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## Problem Of Choosing Words In Translation Process

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### ABSTRACT

The following article is devoted to investigation of some problems of choosing words while translating from German into Uzbek. In its turn the article focuses on issues of improving methods of choosing words by the translators. The article also presents some examples from the experience of prominent translators.

### KEYWORDS

Culture of translation, opportunity, creation, culture, phraseologism, written, oral

### INTRODUCTION

Translation art is the art of reproduction, the art of creating a work in another language. The created thing is not the same as the original. There is no repetition in art. “The translation capabilities are limited, but the translator’s capabilities are not diminished. It is a privilege

of an interpreter to give everything that can be translated. Success in reproduction depends on her talent and artistic perception. The work of translation, in essence, is the skill of combining these “translated” and “non-

translating” elements into an artistic whole, based on the writer's feelings.”<sup>1</sup>

Literary translation not only strengthens the bonds of friendship between peoples, but also serves to enrich the culture and literature of each nation. Consequently, fiction translates not only to the cultural and aesthetic level of the people, but also to the formation of the world outlook. The reader will get acquainted with the customs, culture, living conditions, written and oral works of other peoples through translation. In particular, the translation of phraseology in any case leads to the substitution of a national alternative and to the local and national coloring of the same text.

### THE MAIN PART

We will analyze the comparisons of phraseology with examples from the works directly translated from German into Uzbek. There are several synonyms of the phraseology of “*Betrunken sein*” in German. For example: “*einen Affen (sitzen) haben*”, “*blau wie ein Veilchen sein*”, “*voll sein wie eine Strandhaubitze*”, “*voll sein wie ein Sack*”, “*zu tief ins Glas geguckt (od. geschaut) haben*”, “*weiße Mäuse sehen*”. The following variants of these phraseological synonyms are given by Shavkat Rakhmatullaev in the Explanatory Dictionary of the Uzbek Language.

- To stand on feet hardly;
- To swell in the jar.

Let's look at these phraseological synonyms in Herman Hesse's “Wolf of the Desert” which is directly translated from German into Uzbek:

“*Wenn er zu tief ins Glas geschaut hat, findet er meist das Schlüsselloch nicht mehr.*” („*Steppenwolf* S.61) He often did not find a key hole when he drank.” (Steppe Wolf, p.32. M. Akbarov). The example here shows that, despite the semantic compatibility of the German phrase, M. Akbarov used an alternative synonym for the Uzbek language. The phrase “*Die Ruheigkeit bauen*” in German means in Uzbek “to have rest”. Consider the case with the following sentence. „*Statt deine Welt zu verengern, deine Seele zu vereinfachen, wirst du immer mehr Welt, wirst schließlich die ganze Welt in deine schmerzlich erweiterte Seele aufnehmen müsse, um vielleicht einmal zum Ende zur Ruhe zu kommen.*” („*Steppenwolf* S.72.) M. Akbarov translated this phrase as following: “Instead of narrowing your own heart and simplifying your heart, you will now have to move your heart into the wider world, and eventually the whole world, with your sadness, to attain eternal peace into your soul.” (Steppe Wolf, p.38). In this sentence, the phrase „*zur Ruhe kommen*“ is not meant to “calm down” but to “achieve eternal peace.” In this example, even though the phrase is in some sense, instead of phraseology it is expressed in the Uzbek language in a simple vocabulary. Consider another expression from the work. German phrases such as “*ein kalter Schauer über den Rücken laufen*” or “*von den Socken sein*” are translated into Uzbek “to pour a bucket of water over the head”. We also see this phraseology in the translated work: „*Ich war sehr gekränkt durch Ihre Worte, sogar ein kalter Schauer lief mir sofort über den Rücken.*” (German edition by Alex Rambes „*Wie ich staatlich werden wollte.* p.122). When I heard

<sup>1</sup>G. Salomov, N. Komilov. Bridge of friendship. Tashkent, 1979, p.38.

this, a bucket of water was poured over my head, and my body was shaken.” (German examples. Alex Rambes. About how I want to be handsome. p. 123.) Here the translator’s skills are evident. This is because these phrases in German have the same meaning as the Uzbek language, and the phraseology has its meaning. Consider another example. The following phraseology is used in German for a wealthy person with a lot of money. “*Geld wie Heu haben*”, “*j-d stinkt nach Geld*”, “*Knöpfe haben*” and others. These phrases are mutually synonymous with German. The meaning of these phrases in the Uzbek language is as follows.

- To have much wealth;
- To be wealthy, & c.

Now when we see these expressions in excerpts from the translation work:

“*Der Alte*”, *flüsterte sie und kam näher, hat Geld wie Heu!*” (J. Erpenbek “*Heimsuchung*” S. 81)

“He came and whispered to the old man –“he has plenty of money.” (J. Erpenbek “*Searching for Place*” by H. Kuchkarova, p. 59)

..... reißt dem Arbeiter seinen Dreschflegel aus der Hand und jagt ihn mit den Worten: (Jenny Erpenbeck, *Heimsuchung*, S-19)

The translator uses a combination of phrases that are commonly used in our everyday speech, which is understandable by the Uzbek people in the process of translating the text.

..... tearing the equipment in hand and threatened by throwing it..... (Jenny Erpenbek, *Searching for Place*, by H. Kuchkarova).

Any translator reflects the style of the author, and of course, the individual style of the author. When translating phrases in the work of the translator, it is important to keep the nationality in the translation and, first and foremost, to find the equivalent of form and content that fully reflects the meaning.

The translator alone decides how to choose an alternative phrase, depending on the nature of the process of events described in the work and other circumstances. While alternatives and variants can be interchangeable only within the context, the forms and especially objects are often incompatible, even if their meaning is correct.

It is well-known that phraseology also has gutsy, ironic and humorous meanings. Their meaning does not come directly from the meaning of the components, but rather to a unified meaning connected by certain images.

However, most of the mistakes made by translators are in phrases. Incorrect translation of them will destroy the national color. It sometimes leads to contradictions as well. It should be noted that in every phraseology there is one main word (core word). The meaning of the word must be consistent with the meaning of this word translated into another language. An examination of the equivalent and alternative variants of phraseology of animal, poultry, various animals, and similar names in different languages, and some of their translation issues will help to arrive at the following conclusions.

As a result of the fact that all peoples have the same patterns of thinking, they have close mutual understanding and imagination, even in terms of structure, languages may have

different or similar phrases. Given the fact that phrases cannot be translated literally from one language to another, one should try to choose phrases that have a core term used in that or that language.

*Jeder im Dorf kannte ihn und dennoch wird er von den Leuten, jungen und alten, nur Gärtner genannt.* (Jenny Erpenbeck, Heimsuchung, S-14)

Translation: Everyone calls him the Gardener, as if he had no name. (Jenny Erpenbek, Searching for Place, H. Kuchkarova).

Phraseological crosswords, idioms, compounds are often translated into similar phrases that are available in another language. In some cases, it is possible to retain the idiomatic meaning of the compound by literally turning them into words. The difficulty of translating from one language into another, especially in phrases, is that in some languages the same meaning cannot be expressed in other languages.

At the same time, the translator uses vocabulary synonyms in addition to using their skills and enhancing their vocabulary. Certainly, phraseological synonyms should not contradict the content of the text, but rather reveal the mantle and help the reader to understand it more quickly and clearly.

It is a bit easier to translate phrases in the text. The translator can at least select an alternative from his language, depending on the text. Often translation of phrases should focus on the meaning of the meaning rather than on the object of the compound. In any case, when translating broad phraseological synonyms from one language to another, only their alternate organizational works with precise

alternatives will lead to a change in meaning and a phenomenon of meaning shift.

*Aber nichtsdestoweniger, ich habe Hunger wie ein Hamster, dem man seinen Winterbau verschüttet hat.* (Jenny Erpenbeck, Heimsuchung, S-75)

Translation: But whatever you say, I am hungry as if squirrel filled its winter nest with soil. (Jenny Erpenbek, Searching for Place, by H. Kuchkarova, p.75).

The lexical combination of getting hungry is expressed by a number of phrases in both German and Uzbek.

In German: *Hunger haben- Kohldampf schieben-j-m hängt der Magen in der Kniekehle- am Hungertuche nagen.*

In Uzbek: to be hungry - to be hungry like a dog.

*Mein Magen knurrt wie ein hungriger Löwe.* (Jenny Erpenbeck, Heimsuchung, S-75.) – My stomach is giving voice like a hungry lion. (Jenny Erpenbek, Searching for Place, by H. Kuchkarova, p. 75)

It is well known that when translating phrases from German into Uzbek or vice versa, it is necessary to find an alternative, of course, appropriate for Uzbek. Basically, the meanings of phraseology are revealed within the text. Some scholars also have the opportunity to translate literally.

“Literally” translation, writes A.V. Kunin, “If translating phrases found in text does not harm the content of the text, the translation of

phraseology with other images may be useful.”

<sup>2</sup>

The following conclusions can be drawn from the study of the equivalent and alternative variants of phraseology in different languages and some of their translation problems. The fact that the laws of thought in all nations are the same may be caused by the same or similar phrases in languages that differ from one another in their structure as a result of their beliefs and beliefs. Given the fact that phrases cannot be translated literally from one language to another, one should try to choose phrases that contain the same keywords used in the same language. This requires clear creative depth from the interpreter. Translator Ya. I. Retsker wrote that the translator must distinguish between phrases and express their expressive stylistic features in the translation<sup>3</sup>. The translator follows this throughout the translation. The translator has the right to choose words only as part of the actual reproduction of the expression expressed by the author. If the chosen word falls in accordance with the original word, the meaning hidden in the essence of that word will be resurrected into our language, or vice versa, if it does not fully conform to it.

The phraseology can be seen in three different ways when they are translated from one language to another.

- Full compliance cases;
- Partial compliance cases;
- Incompatibility cases.

<sup>2</sup>Sh.S. Imyaminova, Collection of articles, V.3., Tashkent, 1991, p.105.

The first is the transfer of German phraseology with the phraseology in Uzbek, and their meaning and grammatical structure.

A complete phraseological unit in German means phrases that are compatible with the lexical compositional, figurative, and stylistic color and grammatical structure, which have an equivalent equivalent in the Uzbek translation.

Meldet sich zuerst eine Henne, wird nichts draus, antwortet der Hahn, geht ihr *Wunsch in Erfüllung*. (Jenny Erpenbeck, Heimsuchung, S-17)

If the chicken is clucking than no, but if the rooster crows, than the dream will come true. (Jenny Erpenbek, Searching for Place, by H. Kuchkarova, p. 19).

Or

“nach j-s Pfeife tanzen”- (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: “Der kleine Schneider. S-40. Berlin, Neues Leben, 1984.)

There are other synonyms of this phraseological compound which the author used.

*Sich nach j-m richten, j-m gehorchen: nach j-s Pfeife tanzen - nach j-s Geige tanzen.*

In the translation, the translator has the option of “dance to smb.'s fiddle” with a number of synonyms (“Seven Swans”. Magical Scissors and Thimble. p. 133. H. Rakhimov and Sh. Salimova. This will help the reader understand

<sup>3</sup>Problems of translation.,Collection of articles, V.3, Tashkent, 1991 й.

the text as well as enhance the content of the text.

Or

„Stumm wie ein Fisch bleiben“ (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: Die sechs Schwäne S-27. Berlin, Neues Leben, 1984.)

Schweigen: *den Mund halten - die Klappe halten - die Fresse halten - die Schnause halten - den Schnabel halten - den Rand halten.*

It may give the Uzbek language a different meaning in the literal translation of this phraseology without adapting it to the original text, but the skill of the translator is translated as “Not to speak any word” into the Uzbek language, taking into account the national character.

Or

“zu Tode ersrecken”- (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: Herr Kluk S-154. Berlin, Neues Leben, 1984.)

There are a number of synonyms of this phraseology,

Angst bekommen: *kalte Füße bekommen- das Herz ist j-m in die Hosen gefallen.*

He translated this phraseology into Uzbek by taking hero's state “Be very afraid”, and these phrases are in harmony with their specific meaning and grammatical structure.

Or

„in Wut geraten“- (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: Der arme Junge im Grab S-698. Berlin, Neues Leben, 1984.)

There are a number of synonyms of this phraseological unit,

Wütend sein: *j-m kocht das Blut in den Adern - sich grün und blau - j-m platzt der Kragen - eine Wut im Bauch haben - einen Bauch voll Torn haben - Gift und Galle speiern - da geht einem das Messer in der Tasche auf.*

“To get very angry” (Seven Swans. The Poor Man in the Grave, p.174. Translation by H. Rahimov and Sh. Salimova Sh, T., Chulpon, 1991)

He was able to use the phraseology which fully corresponds to the Uzbek language. Existing phrases in both languages are perfectly compatible with each other, both semantic and grammatical.

The key point in a literary translation is not just how a translator translates a particular word or phrase. In addition, the value of each translation is not measured by how many elements it contains. In literary translation, the criterion for evaluation is interpretation. Its reconstruction takes place in three stages.

1. How the translator accepts (understands) the original;
2. The idea of the work, the purpose of the author and how he interprets it;
3. Ability to find alternative means, measures and preparations for the restoration of the word art sample in their native language.

The main factor in turning a fiction is not to replace the original dictionary with a translator - an alternative dictionary of the language, but rather to re-express the author's identity, the concept of the work, and the vocabulary expressed in the same work.

It is not “dictionary equivalence” but a natural fit, that is, contextual compatibility with the meaning, style, and tone of the character described in the translation. A translator who is accustomed to turning the word verbally is inevitable. The most difficult feature of a literary translation to describe is that it is important to convey the word, not the word, but the meaning, the tone, the intonation, the image, the humor.

The other is partly compatible with each other. Often translation of phraseology does not give the whole meaning or form. In this case, the phraseology in the original and the phraseology in the translation are in part, but not exactly. Much of the phraseology translates into compounds that are partly compatible with the translation. The translator will, of course, try to translate from the text into Uzbek.

For example:

“*J-m ein wut im Bauch packen (geraten)*”- (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: „Das Zwergenmütchen. S – 100.Berlin, Neues Leben, 1984.)

There are several synonyms of this phraseological combination, which are semantically emotional and expressive.

*J-m ein Wut im Bauch packen (geraten) – einen Bauch voll Zorn haben – auf der Palme sein - in die Lugt gehen - da geht einem das Messer in der Tasche auf.*

In the Uzbek language there are several synonyms of these compounds. However, the translator chooses the phrase “To get angry” – “Seven Swans” A hat of little fellow. P. 95. H.

Rahimov and S. Salimova. Translation, T., Chulpon, 1991).

Or

*.aber die Braut darf auf keinen Fall ein Feuer im Ofen flackern sehen.* (Jenny Erpenbeck, Heimsuchung, S-15)

*However, in any case, the bride can see the flames burning in the oven.* (Jenny Erpenbek, Searching for Place, by H. Kuchkarova, p.16).

There are a number of synonyms of this phraseological combination.

*Auf keinen Fall: nicht für Geld und gute Worte- um keinen Preis- nicht für einen Wald von Affen.*

In Uzbek: *in any case – whatever happens*

Or

*j-m das Herz klopfen* (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: „Das Zwergenmütchen. S – 100.Berlin, Neues Leben, 1984.)

“Heart is throbbing” (“Seven Swans”. Hat of Little Fellow. p. 93. Translation by H. Rahimov and Sh. Salimova, T., “Chulpon”, 1991).

This phraseological combination has several synonyms, both in German and in Uzbek, with morphological and semantically different shapes.

*j-m das Herz klopfen - sein Herz an j-n verloren haben – j-m zu tief in die Augen gesehen haben;*

While phrases are often used in everyday speech, the following variants are used in fiction, literary discourse, and expressive abilities.

*j-n zum Fressen gern haben- einen Narren an j-m, etwas gefressen haben – einen Affen an j-m, etw. gefressen haben - in j-n verschossen sein – in j-n verknallt sein.*

Or

*j-m die helle Wut packen* (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: Hans Dreizehn S-28. Berlin, Neues Leben, 1984.) – to be very angry. (“The Seven Swans.” Hans 13. P.30. H. Rakhimov and Sh. Salimova, T., Chulpon, 1991)

Or

Deshalb ist er, obgleich seine Haut nach den flaumigen Glanz des Kindes hat. (Jenny Erpenbeck, Heimsuchung, S-95)

That is why being still child, already became a major. (Jenny Erpenbek, Searching for Place, by H. Kuchkarova, p.91).

It is clear that the translator tried to turn away from the text.

The next thing is the incompatibility. At the same time, the phraseological phrase that was given in the original text was lost when translated into Uzbek. This is not uncommon.

For example: “*Der beste Mensch unter der Sohne sein*” (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: das Kröpflein S-62. Berlin, Neues Leben, 1984.) – *how good that you came!* (“Seven Swans.” The Humpback, p.90, H. Rakhimov and Sh. Salimova, T., Chulpon, 1991)

Or “*In Armut geraten* (“das Mädchen ohne Hände” S-149)– there was a poor miller in ancient times. (The Girl Without Hand, p.36)

Or “*Wie vom Schlag gerüen*” (das Zwergenmütchen S-100)- then suddenly his eyes twisted and he fell to the ground and fainted. (“Hat of Little Fellow”, p.95)

Within this compound text, they are no longer equivalent to each other. The translator correctly understood this and translated it into Uzbek context. Again, if the word is used in the proper sense, “to be one” has a literal meaning. It would be better if the translator used a different word synonym for “promise.”

*den er als junger Mann einmal selber erfunden hat, um seine Frau zum Lachen zu bringen.* (Jenny Erpenbeck, Heimsuchung, S-37)

*zum Lachen zu bringen- sich einen Ast lachen- sich die Hucke vollachen.*

In the Uzbek language this phraseology is omitted. Although the translation does not seem to have been omitted, it would still be advisable to open it with synonyms such as laughing and cheering.

There are also cases in the translation that can be dropped by the translator. For example:

„*sich den Kopf zerbrechen*“ (Die Märchen der Brüder Grimm „Kinder und Hausmärchen: „Die Prinzessen im Felsenriff“. S -76. Berlin, Neues Leben, 1984.)

There are other synonyms of this phraseological combination.

*sich den Kopf zerbrechen-sich das Hirn zermarnern*

In Uzbek, this phraseological compound is omitted. It would be appropriate to give this perfect combination in Uzbek “to think”.



If we take into account the genre features of the translated work, the complexities of history, nationalism, art and style, then one can get a clear idea of this type of word art. Given the unique nature of the interplay between two peoples and two languages, two tastes and two material and spiritual lives, two national arts and literature, two epochs and two writers, then this wonderful tool in the hands of mankind is full of it becomes clear.

Even more difficult for the translator to choose words. Because, like the original author, he cannot portray the hero as he pleases, his choice of words depends only on the original and cannot go beyond the limits and boundaries of the original. He has the ability to truly create in his own language, in the language of translation, and to reproduce the original with his own language.

### CONCLUSION

It is very rare that words, phrases, the order of phrases, and the exact place of words are in harmony with each other. For this reason, the syntactic structure of the sentence is not followed closely, and the phrase is broken down into several parts. In translation practice, this has become commonplace. However, as mentioned above, the fragmentation of the sentence does not affect the meaning, and to some extent damages the integrity of the thought, the integrity of the image, and the tone of the tone. Experienced Uzbek translators, taking into account this danger, try to maintain as much syntax as possible.

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