

UDC (UO‘K, УДК): 81-26

## TRANSLATION TRANSFORMATIONS OF EPITHETS IN UZBEK AND ENGLISH LANGUAGES<sup>14</sup>

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### ABSTRACT

Among the various types of translation, literary translation stands out as both a unique and highly complex process, requiring the translator to preserve not only the semantic content but also the stylistic and linguocultural features of the original. This complexity necessitates the analysis of figurative language—particularly epithets, which serve as key carriers of emotionality, imagery, and cultural specificity—in the source language, and the use of appropriate translation transformations to ensure equivalence in the target language.

The article focuses on the use of translation strategies in rendering epithets from Abdulhamid Cholpon’s novel “Night and Day” into English by Christopher Fort. The main aim is to explore the distinctive characteristics of epithets in literary translation through the following objectives: identifying and classifying epithets in both the source and target texts; analysing the translation techniques employed—including literal translation, modulation, and omission; and examining the impact of cultural and emotional nuances on translation choices. The findings reveal that the translator frequently adopted flexible, context-sensitive strategies rather than strictly literal renderings, in order to preserve the stylistic integrity and semantic richness of the original.

### KEY WORDS

Epithet, translation transformations, linguacultural analysis, adequacy, modulation, substitution, addition, aesthetic value.

**Received:** May 7, 2025

**Accepted:** July 18, 2025

**Available online:** September 3, 2025

<sup>14</sup> **For citation (Iqtibos keltirish uchun, для цитирования):**

Kurbanova Z. Translation Transformations of Epithets in Uzbek and English languages. // Komparativistika (Comparative Studies). – 2025. – Vol.2, № 3(7) – B. 201-211.

## O‘ZBEK VA INGLIZ TILIDA EPITETLARNING TARJIMA TRANSFORMATSIYALARI

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ANNOTATSIYA	KALIT SO‘ZLAR
<p>Tarjimaning turli ko‘rinishlari orasida badiiy tarjima o‘ziga xos va nihoyatda murakkab jarayon sifatida alohida ajralib turadi. U tarjimondan nafaqat asl matnning mazmunini, balki uslubiy va lingvomadaniy xususiyatlarini ham saqlashni talab etadi. Ushbu murakkablik asl tildagi obrazli ifodalarga, ayniqsa hissiyot, tasviriylik va madaniy o‘ziga xoslikning asosiy tashuvchilari hisoblangan epitetlarga alohida e’tibor qaratishni va tarjima tilida muqobillikni ta’minlash uchun tegishli tarjima usullaridan foydalanishni taqozo etadi.</p> <p>Maqolada Abdulhamid Cho‘lponning “Kecha va kunduz” romanidagi epitetlarni Kristofer Fort tomonidan ingliz tiliga o‘girishda qo‘llanilgan tarjima strategiyalari tadqiq etilgan. Asosiy maqsad badiiy tarjimada epitetlarning o‘ziga xos xususiyatlarini quyidagi vazifalar orqali o‘rganishdir: asl va tarjima matnlaridagi epitetlarni aniqlash hamda tasniflash; so‘zma-so‘z tarjima, modulyatsiya va tushirib qoldirish kabi qo‘llanilgan tarjima usullarini tahlil qilish; madaniy va hissiy nozikliklarning tarjima tanlovlariga ta’sirini tekshirish. Tadqiqot natijalari shuni ko‘rsatadiki, tarjimon ko‘pincha asl nusxaning uslubiy yaxlitligi va ma’no boyligini saqlab qolish uchun qat’iy so‘zma-so‘z tarjimadan ko‘ra moslashuvchan, matn mazmuniga mos strategiyalarni qo‘llagan.</p>	<p>Epithet, tarjima transformatsiyalari, linguakulturlogik tahlil, adekvatlik, modulyatsiya, almashtirish, qo‘shish, estetik ma’no.</p>

## ПЕРЕВОДЧЕСКИЕ ТРАНСФОРМАЦИИ ЭПИТЕТОВ В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

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### АННОТАЦИЯ

Среди различных видов перевода художественный перевод выделяется как уникальный и чрезвычайно сложный процесс, требующий от переводчика сохранения не только семантического содержания, но и стилистических и лингвокультурных особенностей оригинала. Эта сложность обуславливает необходимость анализа образной речи, особенно эпитетов, которые являются ключевыми носителями эмоциональности, образности и культурной специфики в исходном языке, а также использования соответствующих переводческих трансформаций для обеспечения эквивалентности в языке перевода.

В статье рассматривается использование Кристофером Фортом переводческих стратегий при переводе эпитетов из романа Абдулхамида Чулпана «Ночь и день» на английский язык. Основная цель - исследование отличительных характеристик эпитетов в художественном переводе путем решения следующих задач: выявление и классификация эпитетов как в исходном, так и в целевом текстах; анализ используемых техник перевода, включая дословный перевод, модуляцию и опущение; изучение влияния культурных и эмоциональных нюансов на выбор переводческих решений. Результаты показывают, что в стремлении сохранить стилистическую целостность и семантическое богатство оригинала переводчик часто прибегал к гибким, контекстно-ориентированным стратегиям, а не к строго дословному переводу.

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### КЛЮЧЕВЫЕ СЛОВА

Эпитет, переводческие трансформации, лингвокультурологический анализ, адекватность, модуляция, замена, добавление, эстетическая ценность.

## INTRODUCTION

Improving the quality of literary translations in Uzbek, as well as translating Uzbek literary works into English, has become a vital responsibility for both linguists and translators. Literary texts, especially poetry or novels, often rely on expressive and imaginative language that transcends literal meanings to convey artistic and emotional depth. High-quality literary translation serves not only to convey the meaning of a text but also to preserve its emotional tone, stylistic features, expressiveness, and phraseological nuances. Translating between culturally diverse languages presents significant challenges, as a lack of cultural awareness may lead to the loss or distortion of the original imagery and intent.

Translation conveys the meaning of the original text without replicating it word for word. To achieve an accurate and faithful translation, the translator must carefully select the most appropriate expressions. It is essential to consider that the target audience comes from a different cultural background than the original readers, which requires the translator to be creative in recreating the same effect or emotional response. Particular challenges often arise when translating elements like dialects, foreign language insertions, wordplay, or poetry. As a result, translators are continually seeking new methods and strategies to address these complex translation issues.

Gulbagira Ayupova states about the impossibility of using a literal translation, as when translating vocabulary, but she considers it is worth understanding the differences in the structure of the two languages, always paying attention to the characteristics of ways of thinking in different ethnic aspects. (Ayupova G., Jambayeva Zh., Balmagambetova Zh., Zharylgapov, Zh., Tilesh K. 2024, 10). Furthermore, the idea of “equivalence” encompasses not only structural correspondence or semantic identity, but also acknowledges the functional and relational components that are historical and dynamic in nature.

Translation transformations refer to significant alterations in the structure of words, phrases, or sentences during translation. In Western translation theory, these

are often called translation shifts. Such transformations fall into three main categories such as grammatical transformations, lexical (semantic) transformations, complex transformations that involve both grammar and vocabulary. Among these translation shifts, particularly lexico-grammatical transformations, are thus essential for achieving a complete and accurate rendering of the source text.

Epithets, which are rich in pragmatic value and play an essential role in enhancing the communicative and aesthetic impact of a work. Due to their attributive function, epithets carry a form of internal predicativity that, when combined with the author's unique creative voice, becomes a powerful means of delivering nuanced, reader-oriented meanings. Therefore, epithets should be regarded as an important focus in the study of literary translation.

The research aims to identify whether translation techniques such as lexico-grammatical, stylistic, syntactic, morphological, or purely semantic transformations were employed in translating epithets from Uzbek into English, emphasizing their crucial role in achieving effective literary translation.

## **MAIN PART**

A number of prominent translation scholars (Barxudarov L. S., 1968, 210-215), (Gak V. G., 1975, 20), (Ivanov V. E., Nesterova N. M., 2024, 117-124), and (Komissarov V.N., 1982, 3-20), have explored the concept of translation transformations in their research papers. In relation to the study of epithets, researchers (Maniyeva N. S., 2007), (Gubanov S. A., 2009) have conducted investigations that may serve as a valuable foundation for future research.

Ivanov V. and Nesterova N. focuses on the study of translation transformations used to convey culturemes—culturally specific elements that often lack direct analogs in other languages and cultures. (Ivanov V. E., Nesterova N. M., 2024, 117-124), These elements reflect unique aspects of a society's life, traditions, and mentality, making their translation a challenging task.

Andreeva E.Y in her paper provides valuable insights into the complexities of translation transformations, emphasizing the need for a deeper understanding of both

objective and subjective elements in the translation process. (Andreeva E. Y., 2022, 24)

In the article titled “Translation Transformation and Equivalency in Translation Studies,” Zokirova N. explores to synthesize existing scholarship in order to shed light on the challenges of achieving equivalency amid cultural and linguistic differences. The translation transformations discussed in her work provide useful tools for analyzing epithets and can be effectively utilized in the present study (Zokirova N., 2024, 216-222)

#### Methods and materials

In the article the following methods are utilized: descriptive analysis, comparative translation analysis, and linguocultural analysis. These methods are chosen to investigate how epithets are translated between the Uzbek and English languages and to identify the types of translation transformations applied in this process.

As to the descriptive analysis, it involves collecting and categorizing epithets from a selected corpus of literary texts of the novel “Night and Day” by Abdulhamid Chulpan and the translation version of the novel by the scholar Christopher Fort in Uzbek and English. (Chulpan A. 2000, 7-45) Epithets will be identified based on their grammatical structure, semantic function, and stylistic role. The goal of this step is to create a clear typology of epithets in both languages, distinguishing between metaphorical, emotional, evaluative, and culturally loaded epithets. This foundational data will inform the subsequent comparative analysis.

In the comparative translation analysis, selected Uzbek literary texts and their English translations (and vice versa) will be analysed to identify how epithets have been rendered in the target language. Each example will be examined to determine the type of translation transformation used, based on established models by scholars such as L.S. Barkhudarov, V.N. Komissarov, and Ya.I. Retsker. The main transformation techniques under consideration include literal translation, modulation, substitution, addition, and omission. This method will help trace

patterns in translation decisions and assess how well the expressive and stylistic features of epithets are preserved.

Linguocultural analysis focuses on the cultural and contextual factors influencing translation choices. Many epithets carry culturally specific meanings that may not have direct equivalents in the target language. This method involves a close reading of culturally loaded epithets and their translations, with attention to how cultural values, symbolism, and national worldviews are reflected or transformed. This analysis will help explain why certain transformations occur and whether the translation maintains the intended emotional and stylistic effect.

#### Analysis and results

When transferring a linguistic from one language to another—especially when the languages use different alphabets—the translator either reproduces the form using the alphabet of the target language or modifies it through specific transformations.

Table 1. Translation techniques used in rendering Uzbek epithets into English

Uzbek Phrase	English Translation	Technique(s)
Horg'inlikning asarlari	Winter fatigue	Modulation
Hovur bosgan oynakning beti	Cloudy like glass under the warm breath	Modulation + Literal
Charaqlagan yulduz	Shining star	Substitution
Sevinch to'lqinlari...	Waves of the joy...	Literal
Chaqmoq tekkan daraxt	Trees left below the thunder	Modulation + Substitution
Keskin ovoz	Words were harsh	Modulation
Yuzlari kulgan	His face is voluntarily smiled	Literal (awkward)

Uzbek Phrase	English Translation	Technique(s)
Qorong‘i qish kunlari...	The misery left over...	Modulation + Addition
To‘rt devor orasi...	The congealed torment...	Modulation + Addition

The findings presented in Table 1. show that the most frequently used method in translating the epithets, is modulation, often combined with other strategies such as literal translation, substitution, and addition. For example, *horg‘inlikning asarlari* → *winter fatigue*. In this example the original means “traces of fatigue,” while the translation interprets it as winter fatigue, shifting the source of fatigue rather than its form. *Hovur bosgan oynakning beti* → *cloudy like glass under the warm breath*. *Hovur bosgan* is more metaphorical, referring to fog or steam; translated cloudy is a modulation. The structure retains some literal elements but adapts for natural English phrasing. Finally, *to‘rt devor orasida yashashdan kelgan chiqqindilar* → *the congealed torment of living inside four walls for months*. The translation adds congealed torment instead of a literal rendering of waste, emphasizing psychological impact rather than physical residue. Also, for months is added.

Only a few epithets were translated literally, and in one case, literal translation resulted in an unnatural expression. For instance, *ko‘nglining chuqur burchaklaridan chiqib kelgan sevinch to‘lqinlari* → *waves of the joy escaping from the deepest corners of her heart*. The translation closely follows the original structure and meaning, preserving both imagery and emotional intensity. However, in the example, *yuzlari kulgan* → *his face is voluntarily smiled*. This is an overly literal translation, preserving the grammatical structure but resulting in unnatural English. It likely should be *he smiled willingly* or *a smile appeared on his face* (requiring modulation).

Substitution was used to simplify metaphorical imagery, while additions helped convey deeper emotional or cultural meanings. As an example, *charaqlagan*



*yulduzday* → *shining star*. Here the simile like a shining star is replaced with a metaphor (shining star), simplifying the original simile structure. Another example, *chaqmoq tekkan daraxtday* → *as trees left below the thunder*. In this example the original says like a tree struck by lightning, while the translation uses trees under thunder, which is a softer and more generalized version.

Regarding linguocultural observations it is outlined that, literal translations dominate, but they often underrepresent deeper cultural meanings. Modulation and substitution are used sparingly but could be expanded to better reflect cultural context. Cultural terms like *do‘ppi*, *sofi*, or phrases like *qishloqi mehmon* carry rich connotations that are not always conveyed in English without additional context. For example, *oq do‘ppisini* → *white skullcap*, the *do‘ppi* (skullcap) is a traditional Uzbek headwear symbolizing national identity, modesty, and sometimes religious affiliation. In the translation, the term *skullcap* is a general English term that may not fully convey the cultural significance of the *do‘ppi*. In the example: *uzun yengi* → *long sleeve*. In Uzbek traditional clothing, long sleeves can symbolize modesty, particularly for women, and are associated with rural or conservative dress codes. This epithet “*long sleeve*” is accurate but culturally neutral in English and with literal translation the cultural associations of traditional attire may not be obvious to an English-speaking reader. In the next example, the epithet *qishloqi mehmon* → *guest from the village* carries the meaning of implications of innocence, simplicity, or humility. In translation: *guest from the village* is accurate but doesn’t capture the emotional warmth or cultural connotation.

## CONCLUSION

Overall, translation transformations, also known as shifts, involve structural changes at the grammatical, lexical, or combined levels to ensure accurate translation. Epithets, with their strong pragmatic and aesthetic value, serve as key stylistic tools that convey nuanced meaning and reflect the author’s voice. As such, they deserve special attention in literary translation studies.

The data shows that in order to preserve stylistic and semantic nuances, the translator often prefers adaptive techniques over direct translation. Modulation is the most commonly used technique in translating Uzbek epithets, often combined with literal translation, substitution, and addition to create more natural English expressions. However, literal translations can sound awkward and may miss cultural depth.

The linguocultural analysis suggests that culturally loaded elements in Uzbek literature require either adaptation or explanation to fully communicate their significance in English translation. Terms like “*do‘ppi*” or “*qishloqi mehmon*” lose meaning without context. Thus, more adaptive methods are needed to preserve both emotional and cultural nuances in literary translation.

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