THE USE OF EXPRESSIONS IN THE NOVEL *TO LIVE* BY THE CHINESE WRITER YU HUA

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Abstract. *This article discusses the role of folk expressions in the novel* To Live *by the Chinese writer Yu Hua and their rendering in translation. It also examines the use, equivalence, and distinctive features of folk expressions, which are among the main factors ensuring the popular appeal and attractiveness of the work. The article analyzes the features of phraseological units that contribute to the folk character of the writer's work and the way they acquire a new artistic quality within the text. The role of expressions in revealing the author's purpose and increasing the emotional impact of the work is also highlighted.*

Keywords*: translation, style, analysis, expression, figurative meaning, idiom, speech style, etymology, literary text.*

Intorduction

As is known, expressions, or phraseological units, are stable combinations consisting of two or more words that convey a single complete meaning and are used in speech as ready-made units. They function as one part of a sentence, strengthen meaning, and give speech imagery and expressiveness [4, Internet source].

Expressions are among the linguistic units that reflect the lifestyle, culture, values, traditions, and communicative relations of every nation. Therefore, their use in literary works or poetry serves to express the aims of writers and poets clearly. A translator must understand this well and achieve the same effect in translation. In scholarly studies, folk expressions used in literary texts have been analyzed according to the following theoretical features:

1. **Stability.** Their meanings have been formed over time and they continue to be used without change.
2. **Dependence on figurative meaning.** Expressions move away from their literal meaning and acquire a new meaning.
3. **Phraseology as a field of study.** They are studied as part of a separate branch of linguistics.
4. **Expressiveness in speech.** They are used to increase the emotional force of an idea. In this process, they provide emotional coloring and express the richness and cultural heritage of each language in a concise and distinctive way.
5. **Equivalence.** This refers to expressions that can replace each other, have similar significance, and are used according to the context [4, Internet source].

Studying folk expressions according to these features helps one understand the content of a literary work and use them correctly as units of speech.

We know that expressions convey meaning more strongly and expressively than their synonymous words and help reveal imagery more vividly. Expressions are used as a specific figurative representation of the clear conclusions reached by a people on the basis of witnessing

various events in life, evaluating different actions and states of people, and generalizing existing experience.

The Uzbek language is very rich in idiomatic expressions. This is because expressions appear in speech as ready-made units. According to scholars, expressions differ not only in terms of form and meaning, but also according to their etymological origin and their use in different speech styles [3, 2024, p. 164].

If the language of any nation is its cultural and spiritual wealth, then the expressions in that language are a mirror that shows the true charm of the language and the national thinking of the people. For this reason, expressions, which are considered the property of the people, can be found in literary and poetic texts. This article discusses the use of folk expressions in the novel *To Live* by the Chinese writer Yu Hua and their rendering in translation. In the writer's work, folk expressions as linguistic units have a special role, a new interpretation within the work, and a distinctive expressive meaning in the process of translation.

Methodology and Results

The analysis of the work shows that the writer avoids pompous expressions and complex metaphors. Instead, he introduces into the work expressions that live in the everyday speech of the Chinese people and are close and understandable to them. By using the speech units of the people, he expresses the inner world of the characters in harmony with the meaning and essence of these expressions. Therefore, the expressions in the writer's work are not simply linguistic units; rather, they become one of the main tools carrying the artistic and aesthetic weight of the work. As a result, the content of the work is expressed in an impressive way. Although the life of the Chinese people is depicted, we can also encounter phenomena and expressions that correspond to our own national character. This demonstrates the translator's effort and skill. Let us analyze some similar expressions used among the Uzbek and Chinese peoples.

While reading Yu Hua's novel *To Live*, one can observe that in many cases the writer skillfully adapts ready-made folk expressions to the psychological state of the characters. It is also possible to see that he gives expressions new semantic and stylistic meaning and uses those that fit the situation. The translator's skill lies in the fact that he correctly uses expressions that exist in both languages. As a result, the author's purpose and artistic task are fully conveyed.

For example, the Uzbek expression **"kapalagi uchib ketmoq"** is widely used as a unit of oral speech. In Uzbek, this expression means to become extremely frightened. Some Chinese scholars note that the Chinese expression **吓一跳** (*xià yī tiào*) is used in the meaning of being surprised, stunned, or frightened [4, Internet source]. The writer uses this expression to describe a state of intense fear. The translator also correctly chooses the equivalent Uzbek variant in this context.

1. **她看到我的脸色吓一跳** [6, p. 70]
2. "She looked at me and, seeing that my face had turned as pale as a corpse, became terribly frightened" [5, p. 102].

The expressions **"nazar solmoq"** and **"nazar tashlamoq"** are used synonymously in the work. In Uzbek, this expression is widely used in scientific, literary, colloquial, and journalistic styles. In Chinese, the expression **看了又看** (*kàn le yòu kàn*) means to look carefully from head to toe. The translator's skill is that, knowing the expressions existing in both languages well, he adapts them to the meaning of the text. This helps Uzbek readers understand the content of the work correctly.

1. **我把家珍看了又看** [6, p. 73]
2. "After returning home, I looked Jiazhen over from head to toe" [5, p. 105].

In using folk expressions, the writer selects suitable ones to express the suffering, joy, and inner experiences of the characters. For example, in Uzbek speech, expressions such as **"ko'ngli joyiga tushmoq"** and **"og'zi qulog'ida bo'lmoq"** are frequently used. The Chinese expression **稍稍有些放心** (*shāoshāo yǒu xiē fàngxīn*) literally means "to become somewhat reassured" or "to feel a little at ease." The expression **嘻嘻** (*xīxī*) conveys happiness or cheerfulness. The translator also uses these expressions correctly in the translation of the work.

1. **脸上也没有什麼伤痕，这才稍稍有些放心。** [6, p. 80]
2. "Then I examined her face. I could not find any mark or wound, and my heart felt at ease" [5, p. 115].

In Uzbek linguistics, the expression **"tepa sochi tikka bo'lmoq"**, which is mainly used as a colloquial speech unit, usually means to become extremely angry in an instant. This expression is also used as a speech unit in Chinese. In the work, the writer uses **火了** (*huǒ le*) to express the meaning of becoming angry, which corresponds to **"tepa sochi tikka bo'lmoq"** in Uzbek.

For example:

1. **我一听火就上来了** [6, p. 79]
2. "As soon as he heard my answer, he became furious" [5, p. 16].

As is known, phraseological units also contain the phenomena of homonymy, synonymy, and antonymy. In literary texts, it is possible to use the most appropriate expression from among synonymous idioms. The writer frequently uses the expressions **"tepa sochi tikka bo'lmoq"** and **"g'azabi toshmoq"** in the work. Both synonymous expressions are used to convey the meaning of becoming angry. However, there is a slight difference between them in terms of semantic nuance and emotional force.

In the speech of the Uzbek people, the expression **"boshini xam qilmoq"** is often used. This expression means to lower one's head, obey, submit, or lose one's pride. It is used synonymously with expressions such as **"bosh egmoq"**, **"ta'zim qilmoq"**, and **"bo'yin egmoq"** [4, Internet source]. The original meaning of this expression is to force someone into submission, break their pride, or overcome their will. In the writer's work, the expression 头便低下了 is used literally in the meaning of lowering one's head:

1. **家珍一听这话头便低下了，她说：你快吃。** [6, p. 76]
2. "Hearing this, Jiazhen lowered her head and said again, 'Come on, child, eat your food! Hurry up!'" [5, p. 110].

Conclusion

In conclusion, it can be said that the folk expressions in the writer's work show how numerous and meaningful the expressions used as speech units are among both the Uzbek and Chinese peoples. By introducing expressions existing in the Chinese language into the speech of the characters, the writer further enriches the content of the work. These expressions have practical significance in expressing the state and psychology of the characters more vividly. Therefore, knowing the expressions used in the writer's work, studying their stylistic role, and analyzing them are among the important practical tasks.

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