

RELIGIOUS PHRASEOLOGICAL UNITS IN ENGLISH AND UZBEK LANGUAGES: A LINGUACULTURAL ASPECT

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Annotation: *This article explores the linguacultural characteristics of religious phraseological units (RPUs) in English and Uzbek translation texts. The comparative analysis focuses on how cultural and religious conceptualizations embedded in RPUs are conveyed across these two linguistically and culturally distinct languages. Using a corpus of translated religious texts, the paper identifies semantic shifts, culturally motivated transformations, and the role of national worldview in the interpretation of RPUs.*

Keywords: *phrase, phraseology, phraseological units, linguaculturology, religious texts, translation, equivalent.*

INTRODUCTION

It is known that translation is a unique moral, cultural and spiritual wealth and activity of mankind, and this, in turn, goes back to ancient history. Translation has always played an important role in the history of the culture of peoples and in world culture in general. Today, translation activity has acquired an unprecedented scale due to the expansion of international relations.

This allows some foreign authors writing about the role of translation to call our century the “age of translation”. Currently, this interest has increased with renewed vigor, and there is a need to systematize and generalize the results of scientific research in this area.

Naturally, the role of language in translation is high, it continues to fulfill its permanent function in this field as the most important means of human communication. The art of translation is as ancient as written literature. Taking into account the etymological aspect in the translation process leads to its perfect implementation. As Ya.I. Retsker noted, “translation is the act of interpreting the meaning of the text and its subsequent production or equivalent text that conveys the same message in another language” [8].

Phraseological units (PUs) – particularly those with religious roots – are central to understanding the conceptual and cultural frameworks of a language. These units often carry meanings that transcend their literal components, invoking deeply embedded cultural and spiritual values. In the context of translation, especially between typologically and culturally different languages like English and Uzbek, preserving the original conceptual integrity of such units becomes a nuanced task.

Literature review

The field of linguaculturology emphasizes the relationship between language and culture, particularly how cultural meaning is encoded in linguistic structures. Religious phraseological units (RPUs) are a key focus within this field due to their symbolic nature and cultural specificity.

The special role of translation in society is well described in an essay published in 1803 by I. Krasitsky: “Translation... is a valuable and very complex art, which is not in fact a part of labor and intelligence; it should be practiced by those who are capable of being actors themselves, who have benefited more from translating other people’s works than from their own, and who enjoy the service they render to their homeland even higher than fame” [2: 20]. From the point of view of E.A. Nida: “Translation consists in creating in the target language the closest natural equivalent of the message in the source language, firstly, in meaning, and secondly, in style” [3: 19].

According to V.N. Komissarov, “the translation process is a dynamic one, moving from formal interlanguage transformations to the sphere of conceptual interactions. Many people think of translation as a simple task and believe that the translator should only replace the words of the source text with equivalent words of the target text. However, this is not the case, since some expressions do not make sense when translated literally.

Translation is a very complex process that must take into account many factors, such as the genre and style of the original text, the translator’s qualifications, the time allocated for the project, etc. Like any other translation, it must convey the meaning and tone of the original language” [7].

We support the author’s opinion, since the context should have the same denotative and connotative meaning, that is, there should be no differences in semantic content, stylistic meaning, metaphor, and emotional-expressive coloring between the relevant contexts. A translator must know not only the translation, but also the meaning of the word. Because every nation has its own figurative expressions, its own humor, its own history, its own traditions, values, religious beliefs, mentality, national character, its own source of wisdom and culture.

Research methodology

In order to achieve the goal set in this research work and fulfill the set of tasks, based on the problem of the linguacultural aspect of religious phraseological units in English and Uzbek translation texts in contemporary linguistics, a multi-faceted interdisciplinary approach was used to study and describe these units, and the following linguistic and interdisciplinary research methods were used: method of linguistic analysis (describing and analyzing religious phraseological units as the object of teolinguistics), semantic method (implementing semantic description and analysis of religious phraseological units), method of linguacultural analysis (defining, describing and analyzing national and cultural characteristics of religious phraseological units).

Besides, this study utilizes a comparative-analytical method to examine English religious phraseological units and their Uzbek translations. The primary sources include

translated versions of the Qur'an and Biblical interpretations, as well as religious sermons and theological commentary texts in both languages.

Criteria for selection included: lexical items with religious origin or usage; idioms and phraseological units with metaphorical or symbolic religious meaning; units that posed translation challenges or exhibited semantic shift.

Analysis and results

In Abdulla Qodiriy's novel "O'tkan kunlar", we can see that the writer expresses the national-cultural characteristics of the Uzbek people through religious phraseological units. The writer reflected them in his own unique way. Analyzing the translation of this work into English, we will pay attention to how religious phraseological units are expressed in the translation process. In the first chapter of the work, entitled "Otabek Yusufbek hoji o'g'li", the following religious phraseological unit can be found:

Otabek mehmonlarni tanchaga o'tquzib, fotihadan so'ng Hasanalidan so'radi: – Tuzukmisiz, ota?

– Xudoga shukur, – dedi Hasanali, – boyag'idan bir oz yengilladim. Mazmuni is tekkan ekan [5: 2].

Now let's compare this exact passage with its English translation: Atabek seated his guests at the sandal and, after a short prayer, turned to Khasanali: "How are you feeling, Father?"

"Allah be praised", replied Khasanali, "it has eased somewhat. I must have inhaled fumes from the coals" [4: 12].

It is clear from the translation that the translator was able to give the religious phraseological unit a resemblance to the original. For example, when Uzbeks read the novel "O'tkan kunlar", they understand the meaning of the religious phraseological unit "Xudoga shukur", but it is difficult for representatives of other non-related languages to understand it. They also use the word "God". However, as a people who believe in Islam in Central Asia, the Uzbek culture, in particular, its religious culture, is used to translate it into the culture of European peoples, to convey it to the minds of these people. The translator once again hits the main point. He found the necessary expressions to convey the details specific to Islam into English, that is, he used the variant "Allah" instead of the word "God".

The reader who reads this novel translated into English immediately sees the Islamic religion, Central Asian culture, religious culture, and regional color. It should be noted that the translator used these concepts to consciously convey them to the owners of English culture. In this way, the translator managed to preserve the linguistic and cultural character of the work. It is clear from this that the meaning did not deviate from the original and no significant changes occurred in the process of using this option.

Based on the above analysis, it can be said that the translator consciously bases his personal idea, worldview, consciousness and culture in the process of translating a work of art. We can see that the entire work of Abdulla Qodiriy, in particular, the events described in the author's language, have acquired a new, brighter aspect in the translator's language.

Consider the English phraseological unit: “cast the first stone”, derived from John 8:7 [1], which means to criticize or judge someone hypocritically. In Uzbek translations, this is often rendered “avval o‘zingga boq” (“look at yourself first”) or “avval o‘z gunohingni yodga ol” (“first remember your own sin”). While the semantic intent is preserved, the biblical reference is typically omitted due to cultural-religious differences.

Translation has long played an important role in establishing diplomatic relations between countries, cultures, promoting and popularizing the language, culture and values of peoples, and in the development of humanity in general. Even today, due to the expansion of international relations in science, art, business and other areas, there is a need to develop the field of translation studies. In the translation of religious phraseological units, preserving their inherent vitality, imagery and brightness in denotative and connotative semantics requires the translator to have deep knowledge and awareness of the culture, religion and beliefs to which the original source belongs [6].

Conclusion

In conclusion, it can be said that the translation of religious phraseological units from English to Uzbek (and vice versa) reveals deep cultural and conceptual divides that go beyond language structure. Successful translation requires not only linguistic competence but also cultural and religious literacy. Phraseological units must be treated as carriers of cultural memory and worldview – not merely as stylistic ornaments. Future research should further investigate corpus-based approaches and explore pedagogical strategies for teaching RPUs in cross-cultural translation contexts.

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