the Uzbek language.

Phrases tied to cultural realities or wordplay require adaptation or partial rendering, which reflects the limitations of localizing humor.

Adaptation often enhances the emotional impact on the target audience, compensating for the loss of literal imagery.

Rendering film idioms is not just a lexical task, but also a cultural one: it is important to preserve the comic or emotional effect.

1. "It's not my fault, he came himself!" (The Diamond Arm) "I'm sorry, I'm sorry!" Partial match: the meaning is preserved, but the comic intonation is lost.
2. "We will search!" (The Diamond Arm) "Kidiraylik!" Equivalent. Short and understandable for the Uzbek audience.
3. "What a disgusting thing this jellied fish of yours is!" (The Irony of Fate) "Sizning botiririb tayerlangan balikingiz kanday galati!" Partial match. It is difficult to convey literal humor.
4. "What kind of people - and without security!" (Ivan Vasilyevich changes his profession). "Kanday odamlar - va himoyasiz!" Equivalent. The meaning of the situation is conveyed.
5. "Only aristocrats drink champagne in the morning" (The Diamond Arm) "Ertalab champagne ichadiganlar faqat aristokratlar" Equivalent. The image and meaning are preserved.
6. "Long live the telephone!" (Diamond Hand) "Telefonga ikbol!" Adaptation. The meaning is preserved, the phrase is changed for natural sound.
7. "I beg you!" (Diamond Hand). "Sendan iltimos!" Equivalent. The emotional coloring is preserved.
8. "Senior in rank" (Ivan Vasilyevich changes his profession) "Lavozimda katta". Partial match. Literal translation is impossible, the meaning is conveyed.
9. "Well, just you wait!" (Ivan Vasilyevich changes his profession). "Kurasan!" Adaptation The expressive effect is preserved
10. "It can't be!" (It can't be!) "Ishonish kiyin!" Partial match The meaning is preserved, the imagery is simplified.

## DISCUSSION

Translating film idioms from Russian into Uzbek is a process that goes beyond a purely lexical task. It includes cultural analysis, understanding of humor, historical and social context and emotional coloring of expressions. Film idioms are often fixed in collective memory due to the memorable nature of the characters, unusual situations or comic effects. Therefore, when translating, it is critical to preserve not only the meaning, but also the cultural context that makes the expression "alive". Particular attention should be paid to the phenomenon of cultural adaptation. In Uzbek dubbing, localizations sometimes occur where the original image is replaced by one closer to the cultural context of the Uzbek audience. An example is the expression "Well, just you wait!", which becomes "Kurasan!". Here, the expressive effect is preserved, although the literal meaning is changed. Such adaptation ensures an emotional response from the viewer, compensating for the loss of the literal metaphor.

An important aspect is the preservation of the comic effect. Research shows that the audience perceives translated film idioms adequately if the translator takes into account the following factors:

Stylistic coloring of the phrase (irony, sarcasm, surprise).

Situational context (actions of characters, facial expressions, musical accompaniment).

Social and cultural realities (for example, everyday habits, addresses, national stereotypes).

Based on the analysis, the following recommendations can be made for translators and adapters of film idioms:

use equivalents where imagery and humor are preserved;

apply partial correspondence when it is impossible to find a complete analogue, while preserving the general meaning;

introduce cultural adaptations to convey the emotional impact of the original;



analyze the reaction of the target audience to localized expressions and, if necessary, adjust the dubbing;

combine a literal and adaptive approach to maintain a balance between accuracy and liveliness of dialogue.

Thus, the translation of film idioms is simultaneously a linguistic, cultural and communicative task that requires an integrated approach. Successful localization not only conveys the meaning, but also reproduces the emotional coloring, humor and recognition, making films accessible and understandable to the Uzbek audience.

#### **MAIN FINDINGS OF THE STUDY:**

Translation strategies are distributed as follows: about 40% are equivalents, 35% are partial correspondence, 25% are adaptation. This confirms that direct transfer of meaning is not always possible and requires a creative approach.

Equivalents are used for idioms with universal imagery, are easily perceived by the Uzbek audience and retain the comic effect.

Partial correspondence allows you to convey the general meaning of the phrase, but often the emotional coloring or metaphorical imagery is lost.

Adaptation is necessary for idioms tied to cultural realities, wordplay or specific humor. It allows you to preserve the emotional impact and naturalness of dialogue.

Successful localization of film idioms requires taking into account the stylistic coloring, the context of the characters' actions and the cultural specificity of the audience. In addition, the study found that competent adaptation of film idioms helps to preserve the comic effect, strengthens the emotional involvement of the viewer and makes the literary text accessible for perception in another language. Translation of film idioms is not only a technical task, but also an art that requires a deep understanding of culture, the psychology of perception and linguistic expressiveness.

Thus, the translation of film idioms from Russian into Uzbek is a critically important aspect of the linguacultural approach, which allows not only to preserve the meaning and humor, but also to strengthen the cultural relationship between countries and generations of viewers.

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