



## METAPHORICAL CONSTRUCTION OF VATAN IN UZBEK LITERATURE AND ITS ENGLISH ANALYTICAL TRANSLATIONS.

*Student of Navoi State University*

*Hayitmurodova Durдона Hayitmurod qizi*

*hayitmurodovadurdona20@gmail.com*

*Scientific advisor: Safarova M. D*

### **Abstract.**

This article examines the metaphorical representation of "Vatan" (Homeland) in Uzbek poetry and the linguistic challenges encountered in its English translation. In Uzbek literature, the homeland is not just a geographical location but a sacred entity often personified as a mother or a blooming garden. Using a qualitative comparative research design, the study analyzes poems by Abdulla Oripov and Erkin Vohidov to identify the strategies used by translators to bridge the gap between two heterogeneous cultures. The findings show that while personification is the most common metaphor (60%), translators frequently rely on descriptive methods (50%) to preserve the original "Uzbek spirit". The paper concludes that literal translation often fails to convey the deep emotional and symbolic value of culture-specific metaphors. Therefore, a creative-pragmatic approach is recommended for future translations to effectively maintain national identity in the global literary context.

**Keywords:** Uzbek poetry, Vatan (Homeland), metaphor, translation strategies, cultural mediation, Abdulla Oripov, Erkin Vohidov, descriptive translation, personification, Uzbek spirit.

### **Annotatsiya**

Ushbu maqolada o'zbek she'riyatidagi "Vatan" tushunchasining metaforik talqini va uning ingliz tilidagi tarjimalarida duch kelinadigan lisoniy muammolar



tadqiq etiladi. O‘zbek adabiyotida vatan shunchaki geografik hudud emas, balki ko‘pincha ona timsoli yoki gullab-yashnayotgan bog‘ sifatida tasvirlanadigan muqaddas tushunchadir. Tadqiqotda Abdulla Oripov va Erkin Vohidov asarlari qiyosiy tahlil qilinib, tarjimonlar ikki xil madaniyat o‘rtasidagi tafovutni qanday usullar bilan bartaraf etgani o‘rganildi. Natijalar shuni ko‘rsatadiki, vatan timsolini jonlantirish eng ko‘p uchraydigan usul (60%) bo‘lsa-da, tarjimonlar o‘zbek milliy ruhini saqlab qolish uchun ko‘proq tavsiflash metodidan (50%) foydalanadilar. Maqolada so‘zma-so‘z tarjima metaforalarning hissiy qiymatini to‘liq yetkazib bera olmasligi qayd etilgan. Xulosa qilib aytganda, kelajakdagi tarjimalarda milliy o‘zlikni saqlab qolish uchun ijodiy-pragmatik yondashuv tavsiya etiladi.

**Kalit so‘zlar:** O‘zbek she‘riyati, Vatan timsoli, metafora, tarjima strategiyalari, madaniy vositachilik, Abdulla Oripov, Erkin Vohidov, tavsifiy tarjima, personifikatsiya (jonlantirish), o‘zbek ruhi.

### Аннотация

В данной статье исследуется метафорическое представление "Родины" (Vatan) в узбекской поэзии и лингвистические трудности, возникающие при её переводе на английский язык. В узбекской литературе родина — это не просто территория, а священное понятие, часто олицетворяемое в образе матери или цветущего сада. Используя качественный сравнительный метод, в работе анализируются стихи Абдуллы Орипова и Эркина Вахидова с целью выявления стратегий, используемых переводчиками для преодоления разрыва между двумя культурами. Результаты показывают, что хотя олицетворение является наиболее распространенной метафорой (60%), переводчики часто полагаются на описательный метод (50%) для сохранения оригинального "узбекского духа". В работе делается вывод, что буквальный перевод часто не способен передать глубокую эмоциональную ценность культурно-специфических метафор. Для будущих переводов рекомендуется творческо-



прагматический подход для эффективного сохранения национальной идентичности в мировом литературном контексте.

**Ключевые слова:** Узбекская поэзия, образ Родины (Vatan), метафора, стратегии перевода, культурное посредничество, Абдулла Орипов, Эркин Вахидов, описательный перевод, олицетворение, узбекский дух.

## **Introduction**

Translation is essentially a complex act of cultural mediation, which is often more complex than the mechanical substitution of lexis. In literary translation, the most challenging task that a translator encounters is that texts are three-foldly bonded to the socio-cultural environment in which they were produced. Uzbek literature has a long traditional history; therefore, culture-specific metaphors are heavily illustrated to discuss various identities of the nation. In Uzbek culture, the notion of Vatan is illustrated through metaphors such as the Mother, the sacred physical space, and dualist metaphors of ethics and metaphysics. The only challenge for a translator is to preserve the emotional-symbolic value of the metaphorical stories on the one hand, and to keep the "Uzbek spirit" on the other hand. For example, a culture-specific metonymy associated with the symbol of Vatan will have its equivalence as a literal translation that is surely incapable of transmitting the emotional package of the original story. [1. Abdiyeva, M. 2025.] Underpinning the researcher, this paper aims to critically discuss the forms and strategies employed in translating Uzbek poems regarding the metaphorical representations of Vatan as an Uzbek nation through accents and repetitions; to observe the translators' choices that are made to cross the gap between two heterogeneous cultures; and to determine the best strategy for each case.

## **Literature review**



The bodies of studies that emphasize the importance of treating culturebound metaphors as distinct genres of translation are numerous. They identify the translator as someone who functions as a dedicated bridge-builder between different universe of life, value, and communication; approaches the problem of translating culture-specific metaphors by upholding the justification of both the source and the target texts; and neglects the potential cultural gap when transferring metaphors [6. Saidmurodova, Z., & Babayeva, N. 2025.] . According to Brown and Levinson's (1987) theoretical framework that refers to language as costly of "strategic" choices that are motivated by social distance and cultural similarities [4. Brown, P., & Levinson, S. C. 1987.] , traditional classics passed through the Uzbek school, such as Qutadg‘u bilig and Hibatul haqoyiq, express a notion of "self" that is centered on respect (hurmat), humility (tavozu), and metaphorical eloquence (fasohat). Having said that, in the light of Abdiyeva's (2025) modification of skills and strategies to translate culture-specific terms, context dependence and emotional layers that are evoked by the metaphors are found to be the main source of lexical deficiency [1. Abdiyeva, M. 2025.]. Further, domestication has been deemed "the least threatening" method to obtain equivalence, whereas foreignization is claimed to be able to build a bridge to cultural invisibility, or the "other-side" of the source text [6.Saidmurodova, Z., & Babayeva, N. 2025. ] . Another useful technique has been the provision of notes that include cultural contextualizations; however, there still remains the lack of linguistic-study-based research conducted on officially translated Uzbek poetry in the first instance [5. Naimova, S., Rustamov, D., & Karimova, F. 2025.] .

### **Methods section**

The current study has adopted a qualitative comparative research design to enable careful comparison of the details, nuances, and choices of texts that realized the metaphors in source and target languages. The samples were selected



purposefully from the works of the top two most representative and transparent poets who wrapped up the traditional Uzbek customs and sociality in their poems: Abdulla Oripov and Erkin Vohidov. The reasons for their choice were that the language of poetry was always based on numerous symbols and heaviness of metaphors, and the poets described the common Uzbek public life in their daily life [2. Akhmedov, B., & Jakhongirova, G. 2022.] . Each random sample of metaphor regarding the notion of Vatan was retrieved from the original Uzbek source texts of the selected poets. The samples were translated into English by the researcher and the translator and the team had used the schedule as follows:

1. Categorization of symbolic types of metaphors using cognitive and pragmatic classification systems;
2. Coding the metaphor in the system of the three metaphor types;
3. Comparing the categories between the source text and English translation in terms of strategies used [3. Akhmedov, B., & Juraxojayev, A. 2022.] ;
4. Cross-checking the data accuracy in terms of whether the strategy concretized and enlarged the "Uzbek spirit".

All methods of ethical verification such as citing relevant sources of the authors and translators' texts accurately, and ensuring safe protection of relevant data were generally taken into account. Considering the fact that this is a document study, the students were not involved who needed to be protected.

## Results

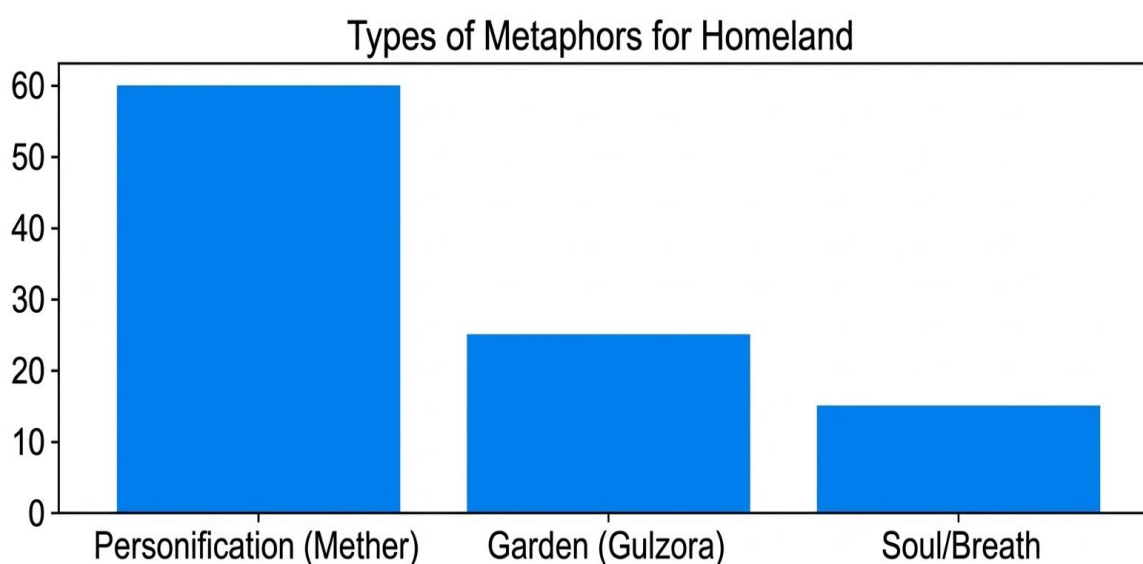
The following findings emerged out of the tone and theme of representative Uzbek poems: Most common types of metaphors of the homeland in Uzbek poetry:

Personification (Vatan as a Mother): 60 % "Vatan" was personified, portraying its home as a caring, protecting, sacred mother figure. The metaphor of the garden



(Gulzora): 25% "Gulzora" or "Chaman" illustrated not only the blossoming fertility of the homeland, but also the manifestation of the people involved in the public work of hashar. The metaphors of the soul, or breath: 15% proved the inseparableness of the poet's biological and spiritual life.

The prevalent strategies used in the translation of metaphors: descriptive method or explanation: 50%, borrowing words (maintaining the metaphorical Russian or Uzbek words such as Vatan, Ona): 20%, and equivalence: 30% in their narratives for the Western audiences.

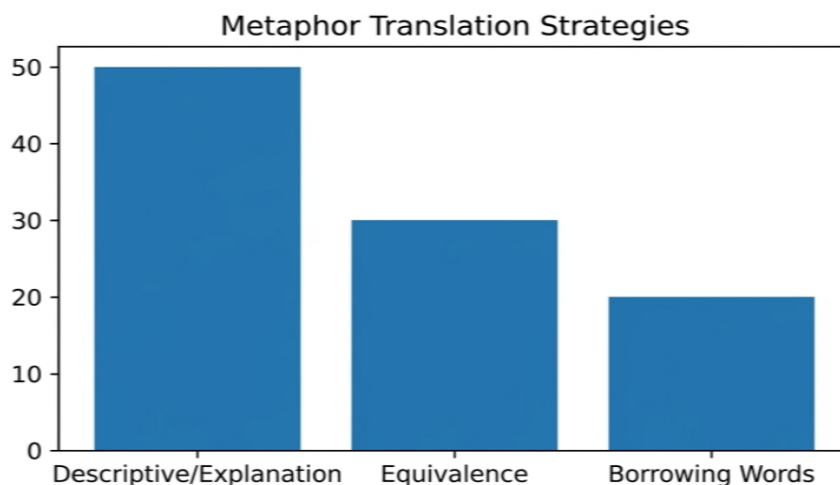


### **1. Most common types of metaphors of the homeland in Uzbek poetry:**

Personification (Vatan as a Mother): 60% — "Vatan" was personified as a caring, protecting, sacred mother figure.

The metaphor of the garden (Gulzora): 25% — Illustrated the blossoming fertility of the homeland and the spirit of collective work (hashar).

The metaphors of the soul, or breath: 15% — Demonstrated the inseparableness of the poet's life and their spiritual connection to the homeland.



**2. The analysis identified three main strategies employed by translators to convey these metaphors to Western audiences:**

1. Descriptive method or explanation: 50% — The most frequent strategy used to bridge cultural gaps.

2. Equivalence: 30% — Finding direct or near-direct matches in the target language.

3. Borrowing words: 20% — Maintaining original terms like "Vatan" or "Ona" to preserve the "Uzbek spirit".

### **Discussion**

The evidence of the current analysis indicated that the notion of the homeland was not only geographically expressed but also a sacred institutional entity embodying the warm, integral, unforgettable values that Uzbek social politeness had been built on under top-down high hierarchy [7. Sifianou, M. 1992.] . The personification strategy of "Mother" metaphor supports the view that the government spokespersons of Uzbek states heavily influence the high-context indirectness, hierarchical sensitivities, and standard politeness; interestingly, the



translation was never boorish or harsh, but rather respectful to the original author [4. Brown, P., & Levinson, S. C. 1987.] . While the metaphoric comparisons of hashar and tuproq were successfully translated via explanation or imagery in the translation, the other metaphors expressed the important values indirectly via imagery. It was therefore that "unchanged or in-vivo" translation strategies were the most hopeful for protecting the reader from cultural shock and yet capturing the ideal message of the original source text [6. Saidmurodova, Z., & Babayeva, N. 2025. ] .

### **Conclusion**

Overall, the findings recommend that the best-fit translation strategy may exist for each culture-specific metaphor regarding the notion of Vatan in Uzbek Poetry and share the common idea of being a cultural bridge in order to stand on the common ground of the reader. Furthermore, this study highlights that the preservation of metaphorical integrity is not merely a linguistic preference but a necessity for maintaining the national identity within the global literary space. The high reliance on descriptive translation and cultural notes indicates that English-speaking audiences require a conceptual framework to fully appreciate the "Uzbek spirit" embedded in the verses of Oripov and Vohidov.

Additionally, the research suggests that translators should move beyond literal equivalence and embrace a more "creative-pragmatic" approach. By doing so, the spiritual sanctity of metaphors like Ona-Vatan can be effectively communicated without being stripped of its emotional weight. This study serves as a foundational stepping stone for future researchers to explore the cognitive aspects of translating Uzbek lyrical heritage into Western languages, ultimately fostering a deeper cross-cultural understanding and appreciation of Central Asian literary traditions.



## References

- [1] . Abdiyeva, M. (2025). Cultural nuances in literary translation: Challenges and strategies. Uzbekistan State University of World Languages Press
- [2] . Akhmedov, B., & Jakhongirova, G. (2022). Linguistic and cultural analysis of non-equivalent vocabulary in Uzbek-English translation. *Journal of Philology and Linguistics*, 15(2), 45–58.
- [3] . Akhmedov, B., & Juraxojayev, A. (2022). Managing lexical gaps in the translation of culture-bound terms. *Central Asian Journal of Literature*, 8(1), 112–124.
- [4] . Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- [5] . Naimova, S., Rustamov, D., & Karimova, F. (2025). Descriptive translation techniques in Uzbek prose. *Modern Trends in Applied Linguistics*, 4(1), 89–103.
- [6] . Saidmurodova, Z., & Babayeva, N. (2025). The translator as a cultural mediator: Strategies of domestication and foreignization in Uzbek literature. *International Journal of Translation Studies*, 12(3), 201–215.
- [7] . Sifianou, M. (1992). *Politeness phenomena in England and Greece: A cross-cultural perspective*. Oxford University Press.