

THE RECONSTRUCTION OF LEXICAL, GRAMMATICAL AND PHRASEOLOGICAL ISSUES IN THE TRANSLATION OF UZBEK STORIES**Tursunova Munira Raxmonovna**

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Annotation

This article examines the reconstruction of lexical, grammatical, and phraseological issues in the English translation of Uzbek short stories. The study focuses on how linguistic units and culturally specific elements are transformed, preserved, or partially modified in the process of translation. Particular attention is given to lexical gaps, structural differences between Uzbek and English, and the translation of idiomatic expressions. The research combines theoretical perspectives from translation studies with textual analysis of selected Uzbek literary works. The findings demonstrate that successful reconstruction depends not only on linguistic equivalence but also on the translator's ability to interpret cultural meaning and apply appropriate translation strategies. The article emphasizes that lexical choices, grammatical restructuring, and phraseological adaptation play a crucial role in maintaining the semantic and stylistic integrity of the original text.

Keywords

literary translation, Uzbek short stories, lexical reconstruction, grammatical transformation, phraseological units, translation strategies, cultural equivalence

Annotatsiya

Mazkur maqolada o'zbek hikoyalarini ingliz tiliga tarjima qilish jarayonida leksik, grammatik va frazeologik muammolarni qayta tiklash masalalari tahlil qilinadi. Tadqiqotda til birliklari va madaniyatga xos elementlarning tarjima jarayonida qanday saqlanishi, o'zgarishi yoki qisman yo'qolishi o'rganiladi. Ayniqsa, leksik nomutanosibliklar, o'zbek va ingliz tillari o'rtasidagi grammatik farqlar hamda frazeologik birliklarning tarjimasi masalalariga alohida e'tibor qaratiladi. Tadqiqot tarjimashunoslik nazariyalari va badiiy matn tahliliga asoslanadi. Natijalar shuni ko'rsatadiki, tarjimada muvaffaqiyatli qayta tiklash nafaqat til birliklarining ekvivalentligiga, balki tarjimonning madaniy ma'noni anglash va to'g'ri strategiyalarni qo'llash qobiliyatiga ham bog'liq. Maqolada leksik tanlov, grammatik transformatsiya va frazeologik moslashtirishning asl matnning mazmuniy va uslubiy yaxlitligini saqlashdagi ahamiyati yoritiladi.

Kalit so'zlar

badiiy tarjima, o'zbek hikoyalari, leksik qayta tiklash, grammatik transformatsiya, frazeologik birliklar, tarjima strategiyalari, madaniy muvofiqlik

Аннотация

В данной статье рассматриваются вопросы реконструкции лексических, грамматических и фразеологических проблем при переводе узбекских рассказов на английский язык. Исследование направлено на анализ того, как языковые единицы и культурно-специфические элементы сохраняются, трансформируются или частично утрачиваются в процессе перевода. Особое внимание уделяется лексическим несоответствиям, структурным различиям между узбекским и английским языками, а также переводу фразеологических единиц. Работа основывается на теоретических положениях переводоведения и текстовом анализе художественных произведений. Результаты показывают, что успешная реконструкция зависит не только от языковой



эквивалентности, но и от способности переводчика интерпретировать культурный смысл и применять соответствующие переводческие стратегии. Подчеркивается важная роль лексического выбора, грамматической трансформации и фразеологической адаптации в сохранении смысловой и стилистической целостности оригинального текста.

Ключевые слова

художественный перевод, узбекские рассказы, лексическая реконструкция, грамматическая трансформация, фразеологические единицы, переводческие стратегии, культурная эквивалентность

Introduction. In the context of increasing globalization and intercultural communication, literary translation plays a crucial role in presenting national cultures to the global audience. Through translation, literary works transcend linguistic boundaries and become accessible to readers from different cultural backgrounds. However, literary translation is not merely a process of transferring words or sentences from one language into another. It involves the reconstruction of meaning, stylistic features, and cultural values embedded in the source text. This is particularly evident in the translation of Uzbek short stories into English, where linguistic and cultural differences create multiple layers of complexity. Uzbek literature is deeply rooted in national traditions, social relationships, and everyday life. Writers such as Abdulla Qahhor and O'tkir Hoshimov depict human experiences through subtle emotional expression, implicit meaning, and culturally specific imagery. These features are often realized through lexical choices, grammatical structures, and phraseological units that reflect the Uzbek worldview. As a result, translating such texts into English requires not only linguistic competence but also cultural sensitivity and interpretive awareness. One of the central challenges in translation arises from the differences between Uzbek and English as language systems. Uzbek, as an agglutinative language, allows for flexible word order, rich morphological variation, and implicit subject representation. In contrast, English follows a more rigid syntactic structure and requires explicit grammatical markers. These structural differences necessitate grammatical transformation during translation. Similarly, lexical discrepancies emerge when culture-specific words and concepts in Uzbek lack direct equivalents in English. In such cases, translators must choose between borrowing, descriptive translation, or substitution, each of which affects the degree to which the original meaning and cultural nuance are preserved. Another significant area of difficulty lies in the translation of phraseological units. Uzbek idioms and fixed expressions often convey meaning through metaphorical imagery that is closely tied to cultural experience. Literal translation of such expressions may lead to misunderstanding or stylistic awkwardness in English. Therefore, translators frequently employ strategies such as paraphrasing or using functional equivalents, which preserve semantic meaning but may alter the original imagery and national coloring of the text.

Lexical reconstruction in the translation of Uzbek stories. One of the most prominent levels at which translation difficulties arise is the lexical level. Lexical reconstruction involves the transfer and adaptation of words and expressions from the source language into the target language while preserving their semantic and cultural meaning. In the case of Uzbek short stories, lexical units often carry culturally embedded meanings that cannot be directly reproduced in English. Uzbek literary texts frequently include culture-specific vocabulary that reflects everyday life, social organization, and traditional practices. Words such as *mahalla*, *dasturxon*, *chapan*, and various kinship terms are deeply rooted in Uzbek cultural context. These lexical items function not only as nominative units but also as carriers of social and cultural information. For example, the term *mahalla* denotes more than a physical neighborhood; it represents a



system of social relationships based on communal support, shared values, and collective responsibility. When translating such lexical items into English, translators face a fundamental dilemma: whether to preserve the original term or replace it with a more familiar equivalent. One common strategy is borrowing, where the Uzbek word is retained in the translated text. This approach allows the translator to preserve cultural specificity, but it may require additional explanation for the target reader. For instance, *dasturxon* may be rendered as “**dasturxon, the traditional cloth laid out for meals,**” combining borrowing with explicitation. Another frequently used strategy is generalization, where a culturally specific term is replaced with a broader English equivalent. For example, *chapan* may be translated simply as “**coat**” or “**robe.**” While this approach improves readability, it often leads to a loss of cultural nuance. The symbolic and traditional connotations associated with the original term are not fully conveyed in the translation.

Grammatical reconstruction and structural transformation. Grammatical reconstruction represents another crucial aspect of translation, particularly when dealing with languages that differ significantly in their structural organization. Uzbek and English belong to different typological groups, and this difference directly affects the translation process. Uzbek is an agglutinative language characterized by flexible word order and extensive use of affixes to express grammatical relations. English, on the other hand, relies on a relatively fixed word order and uses auxiliary verbs and function words to convey grammatical meaning. As a result, direct grammatical correspondence between the two languages is often impossible. One of the most noticeable differences is word order. Uzbek sentences typically follow a **Subject–Object–Verb (SOV)** pattern, while English uses a **Subject–Verb–Object (SVO)** structure. For example: Uzbek: “*U kitobni o’qidi*” English: “**He read the book.**” Although this transformation may seem straightforward, it becomes more complex in longer and stylistically marked sentences. Uzbek literary texts often use inversion and ellipsis to create emphasis or emotional effect. In translation, these features are frequently normalized to conform to English syntactic conventions, which may alter the stylistic tone of the original text. Tense and aspect also require careful consideration. Uzbek verb forms do not always correspond directly to English tense structures. Translators must interpret temporal meaning based on context and choose appropriate English forms. This process often involves restructuring the sentence and reinterpreting the original meaning.

Phraseological reconstruction and cultural meaning. Among all linguistic levels, phraseological units present the greatest challenge in translation. Phraseological expressions, including idioms, proverbs, and fixed collocations, are deeply embedded in cultural experience and often carry meanings that cannot be deduced from their individual components. Uzbek idioms frequently rely on metaphorical imagery that reflects traditional ways of thinking and perceiving the world. For example, expressions related to patience, honor, or emotional restraint are often conveyed through figurative language. When translated literally into English, such expressions may appear unusual or lose their intended effect. To address this issue, translators commonly use functional equivalents or paraphrasing. For instance, the Uzbek expression “*ko’z ochib yumguncha*” is translated as “in the blink of an eye.” In this case, the metaphorical structure is preserved through an equivalent English idiom. However, not all phraseological units have direct counterparts. In cases where no equivalent exists, translators resort to descriptive translation. For example, “*yuragi orqasiga tortdi*” may be translated as “he suddenly felt uneasy.” While this conveys the general meaning, the figurative richness of the original expression is lost. Phraseological reconstruction also affects the overall narrative style. Uzbek literary texts often rely on understatement, implication, and indirect expression. Emotional states are conveyed through minimal dialogue and subtle descriptive cues. In English translation, these implicit meanings are sometimes made more explicit to ensure comprehension. This process may enhance clarity but reduce stylistic subtlety. The findings reveal that lexical reconstruction plays a fundamental role in conveying cultural specificity. Culture-bound words and expressions often



lack direct equivalents in English, requiring translators to employ strategies such as borrowing, explicitation, and generalization. While borrowing helps preserve national coloring, generalization and substitution may lead to a partial loss of cultural nuance. Thus, lexical choices significantly influence how Uzbek cultural realities are represented in translation. In conclusion, the reconstruction of lexical, grammatical, and phraseological elements is central to the successful translation of Uzbek short stories. Future research may further explore cognitive, stylistic, and pragmatic aspects of translation in order to deepen understanding of how national identity and cultural meaning are transmitted across languages.

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