HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

STRATEGIES FOR TRANSLATING PHRASEOLOGICAL UNITS IN FILM SUBTITLING

Fakhriddin Bakiev
Senior lecturer of the Department of Translation Theory and Practice
Samarkand State Institute of Foreign Languages
bakiyev-fj@samdchti.uz
https://orcid.org/0009-0008-4061-7263
Uzbekistan, Samarkand.
Gulnur Smagulova
Associate Professor
Head of the Department of Translation Theory and Practice
Karaganda National Research University
smagulova_gulya@mail.ru
https://orcid.org/0000-0002-3343-2518
Kazakhstan, Karaganda.

Abstract. Phraseological units constitute one of the most culturally sensitive components of audiovisual discourse, posing significant challenges for subtitle translators due to their figurative meanings, culture-specific connotations, and pragmatic functions. This study investigates the translation strategies employed in rendering Uzbek phraseological units into English subtitles in the feature film Vatan. The research aims to identify the dominant translation strategies and evaluate their effectiveness in preserving semantic meaning, pragmatic force, and cultural values within the spatial and temporal constraints of subtitling. The analysis is based on a corpus of phraseological units extracted from the film and their corresponding English subtitles. Employing a qualitative descriptive approach supported by comparative and contextual analysis, the study examines the translation of idiomatic expressions, religious formulas, ritual expressions, and culturally marked phraseological units. The analytical framework draws upon Baker's taxonomy of idiom translation strategies alongside theoretical perspectives on audiovisual translation proposed by Díaz Cintas and Remael. The findings reveal that translators employ a combination of idiomatic equivalence, paraphrase, literal translation, cultural substitution, reduction, and omission to achieve communicative effectiveness. While idiomatic equivalence and paraphrase successfully preserve the communicative intention of many expressions, culture-specific phraseological units frequently undergo reduction or omission because of subtitle constraints, resulting in partial loss of cultural and religious meanings. Nevertheless, the selected translation strategies generally ensure comprehensibility and maintain the pragmatic function of the source dialogue for international audiences. The study contributes to audiovisual translation research by demonstrating how linguistic, cultural, and technical factors interact in the translation of phraseological units and provides practical insights for translators working with culturally rich audiovisual materials.

Keywords: phraseological units; audiovisual translation; film subtitling; translation strategies; English subtitles; Uzbek film Vatan (Homeland); idiomatic expressions; cultural substitution; phraseological translation.

Introduction. The rapid growth of audiovisual translation has significantly increased scholarly interest in film subtitling as a form of intercultural communication. Unlike literary translation, subtitling requires translators to convey meaning within strict spatial and temporal constraints while

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

preserving the linguistic, cultural, and pragmatic characteristics of the source text. These limitations become particularly challenging when translating phraseological units, whose meanings often extend beyond the literal interpretation of their lexical components and reflect the cultural identity, historical experience, and collective worldview of a speech community.

Phraseological units constitute an essential component of every language because they embody figurative meaning, emotional colouring, and national-cultural specificity. In films, they perform various communicative functions, including expressing emotions, characterising speakers, creating humour, strengthening interpersonal relationships, and conveying culturally embedded concepts. Consequently, the successful translation of phraseological units requires not only linguistic competence but also phraseological, pragmatic, and intercultural competence. A literal rendering frequently fails to reproduce the intended communicative effect, whereas excessive adaptation may result in the loss of important cultural meanings.

The translation of phraseological units has long attracted the attention of translation scholars. Baker (2018) identifies several strategies for translating idiomatic expressions, including the use of an idiom of similar meaning and form, an idiom of similar meaning but dissimilar form, paraphrase, and omission. Similarly, Newmark (1988) emphasises that culture-bound expressions often require communicative rather than literal translation in order to achieve equivalent effects in the target language. Within audiovisual translation studies, Gottlieb (1992) and Díaz Cintas and Remael (2021) argue that subtitle translators must constantly balance semantic accuracy with readability and technical restrictions, frequently employing reduction, condensation, and reformulation to fit subtitle conventions.

Although numerous studies have investigated the translation of idioms and phraseological units in literary works and audiovisual media, relatively little attention has been paid to Uzbek phraseological units in English film subtitles. Existing research has primarily focused on lexical equivalence, culture-specific items, or general subtitle strategies, while the translation of Uzbek phraseological expressions has remained largely unexplored. This gap is particularly evident in studies devoted to Uzbek feature films, where phraseological units constitute an important element of characterisation and national cultural representation. Since Uzbek phraseological expressions are deeply rooted in local traditions, religious beliefs, social customs, and collective memory, they present distinctive challenges for translators working into English.

The feature film Vatan provides a valuable corpus for investigating these issues. The film contains a wide range of phraseological units associated with family relationships, traditional wedding ceremonies, religious discourse, patriotism, emotions, and everyday communication. Many of these expressions possess no direct equivalents in English and therefore require translators to employ different translation strategies to preserve their semantic content and communicative function. Examining how these expressions are rendered in English subtitles contributes to a better understanding of the interaction between language, culture, and subtitle translation.

Against this background, the present study investigates the strategies used in translating phraseological units in the English subtitles of Vatan. The research analyses the translation solutions adopted for culturally marked phraseological expressions and evaluates the extent to which their semantic meaning, pragmatic force, and cultural connotations are preserved in the target language. Particular attention is paid to the use of idiomatic equivalence, paraphrase, literal translation, cultural substitution, reduction, and omission within the constraints of audiovisual translation.

The findings are expected to contribute to the growing body of research on audiovisual translation by providing empirical evidence from an underrepresented language pair—Uzbek and English. Furthermore, the study offers practical implications for subtitle translators by demonstrating

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

how different translation strategies influence the transmission of phraseological meaning and cultural identity in multilingual audiovisual communication.

Literature review. Phraseological units have long been recognized as one of the most challenging linguistic phenomena in translation studies due to their idiomaticity, semantic opacity, and cultural specificity. Unlike free word combinations, phraseological units convey meanings that cannot be fully interpreted through the literal meanings of their individual components. Consequently, successful translation requires not only lexical and grammatical equivalence but also the preservation of pragmatic, stylistic, and cultural meanings.

One of the most influential contributions to the translation of phraseological units is Baker's (2018) taxonomy of idiom translation strategies. Baker distinguishes four principal approaches: using an idiom of similar meaning and form, using an idiom of similar meaning but different form, translation by paraphrase, and translation by omission. According to Baker, paraphrase is the most frequently employed strategy when no suitable idiomatic equivalent exists in the target language. This approach enables translators to preserve the propositional meaning of an expression, although it often results in the loss of figurative imagery and stylistic effect. Omission, by contrast, is generally applied when the idiomatic meaning cannot be conveyed adequately within linguistic or contextual constraints.

Newmark (1988) emphasizes that phraseological expressions should be translated according to their communicative function rather than their lexical composition. He argues that translators must identify the cultural significance of an expression before selecting an appropriate translation strategy. For culture-bound phraseological units, communicative translation often proves more effective than semantic translation because it enables the target audience to receive a similar pragmatic effect. Likewise, Nida (1964) proposes the principle of dynamic equivalence, according to which translation should reproduce the same response in target-language readers rather than merely transferring lexical meaning. This principle is particularly relevant to audiovisual translation, where viewers process subtitles within a very limited time.

Audiovisual translation introduces additional constraints that distinguish subtitle translation from other forms of translation. Gottlieb (1992) describes subtitling as a process of intersemiotic and diasemiotic translation in which spoken discourse is transformed into written text while remaining synchronized with visual images and sound. Since subtitles are restricted by reading speed, screen space, and display time, translators frequently employ condensation, reduction, simplification, and omission. Díaz Cintas and Remael (2021) similarly argue that subtitle translation requires balancing linguistic accuracy with technical limitations and audience readability. Rather than reproducing every element of the source dialogue, subtitle translators prioritize communicative efficiency and narrative coherence.

The translation of culture-specific expressions has also received considerable scholarly attention. Pedersen (2011) classifies several strategies for rendering culture-bound elements in audiovisual translation, including retention, specification, direct translation, generalization, substitution, omission, and official equivalents. These strategies are particularly relevant when translating phraseological units rooted in national traditions, religious practices, or historical experience. Expressions associated with weddings, family relationships, blessings, or religious rituals frequently require cultural adaptation because direct lexical equivalence rarely exists across languages.

From a cognitive perspective, phraseological units are not merely fixed linguistic expressions but also reflections of conceptual knowledge shared within a speech community. Lakoff and Johnson (1980) demonstrate that many idioms originate from conceptual metaphors through which people understand abstract experiences. Kövecses (2010) further argues that while certain conceptual metaphors may be universal, their linguistic realization is strongly influenced by cultural experience.

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

Consequently, translating phraseological units involves reconstructing conceptual meaning rather than replacing isolated lexical items. This perspective is particularly valuable for analysing subtitle translation, where translators must preserve both figurative meaning and communicicative effect under severe technical restrictions.

Despite the substantial body of research on phraseological translation and audiovisual translation, relatively few studies have examined the English subtitling of Uzbek phraseological units. Existing research on Uzbek audiovisual translation has largely focused on lexical problems, culture-specific items, or general subtitle quality, while phraseological expressions have received limited systematic attention. Moreover, wedding formulas, religious blessings, and everyday idiomatic expressions, which constitute an important part of Uzbek linguistic and cultural identity, remain underrepresented in international scholarship.

The present study addresses this gap by analysing the English subtitles of the Uzbek feature film Vatan. Drawing on Baker's model of idiom translation strategies and theoretical principles proposed by Newmark, Gottlieb, Díaz Cintas and Remael, and Pedersen, the study investigates how phraseological units are translated under subtitle constraints. Particular attention is paid to the interaction between semantic equivalence, pragmatic function, cultural representation, and subtitle economy. By examining authentic subtitle data from an Uzbek film, this research seeks to contribute to a deeper understanding of phraseological translation in audiovisual contexts and to expand current knowledge of intercultural communication between Uzbek and English.

Results and discussion. In this study, the Uzbek original subtitles and their English translations from the film Vatan (2006, directed by Z. Musakov) were examined. A corpus-based analysis of the source text identified the following phraseological units:

Table 1. Phraseological units in film Vatan (2006)

№	Phraseological Unit (Uzbek)	Meaning in English
1	Asabiylashib ketmoq	To become upset or agitated
2	Beti qurimoq: Beting qursin!	A strong expression of anger or condemnation
3	Bir og‘iz gapi bo‘lmoq: Bir og‘iz gapim bor	I have something important to tell you
4	Bitta-yu bitta	One and only; unique
5	Bo‘lar ish bo‘ldi!	What's done cannot be undone
6	Borar joyimiz o‘sha yer	We all end up in the same place eventually
7	Boshi osmonga yetmoq	To be extremely happy; to be overjoyed
8	Bosti-bosti qilmoq	To cover up or hush up a matter
9	Esingni yedingmi?	Have you lost your mind?
10	Gap tegmaydimi?	Won't you get into trouble?
11	Gap tegmoq	To become the target of criticism or blame
12	Gap tegmoq	To receive criticism or reproach
13	Gunohi azim	A grave sin
14	Hayvonga aylantirmoq	To reduce someone to a beast-like state
15	Ishtahasi bo‘g‘ilmoq	To lose one's appetite
16	Jo‘jani kuzda sanamoq: Jo‘jani kuzda sanaymiz!	Don't count your chickens before they hatch
17	Jonga tegmoq	To become unbearable or annoying

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

18	Joyi jannatda bo‘lsin	May his/her soul rest in Paradise
19	Kallasini chopmoq	To behead; to kill
20	Kallasini olmoq	To take someone's life
21	Kalta oyog‘iga taxta bog‘lamoq	To artificially hide one's shortcomings
22	Ko‘z o‘ngida	Before one's eyes
23	Mazasi qochmoq	To feel unwell; to lose one's strength
24	Mazasi qochmoq	To become ill; to feel unwell
25	Nikoh o‘qitmoq	To conduct an Islamic marriage ceremony
26	Non sindirmoq	To perform a traditional marriage ritual
27	O‘lgudek qo‘rqoq bo‘lmoq	Extremely cowardly
28	Omading kelibdi	Luck is on your side
29	Ona tuprog‘ini o‘pmoq	To return to one's homeland with deep longing
30	O‘zingni ushla	Control your emotions
31	O‘zini yengmoq	To overcome oneself; to master one's desires
32	Qiynab yubormoq	To cause great emotional or physical distress
33	Qo‘lga tushmoq	To be captured
34	Qon to‘kmoq	To shed blood; to fight in war
35	Qo‘shganlarni qo‘sha qaritsin!	May the couple live together in harmony
36	Qulog‘i og‘ir	Hard of hearing
37	Qulog‘i og‘ir bo‘lmoq	To be hard of hearing
38	Quloq solmoq	To listen carefully
39	Shalpangquloq	A humorous nickname for someone with large ears
40	Sog‘liq bersin	May God grant good health
41	Suvga tushgan mushukdek	To look embarrassed, miserable, or helpless
42	Tilim bormaydi	I cannot bring myself to say it
43	Tribunalga ketmoq	To be brought before a military court
44	Urug‘-aymog‘i bilan yo‘q qilmoq	To wipe out an entire family or lineage
45	Uvali-juvali bo‘lmoq: Uvali-juvali bo‘lishsin!	May they be blessed with many children
46	Va'da bermoq	To make a promise
47	Xalq dushmani	Enemy of the people
48	Xudo urmoq: Xudo urganmi?	Is there something seriously wrong with you?
49	Xudoga shukur demoq: Xudoga shukur!	Thanks be to God; thank God
50	Xudoga topshirmoq	To entrust someone to God's protection
51	Yuzi chidamoq	To have the nerve to do something
52	Yuzingda o‘lim muhri bor	You look as if death is near

The identified phraseological units can be classified into the following semantic groups:

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

Table 2. Semantic Groups of phraseological units in film Vatan (2006)

Semantic Group	Number of PUs
Human emotions and feelings	12
Human characteristics and behaviour	8
Communication and speech	5
Family and social relations	6
Life, death and war	9
Religion and spirituality	5
Success, failure and fate	7
Health and physical condition	5
Total	**57–60 core units**

It should be noted that some phraseological units may belong to more than one semantic category. For example, Xudoga shukur ("Thank God") conveys both a religious meaning and an emotional state of gratitude, while mazasi qochmoq ("to feel unwell") relates to both physical health and emotional condition. However, for the purposes of this study, each phraseological unit is assigned to a single semantic group according to its primary semantic function in the context of the film.

The following section examines how these phraseological units have been translated into English subtitles, with particular attention to the translation strategies employed and the extent to which their semantic meaning, pragmatic function, and cultural connotations have been preserved:

Example 1

Source text (Uzbek):

- Aytuvdimaaa, yana mazangiz qochdimi?
- Esing joyidami? Ona tuprog‘imni o‘pmoqchiman, bolam!
- Beton-ku, dada [Vatan, 09:57].

English subtitle:

- Are you all right?
- Are you nuts? I want to kiss my native soil!
- It is concrete, Dad.

This dialogue contains two phraseological expressions and one culturally marked metaphorical expression. The first phraseological unit, "mazasi qochmoq," literally means "to lose one's well-being," but idiomatically refers to a sudden deterioration in a person's physical condition. The English subtitle "Are you all right?" does not preserve the idiomatic form; instead, it conveys the intended communicative meaning through a natural conversational expression. This represents translation by paraphrase, as described by Baker (2018). Although the figurative structure is lost, the pragmatic function of expressing concern for the speaker's health is successfully maintained.

The second expression, "Esing joyidami?", is an Uzbek idiom used to question someone's sanity or rational judgment. The translator renders it as "Are you nuts?", which is an English idiomatic equivalent carrying nearly the same pragmatic force and emotional intensity. This is an example of idiom-to-idiom translation (equivalent idiom), where both languages employ conventional figurative expressions with comparable meanings and communicative effects.

The culturally significant expression "Ona tuprog‘imni o‘pmoqchiman" literally means "I want to kiss the soil of my motherland." In Uzbek culture, kissing one's native soil symbolizes profound patriotism, homesickness, and spiritual attachment to one's homeland. The subtitle "I want to kiss my

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

native soil" closely follows the original wording, preserving both the metaphor and its emotional significance. This reflects a strategy of literal translation, since the metaphor remains comprehensible to English-speaking audiences without requiring cultural adaptation. The subsequent humorous response, "Beton-ku, dada" ("It's concrete, Dad"), reinforces the contrast between the father's symbolic perception of the homeland and the son's literal interpretation. The translator successfully preserves this humorous effect by rendering it as "Concrete, Dad."

Overall, the excerpt demonstrates the translator's flexible application of different strategies according to the characteristics of each expression: paraphrase for mazasi qochmoq, idiomatic equivalence for Esing joyidami?, and literal translation for Ona tuprog‘imni o‘pmoqchiman. This combination enables the subtitles to preserve semantic meaning, pragmatic impact, and emotional resonance while remaining concise enough to satisfy the technical constraints of audiovisual translation.

Example 2

Source text (Uzbek):

- Bismillahir rahmonir rahim. Xo‘sh, qo‘shganlarni qo‘sha qaritsin! Ilohim, baxtli bo‘lishsin! Uvali-juvali bo‘lishsin [Vatan, 19:34]!

English subtitle:

- Peace and harmony as they say!

This excerpt contains several culture-specific phraseological and religious expressions traditionally uttered during an Uzbek wedding ceremony. The opening formula, "Bismillahir rahmonir rahim", invokes God's name and marks the beginning of a blessing, while "Qo‘shganlarni qo‘sha qaritsin" is a conventional wedding blessing wishing the newly married couple a long and harmonious life together. The subsequent expressions, "Baxtli bo‘lishsin" ("May they be happy"), "Uvali-juvali bo‘lishsin" ("May they be blessed with many children") are integral components of the traditional marriage ritual and carry strong religious and cultural significance.

Instead of translating each expression individually, the subtitle condenses the entire blessing into the brief phrase "Peace and harmony as they say." This rendering illustrates a combination of reduction and omission, two common strategies in audiovisual translation used to accommodate subtitle space and timing constraints. The translator preserves only the central communicative intention—wishing the couple a peaceful and harmonious life—while omitting the explicit religious references and culturally specific blessings related to fertility and divine invocation.

From a semantic perspective, the translation conveys the general idea of a wedding blessing but inevitably results in semantic loss. The culturally embedded meanings associated with Islamic tradition and Uzbek family values are significantly weakened. In particular, the omission of "Uvali-juvali bo‘lishsin" removes the culturally important wish for descendants, which occupies a central place in Uzbek wedding discourse. Likewise, the exclusion of "Bismillahir rahmonir rahim" eliminates the religious dimension of the original utterance.

Therefore, this example demonstrates how subtitle translators often prioritize brevity and readability over cultural completeness. Although the subtitle remains functionally acceptable for international viewers, it only partially reproduces the linguistic, religious, and cultural richness of the source text. The example illustrates the inevitable trade-off between technical constraints and cultural preservation in film subtitling, where the communicative purpose is maintained at the expense of culturally marked phraseological content.

Example 3

Source text (Uzbek):

- Uka, uka, sizda bir og‘iz gapim bor edi. Bu yoqqa yuring, iltimos [Vatan, 20:48].

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

English subtitle:

- Chief, I want a word with you.

The phraseological expression "bir ogʻiz gapim bor" is a conventional Uzbek discourse formula used to introduce a private or important conversation. Although its literal meaning is "I have one word to say," the expression pragmatically functions as a polite request for a brief private discussion rather than indicating the actual number of words to be spoken.

In the English subtitle, the translator renders this expression as "I want a word with you," which is a well-established English idiom carrying the same communicative function. Rather than translating the expression literally, the translator selects a natural target-language equivalent that preserves the pragmatic intention of requesting a private conversation. This represents translation by using an idiom of similar meaning but dissimilar form (Baker, 2018). Although the lexical structures differ, both expressions are conventional phraseological units in their respective languages and perform an identical discourse function.

The translator also replaces the vocative "uka" ("younger brother"), which in Uzbek frequently serves as a polite form of address toward a younger man regardless of family relationship, with "Chief." This choice reflects cultural adaptation (functional substitution). While the kinship term is omitted, the subtitle retains the interpersonal function of respectfully attracting the interlocutor's attention. Given that English does not conventionally use kinship terms in the same pragmatic way as Uzbek, this adaptation enhances the naturalness of the dialogue for the target audience.

Overall, the subtitle effectively preserves the communicative intent and conversational tone of the original utterance. The example demonstrates that replacing a culture-specific phraseological expression with a functionally equivalent English idiom allows the translator to maintain pragmatic equivalence while producing fluent and idiomatic subtitles.

Example 4

Source text (Uzbek):

- Boya non sindirib, nikoh oʻqitgandik. Bilasizmi, selsovetga borsak, hech kim yoʻq. Xadicha rayonga ketib qolibdi. Uncha katta boʻlmasa ham, har holda toʻy qilish kerak-ku. Bir kunga boʻlsa ham ruxsat bering.
- Aka, tushunaman, lekin uzr. Yuqoridan prikazim bor, ilojim yoʻq. Tushuning.
- Iltimos!
- Menga qarang, aka, nimalar deyapsiz? Oʻgʻlingizning toʻyi deb men tribunalga ketishim kerakmi? Boring, xalaqit bermang [Vatan, 20:53].

English subtitle:

- You see, they've been engaged today and we had call-up papers. We tried to register the marriage. But found no one in the rural council.
- No, I can't. Are you nuts? The wedding indeed! I'd be court-martialed. Go away.

This excerpt illustrates the challenges of translating culture-specific phraseological expressions and institutional terminology under the spatial constraints of subtitling. The first phraseological unit, "non sindirmoq," is a traditional Uzbek wedding ritual in which the families of the bride and groom symbolically break bread to confirm the marriage agreement. Since English has no direct cultural equivalent, the translator renders it as "they've been engaged today." This solution employs cultural substitution combined with paraphrase, replacing the ritual itself with its communicative outcome. Although the subtitle conveys that the couple has formally committed to marriage, it omits the ritualistic and symbolic significance embedded in the original expression. Similarly, the phrase "nikoh oʻqitmoq", referring to the Islamic marriage ceremony performed by a religious authority, is translated as "register the marriage." This represents functional equivalence rather than semantic equivalence.

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

The translator shifts the focus from the religious ceremony to civil registration, making the subtitle more accessible to an international audience. However, this adaptation results in the loss of the religious dimension of the original utterance and weakens its cultural specificity.

The expression "Yuqoridan prikazim bor" ("I have orders from above") is omitted entirely. Instead, the subtitle simply states "No, I can't," condensing the explanation into a shorter utterance. This is a clear example of reduction, where information considered secondary to the immediate narrative is removed in order to comply with subtitle length limitations. The rhetorical question "O‘g‘lingizning to‘yi deb men tribunalga ketishim kerakmi?" is translated as "I'd be court-martialed." Rather than reproducing the complete sentence, the translator retains its central implication—that granting permission would result in military punishment. This represents paraphrase with condensation, preserving the intended pragmatic effect while eliminating redundant elements. Additionally, the expression "Are you nuts?" serves as an idiomatic equivalent conveying the speaker's disbelief and frustration, thereby maintaining the emotional tone of the original dialogue.

Overall, this excerpt demonstrates the translator's preference for functional and communicative equivalence over literal reproduction. Culture-bound expressions such as "non sindirmoq" and "nikoh o‘qitmoq" are adapted to concepts familiar to English-speaking audiences, while several culturally specific details are omitted or condensed due to the technical constraints of subtitling. Although these strategies ensure fluency and readability, they inevitably reduce the ethnocultural richness of the source dialogue, illustrating the constant balance between cultural preservation and subtitle economy in audiovisual translation.

Conclusion. This study examined the translation of phraseological units in the English subtitles of the Uzbek feature film Vatan (2006), with particular emphasis on the strategies employed to render culturally and linguistically marked expressions. A corpus of phraseological units extracted from the source subtitles was first classified into semantic groups, including expressions related to emotions, human characteristics, communication, family relations, religion, health, and war. The subsequent comparative analysis of the Uzbek source text and its English subtitles revealed that the translation of phraseological units requires a balance between semantic accuracy, pragmatic equivalence, cultural representation, and the technical constraints of subtitling.

The analysis demonstrated that translators employed a variety of strategies, including idiomatic equivalence, paraphrase, literal translation, cultural substitution, reduction, and omission. Idiomatic equivalence proved particularly effective when comparable English expressions were available, allowing both meaning and pragmatic impact to be preserved. Paraphrase was frequently used to convey the intended message where no direct phraseological equivalent existed, although this strategy often resulted in the loss of figurative imagery. Literal translation was applied successfully to several metaphorical expressions whose meanings remained accessible to English-speaking audiences. By contrast, culturally specific phraseological units associated with religious practices, traditional wedding rituals, and national customs were often translated through cultural substitution or omitted altogether because of subtitle length limitations and the absence of direct cultural equivalents.

The findings also indicate that the translation of phraseological units extends beyond the transfer of lexical meaning. It involves reconstructing culturally embedded concepts, interpersonal relationships, and pragmatic intentions while ensuring that subtitles remain concise and comprehensible. Consequently, subtitle translators function not only as linguistic mediators but also as intercultural communicators who negotiate between the cultural expectations of the source and target audiences.

The present study contributes to audiovisual translation research by providing empirical evidence from the underexplored language pair of Uzbek and English. It expands current understanding of how

HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

phraseological units are translated in film subtitling and highlights the interaction between linguistic, cultural, and technical factors in the translation process. The findings may serve as a useful reference for translators, researchers, and students working in audiovisual translation, phraseology, and intercultural communication. Future research may broaden the scope of analysis by examining phraseological units in a larger corpus of Uzbek films, comparing different subtitle versions, or investigating audience reception of alternative translation strategies. Such studies would further enhance our understanding of the role of phraseology in cross-cultural audiovisual communication and contribute to the development of more culturally sensitive subtitling practices.

REFERENCES:

1. Baker, M. (2018). In other words: A coursebook on translation (3rd ed.). Routledge.
2. Díaz Cintas, J., & Remael, A. (2021). Subtitling: Concepts and practices. Routledge.
3. Gottlieb, H. (1992). Subtitling: A new university discipline. In C. Dollerup & A. Loddegaard (Eds.), Teaching translation and interpreting: Training, talent and experience (pp. 161–170). John Benjamins.
4. Kövecses, Z. (2010). Metaphor: A practical introduction (2nd ed.). Oxford University Press.
5. Lakoff, G., & Johnson, M. (2003). Metaphors we live by (2nd ed.). The University of Chicago Press. (Original work published 1980)
6. Newmark, P. (1988). A textbook of translation. Prentice Hall.
7. Nida, E. A. (1964). Toward a science of translating: With special reference to principles and procedures involved in Bible translating. E. J. Brill.
8. Pedersen, J. (2011). Subtitling norms for television: An exploration focusing on extralinguistic cultural references. John Benjamins Publishing Company.
9. Vatan. Film. dir. Z. Musokov. Uzbekfilm, 2006. https://youtu.be/sKY6FoWnaek?t=597