

ACHIEVING ADEQUACY IN RENDERING ENGLISH IDIOMS AND  
PHRASEOLOGICAL UNITS INTO UZBEK ( BASED ON AGATHA  
CHRISTIE'S WORKS)

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**Abstract:** The study of the features of verbal phraseological translations, and thus the reaction to this method of translation, is of great importance today. Today's translators have a great task to evaluate the history of intermediate translations from Western European literature into Uzbek, to determine the content of future work in this area, to develop appropriate measures in this regard. One of the most pressing challenges facing translators who oversee and coordinate the translation process is to interpret the text on a national basis.

**Keywords:** Phrase, translation, feature, nationality, philosophical essence, method of translation, original, concept of work, purpose of the translator.

**Introduction:** Style is a characteristic of each author, each artist has his own style - the ideological direction of his work, the use of artistic means in the text, lexical and phraseological elements and specific components related to the artistic form.

Re-creation of each author's own "language", ie style, is one of the important conditions of literary translation and requires great artistic skill from the translator.

A number of positive results can be achieved by studying literary translations on a comparative-methodological basis. These help to determine the degree of adequacy of the translations to the original and their methodological quality. In addition, this comparative method is useful in identifying another aspect - when there are several translations of a particular work, heredity and occasional literary theft (plagiarism, plagiarism).

The experience of translating through the medium of language used in the practice of Uzbek translation, the attitude to them, the question of the methodology of such translations should be considered separately. It is known that works of Western literature, including English, German, French, Spanish, Italian and others, have been translated directly from Russian, not from those languages themselves. Many works from these literatures have been translated into Uzbek.

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**Material and discussion:** The problem of studying literary translation on the basis of comparative methodology was solved by the great Russian scholar of translation prof. Specialists such as A.V. Fyodorov, Uzbek scientist Gaybulla Salomov gave a scientific basis.

One of the main theses of the theory of translation is that there is no such thing in any language as any other linguistic category that reflects it, or a stylistic layer, or a logical concept, or a lexical tool. However, this does not mean that the idea expressed in one language by the same linguistic originality or preference cannot be conveyed to other languages by other phonetic, morphological, syntactic or lexical-methodological means at all. A work of art can be written in different rhythms in different styles: melancholy or cheerful, in one rhythm, in a resonant or melodic, musical or calm style. Much depends on the period described in the book, the chosen topic, the nature of the events. If such features of the work chosen for translation are not identified, a key suitable for its spirit cannot be found, and as a result, even if the book is translated into another language, it does not reveal its ‘enchantment’ to the new reader. The goal of translating in this way does not materialize.

Different translators differ in style, each translator has his own individual style that distinguishes him from others, the work of one translator is different, they write their different works in a style that differs significantly from each other - all this is the style of the translator from the original. requires finding the key. Finding the appropriate style key in the translation depends on the ability to correctly determine the relationship between the style of writing and the idea of the work, as well as the author's worldview, rhythm, tone, syntactic style and a set of images. Unless the key to an acceptable style is found in the translation of a work, the translation cannot be in a state of equivalence to the original. There is no universal criterion for determining the accuracy of a translation in relation to the original, and there is no criterion that is equally applicable in all cases. Clarity is a literary-historical, dialectical concept that changes depending on the purpose for which the work is being translated. One of the main features of literary translation is figurativeness, in which the representation of the image - the image, rather than word for word - is a transverse problem in front of the translator.

**Result and discussion:** Before translating or analyzing any work, it is necessary to know the unique style of the artist who created this work, the world of images, in short,

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his "how the sun shines - how he sun shines." This work is beyond the reach of any penman, nor is it understood by any researcher.

Prose translation has its difficulties. In this case, it is necessary to match the words in terms of meaning and methodology, to "replace" each other, to find alternative expressions, to create unique syntactic devices, to solve the problems of melody, rhythm. In prose play, the depiction of words, elegance and beauty is an essential element, the main means of creating a work of art.

While the restoration of a work in another language is done by preserving the unity of form and content, translation seems to be a completely impossible endeavor, because in a work created in the original, language is the main formal garment, the linguistic arsenal. If translation were a purely linguistic phenomenon, it would probably have become an intractable puzzle. In fact, it is possible to solve this problem, which seems to be a logical confusion, because translation is a creation. After all, in it the form and the content are restored not as a whole, but as a whole. The translator must recreate the unity of form and content in an analysis similar to the original.

In general, the sense of color is a magical, miraculous feeling that cannot be “explained” by most words. As long as the concept of color is based on color, it seems appropriate to talk about a special "color color".

The sense of color is one of the unifying factors not only in the genres of art, literature and music, but also in the figures who serve in this field. Take, for example, the union of a translator with an author. When it comes to the national specificity of each work, its originality in translation, it is not enough to name the clothes, food and beverages that reflect that work, or to name different myths, or to conduct a linguistic- structural analysis of them separately. At the same time, the focus should be on determining the extent to which objects or customs related to certain historical, geographical, onomastic and similar concepts and views are embedded in the spirit of the work of art, and how important they are in the play, the individual style and skill of the writer.

One of the first problems facing the translator is which of the historical and national features reflected in the play, and how to reflect them. We follow the basic tenet of translation: to translate a work is to express it in another language, preserving the unity of form and content. It should be noted, however, that language itself is a system of means peculiar to a nation's behavior.

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In the translation of Agatha Christie’s detectives, we must feel the style, the spirit of Agatha, the period in which she lived, the environment, the tradition and the aesthetic ideal.

The skill of the translator Izzat Azmedov is that when reading the tragedies "10 little Niggers ", "Stolen Million Dollars", "Hercule Pouro", "Secret of the Nile", the student feels the deep philosophical essence of the great playwright's work, the brightness and content of his images.

Conclusion: The ineffectiveness of trying to translate the work into a language that exactly corresponds to the language of the period in which it was created does not justify the use of verb phrases, specific nationalities (realities) in the translation of classical literary works. On the contrary, doing so can lead to the copying of the original event described in the original and the national-historical way of life of another people to our days, and at the same time to the distortion of historical and aesthetic truth. At the same time, if the original is not written on a historical-philosophical theme in relation to its time, and if it was not built in the same "beginning" in an archaic style, then usually the translation does not use an archaic style.

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