

# Figurative and Onomatopoeic Expressions in English and Uzbek and their Translation Problems

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## **Abstract:**

This article is devoted to the study of figurative and onomatopoeic expressions in English and Uzbek and their translation problems. It is known that the concepts formed in the thinking of one nation, covering its way of life, values, past and future, are translated into another language along with the whole meaning (frames and scripts), or rather, finding an alternative to the concept that exists only in the mother tongue, at the same time, the alternative is also a in size is far from reality. Because in many cases, the translator cannot preserve the color of the work, saying that he adapts the work to the reader. Recommendations for the translation of figurative and imitative and other conceptual words are detailed by linguists. In this article the author tries to show the ways of translating figurative and onomatopoeic expressions from one language into another.

**Keywords:** imitative words, onomatopoeic words, imitation of sound, imitation of movement, mimemes. Sounds of birds and animals, exclamations.

It is known that the imitation words in European languages are much less than the imitations in the Uzbek language, and the ones that exist have the nature of exclamatory words, so they are included in one category - "mejdometie". It is known that, despite the different nature of both languages, the Russian grammar was also the basis for the Uzbek language. For this reason, imitations still have a place in Uzbek language textbooks and manuals. The units related to the existing category are neither independent words nor non-independent words. Sometimes it is given inside modal words. Sometimes it is summarized under one topic called "Exclamations and imitations". Sometimes a group called separate word groups is organized [6;23-25].

The question of sound imitation attracted the attention of linguists even before our era: we see that the first ideas about sound imitation were expressed in those times. It is known that animate and inanimate objects in nature emit different sounds. People sometimes imitate these sounds in their life experiences. Our sound-receiving organ, the ear, reflects the sounds of nature mostly correctly. But the sound we pronounce is much closer to those sounds, and it is conditionally considered an imitation. In written speech, imitation is even more difficult, because "any best alphabet, even the transcriptions created by linguists, cannot fully reflect human speech", especially the imitation words in it [1; 556].

Imitative words should be distinguished from imitation, of course. The fact that imitation words in the language do not fully correspond to the sounds in nature, that this complex of sounds is not a derivative of the sounds in nature is confirmed once again by the sources of different imitations of the sounds of something in nature in different languages, through sound complexes unique to that language [2; 14-15].

Confusion and complications are natural when translating figurative and figurative words from one language to another. In this case, it is necessary to take into account that the image in one language is understood differently in another language. The phonetic peculiarities of only onomatopoeic units make it difficult to find a unit that represents the imitation of the same sound in another language, because the imitations of the sound are formed directly based on the articulatory capabilities of the speakers. In these imitations, it is observed that only one or several edges of existing sounds are emphasized [3; 26].

There are always debates about the purpose of translation among translation theory, practical translation specialists and literary scholars. One believes that the main goal is to convey the essence of the original in the translation, while the other is in favor of adapting the translated work based on the mentality, national values and lifestyle of the new audience. Such debates are especially evident in the translation of concepts formed in the mind of a nation, passing from ancestor to generation, as well as figurative expressions and imitation words.

It is known that the concepts formed in the thinking of one nation, covering its way of life, values, past and future, are translated into another language along with the whole meaning (frames and scripts), or rather, finding an alternative to the concept that exists only in the mother tongue, at the same time, the alternative is also a in size is far from reality [4; 32]. Because in many cases, the translator cannot preserve the color of the work, saying that he adapts the work to the reader. Or, on the contrary, in cases where the work is translated as close as possible to the original, readers will notice the confusion between sentences and concepts, and as a result, it will be almost impossible to fully enjoy the work.

At this point, the following opinion of linguists regarding this issue is important: "Every artistic translator, without a doubt, faces the problem of onomatopoeic translation. According to the modern theory of translation, the main task of the translator is to translate the work fully and accurately while preserving the stylistic and expressive features of the original. In the theory and practice of translation, the translation of lexical units that reflect the national color of the original text is of particular importance.

Speakers of other languages may perceive the same sound differently and express it with emphasis on a completely different aspect. Of course, the skill of the translator, the correct understanding of the non-linguistic factors of the original text, and the deep feeling of the poetic features and possibilities of each language unit are of great importance in the translation process. To prove our point, let's analyze below some examples of Uzbek figurative expression units and imitations in English: Maisara. I say I ran away from the thief. But if he comes and grabs your tail like that, you say "moo" and hurry (H.H. Niyoz, "Maysara's work").

Available in English: Maisara. I'll say that I let it escape from thieves. But if he comes up and grabs your tail just utter "moo" then walk.

In the original text, the word "moo" is used to imitate the sound of an animal. This imitation is not paired, the same form is preserved in the translation. The reason for this is that this word imitation is found in the same form in English. Also, in the above sentence, the word taqlid is used as an exclamation and is given in quotation marks, but such similarities cannot be attributed to the translation of all taqlid or figurative expressions.

In most cases, the translation of imitative units uses an imitative expression corresponding to it, and the phonetic composition of such an expression is completely different. For example: Gani, who was leaning on his father Koraboy, would shed many tears from his father's eyes and swallow his saliva (H. Ghulam, Mash'al). Translation in English: Elderly man Gani who was holding his age mate Kuroloy was sobbing and gulping hissaliva.

In the above sentence, the double word taqlid is used to express sound imitation, but in the translation this word taqlid is given as a single verb.

In general, in most cases, pure imitation words in Uzbek are used in English in the form of -ing or -ed adjective, adverbial suffix. For this reason, translating imitative expressions as adjectives, adverbial adverbs, if they do not need to be used directly as imitatives, helps convey the context to the recipient in a more understandable, fluent manner. For example: Gauhar stood silent for a while gazing to the glimmering waves of the lake (P. Kadirov, "Three Roots").

Translation in English: Gauhar stood silent for a while gazing to the glimmering waves of the lake. In this text, we find a figurative unit that expresses a situation, not an imitative expression.

After all, the word jimir-jimir in the sentence does not refer to the sound of water, but to the silent shimmering of its waves, its appearance, imitation of the situation. But in the translation of this sentence, not a pair of words like the previous one, but a lexeme in the form of a single verb is used. It can be seen that in the translation of both figurative units and imitative units, their equivalents change grammatically, but the same expression can be used in different ways in different situations.

In this case, its translation deviates from the range of the existing equivalence. The translation of the expression is chosen based on its meaning in the context of the original source, the situation of use. For example: People are teeming (A. Mukhtar, "Sisters") - People are teeming. The same figurative expression is used in this sentence, but its meaning is completely different and it is used in relation to a person. In the translation, a completely different word is used. Let's look at another example of this expression: in the blue light of lightning, the opposite houses and the yard, which was covered with rain, appeared and disappeared (P. Kadirov, "Three Roots"). *Under the navy lighting the houses on the opposite and the yard which was **glimmering** with rain was illuminated for a while then disappeared.*

Looking at all three examples and their English translations, it can be said that figurative expressions, depending on what and to whom they are used, can acquire different meanings and, depending on the poetic text, can acquire a completely new essence. Consequently, responsibility for word choice rests with the translator. This shows the law of asymmetric relations not only in one language, but also between languages. A word in one language can choose many means as alternatives to it in another language. In the process of translation, it is necessary to take into account not only the semantic nature of this unit, but also the methodological possibility and pragmatic side [5; 63-65].

From the observations, it became clear that sometimes in the sentences where a figurative expression is used, this very element is omitted in the translation. Translation without figurative elements will certainly significantly damage the artistic color of the text. Below we will consider

the translation of a sentence without figurative expression: For example: Akram stood up from his place (S. Anorboev, "Aqsoy Shalolarari") -Akram stood up from his place.

Such stylistic errors are found in many literary translations from Uzbek to English. Naturally, this may be due to the fact that the translator could not find a figurative expression equal to the original. However, if an exact equivalent figurative expression does not exist in English, it is possible to use another adjective or adverb without omitting it. Cross-linguistic typological differences allow such a way. For example: Akram stood up immediately from his place. In the second example of translation, the figurative expression is translated as *ravish*. Of course, this is also not a clear figurative expression.

Nevertheless, the used unit can fully express the meaning of the original figurative expression, that is, the meaning of quickly scattering.

We also come across figurative and imitative expressions used in Uzbek folklore. Unlike prose works, such units are widely used in folklore samples. Both their artistic creativity and resourcefulness are clearly visible in the use of these figurative expressions. For this reason, their correct, truthful, close to the original translation ensures a full reflection of the image typical of this folk art in the English language.

The translation of imitative and descriptive words in English artistic texts into Uzbek language also has several unique aspects. Let's look at the imitative expressions in the text.

*Piddle-paddle, piddle-paddle, splash, splash, splash*

*Into the pool with a great big dash!* (Jamie Gerard, "Piddle-Paddle")

Repeated and paired imitation words were used in pairs. In this example, instead of seven imitative units, four Uzbek words are used. Given in Uzbek:

*Shimmer-shimmer, shimmier-shimmer,*

*Water jumps into the basin from afar.*

The translation of figurative expression or onomatopoeic units used in prose works is somewhat easier. Nevertheless, repeated figurative expressions can be interchanged with their counterparts in Uzbek. For example: Nearly fifteen minutes passed before the first orange flash lit up the clouds. The first flash was followed almost immediately by a second brighter flash as the warhead concealed inside the bot's braincase set off the Alliance's stockpile of weapons. There was no sound, of course, no distant rumble of thunder, just the constant slap of the waves against the crusted black sand (Kate Angell, "The cottage on Pumpkin and Vine").

Translation in Uzbek: Some time passed before the first golden lightning lit up the clouds. The first flash was immediately followed by a second, brighter one, illuminating the hull of the bot, where the Allies were storing weapons. Of course, there was no sound, not even a rumble of thunder from afar, only the sound of the waves splashing against the black earth. From the example, it can be understood that in some cases such expressions can be translated in exactly the same grammatical position as the syntactic function of the sentence in the original text.

So, being able to give figurative and figurative words in translation depends on the skill of the translator, which expands the translator's ability to use different units of the language.

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