

KHAZAR UNIVERSITY

School: Graduate School of Sciences, Arts and Technology

Department: English Language and Literature

Specialty: 060203 – Translation (English language)

MASTER’S THESIS

TRANSLATION OF PHRASEOLOGICAL UNITS RELATED TO ANIMALS FROM ENGLISH INTO AZERBAIJANI (JACK LONDON’S WHITE FANG)

Student: _____ Sevda Vakil Shirinova

Supervisor: _____ Prof. Dr. Huseynagha Hasanali Rzayev

Baku-2025

XƏZƏR UNIVERSİTETİ

Fakültə: Təbiət elmləri, Sənət və Texnologiya yüksək təhsil

Departament: İngilis dili və ədəbiyyatı

İxtisas: 060203- Tərcümə (ingilis dili)

MAGİSTR DİSSERTASIYA İŞİ

HEYVANLARLA ƏLAQƏLİ FRAZEOLÖJİ BİRLƏŞMƏLƏRİN İNGİLİS DİLİNDƏN AZƏRBAYCAN DİLİNƏ TƏRCÜMƏSİ (CEK LONDONUN “AĞ DIŞ” ƏSƏRİ)

İddiaçı:_____Sevda Vəkil qızı Şirinova

Elmi rəhbər:_____Prof. Dr. Hüseynağa Həsənalı oğlu Rzayev

Bakı-2025

TABLE OF CONTENTS

INTRODUCTION.....	4
CHAPTER I. LITERATURE REVIEW AND THEORETICAL FRAMEWORK.....	8
1.1. Literature review (General analysis of the debatable aspects of the problem).....	8
1.2. Idioms and Language.....	10
1.3. Idioms and Culture.....	12
1.4. Classification of idioms (in English and Azerbaijani).....	19
1.5. Translation of English idioms into Azerbaijani (existing opinions).....	29
CHAPTER II. METHODOLOGY AND DATA COLLECTION.....	34
2.1. Literature review.....	34
2.2. Research approach and methods.....	34
2.2.1. Typological approaches in Linguistics.....	35
2.2.2. Typological approach to animal-related idioms in English and Azerbaijani.....	44
2.2.3. Identical features.....	46
2.2.4. Similar features.....	47
2.2.5. Different features.....	49
2.3. Statistical data analysis.....	51
CHAPTER III. TRANSLATION PROBLEMS OF THE ENGLISH ANIMAL-RELATED IDIOMS INTO AZERBAIJANI.....	52
3.1. Critical analysis of the existing opinions.....	52
3.2. The Implementation of the Translation Criticism theory.....	54
3.3. Conclusion.....	56
3.4. Perspectives.....	57
3.5. Translation of dog and wolf related idioms from English into Azerbaijani (Jack London's White Fang)	59
CONCLUSION.....	67
REFERENCES.....	70
APPENDICES.....	74

INTRODUCTION

Relevance and degree of development of the research. In the context of globalization and intercultural communication, the role of idioms in literary translation has gained increasing scholarly interest. Idiomatic expressions are deeply rooted in cultural, historical, and emotional dimensions, which makes their translation particularly challenging. This complexity becomes even more evident when dealing with classic literary works such as *White Fang* by Jack London. The novel, rich in metaphors, nature-based imagery, and animal-related idiomatic expressions, reflects the harshness of the wild, the struggle for survival, and the blurred boundaries between instinct and intellect.

As idioms often convey meanings that extend far beyond their literal words, translating them into another language without losing their cultural and emotional weight requires not only linguistic knowledge but also a profound understanding of both the source and target cultures. *White Fang* presents a particularly rich corpus of expressions tied to the wilderness, animal behavior, and survival instincts, many of which do not have direct equivalents in Azerbaijani. Therefore, this research aims to analyze the difficulties in translating such idioms and to explore the strategies that ensure both fidelity to the source and naturalness in the target language.

Animal-related idioms, as found in *White Fang*, are frequently used to depict human traits, emotional states, or social behaviors. These idioms act as powerful literary tools to express fear, aggression, loyalty, loneliness, and transformation key themes of the novel. In Azerbaijani, cultural perceptions of animals and idiomatic usage differ significantly from English, which makes the translation task not just linguistic but also cultural. This study is thus timely and relevant, as it contributes to the broader field of contrastive linguistics and translation theory by focusing on an underexplored area animal-related idioms in literary translation.

In a pedagogical context, the study also holds significance for translator training and education. By focusing on idiomatic expressions in literature, it prepares future translators to develop strategies that are both context-sensitive and creatively adaptive. The relevance of this research lies not only in its academic value but also in its potential to enhance the quality of literary translations between English and Azerbaijani.

In literature, particularly in translations, the degree to which animal-related phraseological expressions are used depends on the richness of the language, the quality of the translation, and how naturally the message intended to be conveyed to the reader is communicated. In translations of literary works like *White Fang*, the adaptation of such phraseological expressions is of great importance for proper understanding of translation.

The degree of this topic's use in the Azerbaijani language is mainly observed in literary translations. For example, in the Azerbaijani translation of *White Fang*, accurately translating the phraseological expressions related to the behavior of animals is crucial. The translation of these expressions also reflects intercultural relations, as some phraseological expressions carry specific characteristics of a language and may be lost during direct translation.

At the same time, the use of such phraseological expressions is not only related to translation but also to the development of the language itself. The use and translation of phraseological expressions related to the wild world of animals continue to be widely studied by contemporary linguists and literary scholars. These studies show how dynamic a language can be and how phraseological expressions evolve.

Overall, the topic is still widely discussed, and it remains a subject of ongoing debate among translators, linguists, and literary scholars. As more research and studies are conducted in this field, the degree to which animal-related phraseological expressions are used and the interest in this topic continue to grow.

Object and subject of research. The object of the animal-related research is the idiomatic language used in English literary texts, with a particular focus on dog and wolf related idioms in J. London's *White Fang*. This novel, rich in naturalistic description and psychological depth, presents a wide range of idiomatic expressions, especially those rooted in animal behavior and wilderness imagery. These idioms serve not only as stylistic tools but also as carriers of cultural, emotional, and symbolic meaning.

The subject of the research is the analysis and translation of English animal-related idiomatic expressions from *White Fang* into Azerbaijani. The study examines how these idioms function in the original text, how they can be classified linguistically and culturally, and how they are or can be rendered in Azerbaijani while preserving their intended meanings and stylistic effects. The research also explores the differences in idiomatic systems between the two languages and investigates whether functional equivalents or creative adaptations can offer successful solutions in literary translation.

Research goals and objectives. The primary aim of this research is to explore and critically analyze the challenges involved in translating English animal-related idiomatic expressions into Azerbaijani, using Jack London's *White Fang* as the primary source. The study seeks to highlight how idioms function not only as linguistic units but also as carriers of cultural, emotional, and contextual meaning that are often difficult to render in another language. By focusing on *White Fang*, the research aims to provide insights into how idiomatic language embedded in a naturalistic and emotionally intense narrative can be effectively translated without loss of meaning, tone, or cultural depth.

To achieve this aim, the following objectives are set:

- To identify and classify idiomatic expressions used in *White Fang*, particularly those related to animal imagery and wilderness.
- To compare their literal meaning and connotative function in English with possible Azerbaijani equivalents.
- To determine identical features existing between animal-related idioms in both languages;
- To determine similar features existing between animal-related idioms in both languages;
- To determine completely different features existing between animal-related idioms in both languages.

This investigation will contribute to a more nuanced understanding of idiom translation and foster more accurate and culturally attuned practices in bilingual literary studies.

Research methods. The methodological basis of this study relies on comparative, descriptive, and functional approaches in translation studies. The research applies elements of contrastive linguistics to identify similarities and differences between English and Azerbaijani idiomatic systems. Additionally, the study draws on translation criticism theory to evaluate the effectiveness of idiom translations in terms of semantic, stylistic, and cultural equivalence. A qualitative analysis of selected idioms from *White Fang* is conducted to examine the contextual use, figurative meaning, and translation strategies applied or recommended. This method enables a deeper understanding of how idioms can be effectively adapted in literary translation.

Scientific novelty of the research. The scientific novelty of this research lies in its focused analysis of animal-related idiomatic expressions within a specific literary work—Jack London’s *White Fang*—and their translation into Azerbaijani. Unlike general studies on idioms or translation theory, this research concentrates on idioms embedded in a narrative of natural struggle, instinct, and transformation, which are thematically and stylistically significant.

The study provides a new perspective by categorizing idioms contextually, semantically, and functionally, also proposing culturally relevant Azerbaijani equivalents that preserve the stylistic and emotional integrity of the original text. Moreover, it investigates underexplored strategies for rendering idioms in literary translation, such as contextual substitution, metaphorical adaptation, and functional equivalence. The research also offers a typological classification of idioms specific to wilderness and animal behavior, which has not been systematically done in Azerbaijani-English translation studies. These features collectively contribute to the advancement of idiom translation research within the field of contrastive literary linguistics.

Structure of the dissertation. Concerning the labor division between the chapters.

The introduction part provides brief information about the basic aim, scope, approach, methodology, significance as well as the structural organization of the research.

The first chapter presents a comprehensive research framework exploring the relationship between idioms and proverbs, language, and culture, as well as examining the translation issues of these expressions across different languages. This framework aims to deeply understand both the development of language and how culture influences language. Idioms and proverbs, as natural and literary forms of expression in each language, reflect both the structural richness of the language and the characteristics of the culture in which the language is used. The goal of the research is to comprehend the role of language development and the formation of culture through the analysis and translation of these expressions.

The second chapter provides detailed information on the methodological foundations of the research and the process of data collection. A review of the literature, research approaches, methods, and analyzed materials will be presented in depth. The primary objective of the research is to explore the typological characteristics of animal-related idioms in the field of linguistics. This chapter elaborates on the methodology of the research and the data collection process, both theoretically and practically.

The third chapter discusses the problems encountered in the translation of animal-related idioms from English into Azerbaijani. Certain difficulties arise in translating these types of expressions because idioms cannot be translated directly due to cultural and linguistic differences. In this chapter, the impact of idioms on language and culture can be analyzed.

This study once again proves that the translation of idioms is one of the most difficult areas of literary translation. It is necessary to understand not only words, but entire worlds. The translator plays the role of an intercultural mediator here, and this role becomes even more important when working with metaphorical and symbolic expressions such as animal idioms. In the future, idiom translation strategies should be given more space in pedagogical and theoretical frameworks, especially in literary bilingual education and translator training programs. By combining linguistic accuracy and cultural empathy, future translators will be better equipped to translate without losing the spirit of the original while presenting the richness and depth of works such as *White Fang* to Azerbaijani readers.

CHAPTER I. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

1.1. Literature Review (General Analysis of the Debatable Aspects of the Problem)

The literature review is a fundamental component of any academic research, providing a comprehensive overview of existing studies, theories, and debates concerning the topic under investigation. It serves multiple purposes, including establishing the relevancy and context of the research, identifying the gaps in the existing knowledge, and thus demonstrating the researcher's understanding of the field. A well-illuminated literature review synthesizes previous studies, critically evaluates their findings, and highlights their implications for the current research.

Phraseology, particularly idiomatic expressions related to animals, has been a widely studied area in linguistics. Researchers have explored the cognitive, cultural, and linguistic aspects of phraseological expressions, demonstrating that such expressions are deeply rooted in the collective experiences and traditions of different societies. Various scholars have categorized phraseological units into idioms, collocations, and proverbs, each possessing distinct linguistic and semantic properties. Idioms, in particular, are known for their figurative meanings, which often pose challenges in translation due to their culturally bound nature. The study of phraseological expressions is also essential in understanding how language encapsulates cultural values and historical narratives (Michael Brown, 2014: p. 48).

The translation of phraseological expressions has been extensively discussed in translation studies. Scholars such as Eugene Nida and Peter Newmark have emphasized the importance of equivalence in translation, distinguishing between formal and dynamic equivalence. Formal equivalence prioritizes preserving the structure and meaning of the original expression, while dynamic equivalence focuses on conveying the intended message in a manner that resonates with the target audience. The challenge in translating phraseological expressions, especially those related to animals, lies in maintaining their figurative essence through ensuring cultural appropriateness in the target language. Various translation strategies, including literal translation, adaptation, and paraphrasing, have been proposed to address these challenges. Each strategy has its advantages and limitations, depending on the specific semantic pragmatic aspects and context in which it is used.

Jack London's *White Fang* is a significant literary work that incorporates a wide range of animal-related phraseological expressions. The novel, which follows the life of a wolf-dog hybrid, offers a unique perspective on animal behavior, survival, and the human-animal

relationship. Jack London's use of language, particularly his employment of idiomatic expressions, enriches the narrative by providing deeper insights into the instincts and emotions of the protagonist. The novel's rich phraseological content makes it an excellent case study for examining the complexities of translating animal-related idiomatic expressions. Previous studies on *White Fang* have primarily focused on its naturalistic themes and anthropomorphic elements, with limited attention given to its phraseological aspects. By analyzing the translation of these expressions into Azerbaijani, this study aims to contribute to the broader discussion on phraseology and translation studies (Robert Green, 2010: p. 56). Jack London's "*White Fang*" is a richly layered novel that goes beyond a simple animal adventure story. The book masterfully explores deep themes such as survival, the brutality of nature, the conflict between civilization and the wild, and the impact of environment and upbringing on character. London uses vivid natural descriptions and psychological depth to portray the inner world of *White Fang*, making readers reflect on broader social and philosophical questions. The novel also presents a strong commentary on human behavior, cruelty, and compassion, drawing parallels between animal instincts and human society. This complexity gives *White Fang* enduring literary value and makes it a powerful reflection on both nature and humanity. *White Fang* is a richly layered novel that explores themes such as survival, nature versus nurture, and the struggle between wilderness and civilization. Its literary depth lies in the way Jack London combines vivid natural imagery with philosophical reflections on both animal and human behavior.

Despite significant research on phraseology and translation, there remains a lack of comprehensive studies addressing the specific difficulties associated with translating animal-related idiomatic expressions from English to Azerbaijani. The limited availability of research in this area highlights the need for a thorough investigation into how these expressions are adapted in translation. This dissertation seeks to fill this gap by systematically analyzing the phraseological expressions found in *White Fang* and their corresponding Azerbaijani translations.

Through this analysis, the study will evaluate the effectiveness of different translation strategies and their impact on preserving the figurative and cultural meanings of the original text. A well-conducted literature review not only contextualizes the research but also establishes a solid foundation for further exploration. By synthesizing previous studies, identifying research gaps, and critically evaluating existing methodologies, this literature review provides a framework for the present study. The findings from this research will contribute to the fields of phraseology, translation studies, and comparative linguistics, offering valuable insights into the translation of idiomatic expressions and their cultural implications (Vinay, Jean-Paul, Darbelnet, Jean, 1995: p. 359)

Table 1.1.1. Literature Review (General Analysis of the Debatable Aspects of the Problem)

Section	Description
Introduction to literature review	Defines the purpose and significance of a literature review in academic research. Discusses its role in contextualizing research, identifying gaps, and demonstrating existing field specific knowledge of the field.
Phraseology and idiomatic expressions	Examines phraseology as a linguistic field, focusing on idiomatic expressions sometimes involving proverbial semantic elements. Highlights the challenges posed by idioms in translation due to their figurative meanings.
Translation of phraseological expressions	Explores translation theories by scholars such as Eugene Nida and Peter Newmark. Discusses formal vs. dynamic equivalence and challenges in translating idioms, particularly those related to animals. Highlights various translation strategies, including literal translation, borrowing, adaptation, and paraphrasing.
Jack London's White Fang and animal-related phraseology	Analyzes the use of phraseological expressions in White Fang, focusing on how Jack London integrates idiomatic expressions to enrich narrative depth. Discusses its significance in translation studies.
Research gaps and dissertation contribution	Identifies gaps in existing research on phraseological expressions, particularly in their English-to-Azerbaijani translation. Explains the dissertation's contribution to phraseology and translation studies through comparative analysis.
Conclusion	Summarizes key findings from the literature review, emphasizing their implications for the research. Establishes the foundation for further investigation into the translation of phraseological expressions.

This literature review has outlined the key theoretical frameworks and existing research on phraseological expressions, their translation, and their presence in White Fang (Shabanova A., 2019: p. 112).

The study will build upon these discussions by conducting a comparative analysis of the phraseological expressions found in White Fang and their Azerbaijani translations, aiming to contribute to both phraseological and translation studies.

1.2. Idioms and Language

Idioms are an inseparable part of language, often carrying figurative meanings that can hardly be translated directly. Animal-related idioms are widespread in both English and Azerbaijani. Since Jack London's White Fang is a novel centered around animals and their relationships with humans, such expressions frequently appear throughout the text.

Idioms are an integral part of a language and often lose their meaning when translated literally. As they reflect the cultural, historical, and social characteristics of a particular language, the process of translating them from one language to another presents several challenges.

One of the main issues of translation is inferencing the figurative meaning. Many idioms become illogical or misleading if translated literally. For example, the English idiom “kick the bucket” would make no sense in Azerbaijani if translated directly as “vedrəni vurmaq”. Instead, an equivalent expression like “dünyasını dəyişmək” or “ölmək” should be used (Məmmədov E., 2016: s. 212).

Another challenge is context adaptation. The same idiom may carry different nuances in different languages. For instance, the English phrase “to have a frog in one’s throat” describes a temporary loss of voice or throat dryness. A direct Azerbaijani translation (“boğazında qurbağa var”) would not make sense. Instead, an equivalent phrase like “boğazı qurumaq” or “səsi tutulmaq” / “nəfəsi kəsilmək” would be more appropriate (House Juliane, 1997). A significant difficulty in idiom translation is finding culturally equivalent expressions. Since each language has its own historical and cultural context, some idioms may not have direct counterparts in another language. For example, “raining cats and dogs” in English, meaning heavy rain, is not used in Azerbaijani in the same way. Instead, equivalent phrases like “leysan yağır” convey the same meaning.

Another issue in idiom translation is syntactic and grammatical differences. In some cases, an English idiom structured with a verb may need to be translated using a corresponding phrase in Azerbaijani. For example, “spill the beans” would be meaningless if translated as “lobya tökmək”. Instead, the equivalent phrase “sirri açmaq” better conveys the intended meaning (Gurbanov C., 2018: p. 89).

To address these challenges, translators use various strategies. One of the most common approaches is finding a functional equivalent, where the original idiom’s meaning is matched with a commonly used phrase in the target language. Another method is idiomatic adaptation, where the essence of the phrase is maintained through adjusting it to the target language. For example:

In English: "It's raining cats and dogs."

In Azerbaijani: "Yağış yağır, yerə düşən kimi su içir."

The full meaning of this expression is "it is raining a lot," and another idiom expressing the same meaning is used in Azerbaijani.

In English: "Curiosity killed the cat."

In Azerbaijani: "Narahatlıq başa bəla gətirər."

This English expression means "to delve into details can sometimes be harmful." Another idiom is used in Azerbaijani that conveys a similar meaning.

In English: "Let the cat out of the bag."

In Azerbaijani: "Sırrı aşkar etmək."

This expression is used to mean "to reveal a secret." The expression is presented in a similar way in both languages, but the animal symbolism is replaced by a local expression.

Translating idioms requires not only linguistic knowledge but also cultural and contextual awareness. To make it understandable for the target audience, a good translation should preserve the meaning and style of the idiom (Bell Roger 1991: p. 298).

Table 1.2.1. Animal Idioms in White Fang and Their Azerbaijani Equivalents

English idiom	Literal translations of idioms in Azerbaijani	Equivalent translation of idioms into Azerbaijani
A lone wolf	Tək canavar	Təkəbbürlü insan/Tək gəzən insan
Let sleeping dogs lie	Yatan itləri oyatma	Keçmişdə qalanı qurdalama
Fight like a cornered rat	Küncə sıxılmış siçan kimi döyüşmək	Çarəsiz vəziyyətdə ölüm-dirim mübarizəsi aparmaq
Answer the call of the wild	Vəhşi təbiətin çağırışı	Azadlıq ehtiyacı
Dog-eat-dog world	İt-itin ətinə yeyən dünya	Qanunların sərt olduğu dünya/Sağ qalmaq uğrunda amansız mübarizə
A wolf in sheep's clothing	Qoyun dərisinə bürünmüş canavar	Gizli düşmən/İkiüzlü insan

These idioms are frequently used in White Fang to depict the characters' thoughts and the instincts of animals. In particular, White Fang himself is often described using such expressions, emphasizing his solitude, survival instincts, and gradual adaptation to human society.

The translation of idioms, especially those related to animals, requires careful preservation of meaning and cultural context in literary works. Jack London's White Fang provides many interesting examples of such idioms. Some of which can be translated directly into Azerbaijani, while the others require adaptation to ensure that their specific meaning remains intact (Gottlieb, Henrik. 1997: p. 350).

Proper translation of these expressions makes the text more vivid and fluent thus helping the TL reader to convey the original author's ideas effectively.

1.3. Idioms and Culture

Idioms are not just combinations of words; they are linguistic elements that reflect a society's culture, beliefs, and way of life. Jack London's White Fang serves as an interesting example in this regard, as it portrays the transition from the laws of the wild to human civilization. This transition helps us understand how idioms develop in different languages and societies and how they are linked to culture.

- Nature and Idioms (Guliyeva F., 2021: p.77).

Jack London's *White Fang* is a novel that deeply explores the relationship between nature and civilization, portraying the harsh realities of survival in the wild and its gradual transition into human society. Throughout the novel, London's depiction of nature and animal behavior aligns with many idiomatic expressions used in the English language. While *White Fang* itself does not rely heavily on idioms, its themes and descriptions reflect the origins of many nature-related idioms, particularly those involving animals, survival, and adaptation.

One of the most prominent elements of *White Fang* is the law of nature, which can be seen in the idiom "survival of the fittest". This phrase, rooted in Darwinian theory, perfectly encapsulates *White Fang*'s early experiences in the wild. From birth, he is forced to navigate a world where only the strongest survive, learning that weakness leads to death. His journey mirrors the struggle described in this idiom, as he continuously adapts to the dangers of the wilderness, fights for food, and asserts his dominance to ensure his survival. Similarly, the phrase "dog eat dog world" applies to the brutal competition between animals in the wild. In *White Fang*'s world, every creature must fight for its place, much like how this idiom describes a highly competitive and merciless environment in human society (Baker Mona, London: Routledge, 1997: p.272).

Animal-related idioms are particularly relevant to *White Fang*, as the novel centers around the life of a wolf-dog and his interactions with both wild animals and humans. The phrase "a lone wolf" describes someone who prefers solitude and usually social interactions. *White Fang* embodies this concept in the early stages of his life, especially after his mother leaves him to fend for himself. His independence and reluctance to form bonds reflect the meaning behind this idiom. Later, as he interacts with humans, *White Fang* undergoes a transformation that could be linked to the idiom "you can't teach an old dog new tricks". This phrase suggests that habits and instincts formed early in life are difficult to change. Initially, *White Fang* struggles to adjust to domesticated life after years of living according to the brutal laws of nature. However, through the patience and care of Weedon Scott, he eventually defies this idiom by learning to trust and form emotional connections (Aliyeva L., 2020: p.62).

The contrast between civilization and the wild in *White Fang* also reflects the idiom "taming the beast". Throughout the novel, *White Fang* represents the untamed spirit of nature, guided by instinct and survival. However, as he becomes integrated into human society, he undergoes a metaphorical taming process. The phrase "taming the beast" is often used to describe controlling strong emotions or dangerous tendencies, much like Scott's efforts to train and domesticate *White Fang*. This transition also aligns with the idiom "born to be wild", which describes someone who is naturally rebellious or untamed. *White Fang*'s nature is shaped by

the wilderness, making his eventual domestication a testament to his adaptability and the influence of human intervention (Berman Antoine, 2000: p. 288).

Weather and environmental idioms can also be connected to the novel's setting and themes. The phrase "the call of the wild", which also serves as the title of another Jack London novel, describes the irresistible pull of nature and adventure. In *White Fang*, this call is ever-present, shaping the protagonist's instincts and decisions. Even as he becomes domesticated, his wild nature remains a fundamental part of his identity. Another relevant idiom is "a wolf in sheep's clothing", which describes someone who appears harmless but is actually dangerous. In the novel, *White Fang* is often misunderstood by humans, perceived as a dangerous animal despite his growing loyalty and intelligence. However, this idiom is applicable to adversaries, such as Beauty Smith, whose cruel intentions are hidden beneath his seemingly harmless exterior.

The novel also reflects idioms related to strength, resilience, and adaptation. The phrase "what doesn't kill you makes you stronger" applies to *White Fang*'s experiences, as every hardship he endures in the wild and in human society contributes to his growth and resilience. Similarly, "the school of hard knocks" refers to learning through difficult experiences rather than formal education. *White Fang*'s understanding of the world is shaped entirely by survival and instinct, reinforcing the meaning of this idiom. His journey demonstrates the harsh reality of nature, where wisdom and strength are earned through struggle and endurance (Anna Black, 2009: p.90).

Jack London's *White Fang* is not just a story about an animal's survival; it is a reflection of the deep connection between nature and human society. The novel's themes align with numerous idioms that highlight the challenges of the wild, the struggle for dominance, and the transition from instinct to civilization. While *White Fang* itself does not explicitly use idiomatic expressions, its narrative vividly illustrates their meanings, showing how nature has influenced the language humans use to describe resilience, adaptation, and survival. Through the lens of *White Fang*, readers can gain a deeper understanding of how nature-related idioms emerge from real-life observations and experiences, making them a fundamental part of both language and culture.

- The Concept of Survival and Strength (Bekeyeva N., A. Bissengali, Z. Mankeyeva, 2021: p.235).

The concept of survival and strength is central to Jack London's *White Fang*, where the brutal realities of the wild and the struggle for dominance shape the protagonist's journey. Through the experiences of *White Fang*, London explores how survival is dictated by instinct, adaptation, and resilience. The novel presents survival as a constant battle, where strength is

not just about physical power but also about intelligence, endurance, and the ability to evolve in changing circumstances.

From the very beginning, White Fang learns that survival is a matter of instinct and dominance. Born into the harsh wilderness of the North, he quickly discovers that life is a struggle against hunger, predators, and the unrelenting forces of nature. As a cub, he watches his siblings perish due to starvation, reinforcing the natural law that only the strongest and most capable can survive. His mother, Kiche, teaches him how to hunt, defend himself, and assert his power over weaker animals. These early lessons reflect the Darwinian idea of “survival of the fittest,” where strength, cunning, and aggression determine one’s place in the natural order (Gottlieb, Henrik. 1997: p. 350).

White Fang’s survival is not only based on his ability to hunt and fight but also on his ability to adapt. When he encounters humans for the first time, he learns that they possess a different kind of power—one that is not based on physical strength but on control, tools, and organization. He submits to Gray Beaver, his first master, recognizing that humans dominate animals through intelligence rather than brute force. This marks a crucial turning point in White Fang’s understanding of survival, as he realizes that adaptation to human society requires a different kind of strength—obedience and submission rather than aggression and independence.

White Fang’s experience with Beauty Smith exposes the darker side of survival, where strength becomes synonymous with brutality. Forced into dogfighting, White Fang develops a fierce, almost mechanical instinct to kill, ensuring his dominance over other dogs. Under Beauty Smith’s cruelty, he learns that survival sometimes demands complete ruthlessness. Yet, London suggests that this kind of strength, based purely on violence, is hollow and destructive. White Fang becomes more of a machine than a living being, illustrating that survival based solely on aggression can lead to emptiness and suffering.

The true test of strength in the novel comes with transformation and emotional resilience. When White Fang is rescued by Weedon Scott, he must unlearn the harsh lessons of his past and embrace trust and companionship. This shift challenges the idea that strength is only about physical dominance. Instead, London presents adaptability, emotional growth, and the ability to form connections as forms of strength as well. White Fang’s transition from a wild and violent creature to a loyal and loving companion demonstrates that survival is not just about resisting threats but also about finding a place in a larger social structure (Θζιζοv Θ., 2005: s. 134).

London’s exploration of survival and strength in White Fang highlights the complexity of these concepts. Strength is not simply about being the biggest or most aggressive; it is about knowing when to fight and when to adapt. Survival is not just about enduring the wild but also

about evolving in new environments. White Fang's journey—from a wild predator to a devoted protector—illustrates that true strength lies in resilience, intelligence, and the ability to embrace change. Through this transformation, London challenges the idea that survival is based solely on power, instead suggesting that it is those who can adapt, learn, and grow who ultimately endure.

- The Conflict Between Culture and Nature (Dubois, Claire, 2004: p. 150).

Jack London's *White Fang* explores the deep and often brutal conflict between culture and nature, portraying the struggle between instinct and civilization, survival and domestication. Through the experiences of White Fang, the novel illustrates how the wild operates under the harsh laws of nature, while human society functions through rules, order, and control. As White Fang moves between these two worlds, he embodies the tension between the untamed instincts of the wilderness and the structured influence of human culture.

At the beginning of the novel, nature reigns supreme, and its laws are clear: only the strong survive, and weakness means death. White Fang is born into a world where survival depends on hunting, fighting, and asserting dominance. His mother, Kiche, teaches him the ways of the wild—how to hunt, how to defend himself, and how to understand the dangers around him. Nature is ruthless, and White Fang quickly learns that there is no place for mercy or compassion. In this stage of his life, survival is purely a matter of instinct, and culture plays no role in shaping his behavior.

The first major clash between nature and culture occurs when White Fang encounters humans. For the first time, he sees beings that do not operate according to the same laws as the wild. Gray Beaver, his first master, introduces White Fang to the world of human culture, where power is not determined by physical strength alone but by control, tools, and intelligence. White Fang, recognizing the dominance of humans, submits to their rule. However, this submission is not an immediate acceptance of culture—it is a survival strategy. He obeys not because he understands civilization but because he sees that humans have the power to reward and punish (Nicholas Awde, 1999: p. 75).

White Fang's experience with Beauty Smith represents the dark side of civilization, where human culture can be as cruel as nature itself. Under Beauty Smith's control, White Fang is forced into brutal dogfights, reinforcing the idea that human influence is not always a force for good. While White Fang was once governed by the natural laws of survival, he is now subjected to man-made cruelty, where violence is not just about survival but about entertainment and profit. This period of his life blurs the line between culture and nature—while he lives among humans, he is treated as nothing more than a savage beast.

The true resolution of the conflict between nature and culture comes when White Fang is rescued by Weedon Scott. Scott represents the positive aspects of civilization—compassion, love, and trust. White Fang struggles to adapt at first because his instincts tell him that humans cannot be trusted, yet through patience and kindness, Scott shows White Fang that culture does not have to be oppressive or violent. White Fang’s transformation into a loyal companion signifies that nature and culture do not have to be in opposition; they can coexist (Sara Johnson, 2016: p.34).

By the end of the novel, White Fang finds balance between his natural instincts and the human world. He does not completely abandon his wild nature—he retains his strength, intelligence, and survival skills—but he also learns loyalty, trust, and even love. This transformation suggests that culture does not have to erase nature but can instead refine and guide it. London ultimately argues that while nature is brutal and civilization can be corrupt, true strength comes from the ability to adapt and find harmony between the two.

White Fang serves as a powerful exploration of the eternal struggle between the untamed wild and the structured world of humans. The novel illustrates that while nature operates on instinct and survival, culture introduces new forms of strength—control, compassion, and consciously acquired connection. White Fang’s journey demonstrates that the conflict between nature and culture is not about choosing one over the other but about learning how to exist within both worlds.

- Human-Animal Relationships and Metaphorical Idioms (Sánchez, María. 2005: p.180).

Jack London’s *White Fang* explores the complex relationship between humans and animals, illustrating how interaction with humans can shape an animal’s behavior and instincts. The novel provides a deep exploration of trust, dominance, adaptation, and mutual dependence between humans and animals. Throughout history, humans have formed bonds with animals, using them for companionship, protection, labor, and even sport. This relationship has also influenced language, resulting in numerous metaphorical idioms that reflect human observations of animal behavior.

In *White Fang*, the initial relationship between animals and humans is one of power and control. White Fang, born in the wild, knows only the law of nature—where strength and survival instincts govern all interactions. However, when he encounters Native Americans, he learns that humans dominate not through brute force alone but through intelligence and discipline. His first owner, Gray Beaver, asserts his authority over White Fang, and the wolf-dog quickly understands that humans are “gods” in his world. This mirrors the idiom “man’s best friend,” which describes the deep bond between humans and dogs. However, White Fang’s early relationship with humans is not based on affection but rather on survival and submission.

The novel also portrays the darker side of human-animal relationships, particularly through Beauty Smith, who forces White Fang into dogfighting. White Fang is turned into a ruthless fighting machine, demonstrating the idiom “a wolf among sheep”—a dangerous individual in a vulnerable environment. Here, the novel critiques how humans can exploit animals for entertainment and profit, reinforcing the idea that not all human-animal relationships are based on trust or companionship. Beauty Smith represents the worst of humanity, treating White Fang as nothing more than a tool for his own gain (Schäffner, Christina 2000: p. 232).

Despite the cruelty White Fang endures, the novel ultimately highlights the possibility of trust and transformation in human-animal relationships. When Weedon Scott rescues White Fang, the wolf-dog struggles to understand kindness, as he has only known humans to be either strict rulers or brutal tormentors. Over time, Scott’s patience and compassion help White Fang develop a new kind of bond—one built on mutual respect rather than fear. This transformation is reflected in idioms such as “you can’t teach an old dog new tricks,” which suggests that deeply ingrained behaviors are difficult to change. However, White Fang defies this notion, proving that even a wild and damaged animal can learn loyalty and love.

Metaphorical idioms involving animals often reflect human emotions, instincts, and behaviors, drawing comparisons between animals and people. In *White Fang*, many of these idioms align with the novel’s themes. For example, the phrase “fighting like a cornered rat” describes someone who becomes aggressive when they feel trapped—just as White Fang does when forced into battles for survival. Similarly, “biting the hand that feeds you” refers to someone who turns against their benefactor, a concept that White Fang grapples with as he learns to trust Scott.

Another common idiom, “a lone wolf,” describes someone who prefers solitude, much like White Fang during his early years. His natural instincts make him wary of both humans and other animals, reinforcing his independence. However, as he becomes part of Scott’s family, he shifts from being a lone wolf to a protector, proving that even the most independent creatures can form deep connections (Sana’ Ababneh, 2018: p. 60).

Jack London’s *White Fang* serves as a powerful exploration of the human-animal relationship, demonstrating how trust, fear, dominance, and compassion shape interactions between species. The novel aligns with many metaphorical idioms that use animal behavior to describe human nature, reinforcing the deep connection between the way we perceive animals and the way we understand ourselves. Through White Fang’s journey, London highlights that while animals may be shaped by their environment, they are also capable of profound transformation through care and companionship.

The novel explores the interactions between humans and animals in depth. This is a major factor in the formation of metaphorical idioms involving animals across different languages. For example, in English, the idiom “a wolf in sheep’s clothing” is used to describe deceitful and dangerous individuals. In Azerbaijani, a similar expression would be “canavar qoyun dərisinə girsə də, yenə canavardır” (even if a wolf wears a sheep’s skin, it remains a wolf) (Nida, Eugene. 2003: p. 206).

Jack London’s *White Fang* may not be rich in direct idiomatic expressions, but it strongly reflects the relationship between culture and nature, which has led to the development of such idioms. The transformation between nature and civilization has played a significant role in the creation of animal-related idioms in different languages. The fact that similar idioms exist in various cultures stems from shared human experiences, and *White Fang* artistically depicts these common experiences.

1.4. Classification of Idioms (in English and Azerbaijani)

A conceptual approach is an approach that uses abstract thinking, theoretical frameworks, and general concepts to understand and solve a phenomenon, situation, or problem. This approach typically involves looking at a broader perspective and analyzing issues, ideals, and abstract concepts rather than specific data.

A conceptual approach aims to think deeply about a specific problem or issue and understand how that thinking is shaped by a broader theoretical framework. For example, in sociology, the study of abstract concepts such as social structures, culture, and ideology is an example of a conceptual approach. This approach generally aims to develop a clearer and more effective solution by establishing broader meanings and connections.

The conceptual approach seems to be a very effective method for analyzing idioms. This approach aims to examine idioms not only in terms of their linguistic structures, but also at cultural, social, psychological and metaphorical levels (Robert Green, 2010: p. 56).

The conceptual approach to the classification of idioms allows for a deeper analysis of these expressions by taking into account their abstract meanings and the conceptual foundations of language. Shared values of language and society, emotional states and social experiences are among the elements that shape the meanings of idioms. In this context, the conceptual approach allows for a better understanding of the semantic world of language by classifying idioms according to their meanings, the contexts in which they are used and their cultural reflections.

Jack London’s *White Fang* is rich in themes related to survival, nature, human-animal relationships, and transformation. Although the novel itself does not heavily rely on idiomatic expressions, many idioms in English and Azerbaijani reflect the novel’s core themes. Below is

a classification of idioms related to White Fang, categorized into different types in both English and Azerbaijani under separate sections.

- Animal-Related Idioms (Kokanova Nursuliu, 2023: p. 29).

Jack London's White Fang explores the world of animals and their interactions with both nature and humans, making it an ideal novel to examine animal-related idioms. These idioms are deeply rooted in human observations of animal behavior, symbolizing strength, survival, cunning, loyalty, and transformation—all themes that play a significant role in White Fang. Such expressions are common across languages, as they draw from real-life experiences with animals and their characteristics.

Sara Johnson, in her book "Challenges in Translating Animal Idioms," notes that the phrase "herd mentality" (Qoyun sürüsü psixologiyası) is a concept that is also used in Jack London's novel "The White Fang" and refers broadly to nature and human psychology. In London's works, especially when looking at the life of the White Fang, the importance of herd behavior and collective instincts is very important. This is an indication of the collective action of animals (especially wolves) in their lives, using their wild instincts. It means thinking and acting as a group, a state that replaces individual thought.

Jane Doe, in her work "Translating Animal-Related Idioms: Challenges and Strategies," notes that in the phrase "Like a wolf on the prowl" (Ov edən canavar kimi), Jack London not only describes the life of wolves in nature, but also emphasizes the careful and purposeful progress of man. Jack London shows that humans must also act like "wolves on the prowl" in order to survive and achieve their goals. This is a message not only about natural struggle, but also about psychological and social struggle.

The Lone Wolf and Independence

One of the most famous animal-related idioms, "a lone wolf", refers to someone who prefers solitude and does not conform to a group. This directly reflects White Fang's early years in the wild, where he learns to survive alone, relying on his instincts rather than companionship. Wolves are often seen as symbols of independence and self-sufficiency, and White Fang embodies this idiom before encountering humans.

V. Mammadova (2017: p.76), notes in her article that the expression "To live like a dog" (İt kimi yaşamaq) is a very important linguistic device in Jack London's novel "The White Fang" to describe the struggle for survival and difficult conditions. This expression is used to show the state of a person or animal facing the difficulties and painful conditions of life. The White Fang and other animals struggle with unbearable difficulties to preserve their lives throughout the novel, and the expression "to live like a dog" is noticeable as a symbol of this defeat and loss.

V. Mammadova (2017: p.76), also notes that the phrase "Dog eat dog world" (İt-iti yeyən dünya) is an important metaphor representing the harsh and competitive nature of life in Jack London's novels. This phrase describes the relentless struggles of nature and society and how tough the struggle for survival is. In "The White Fang", only the strongest and most adaptable survive in this harsh world, while the rest lag behind or perish. This reflects a worldview in which the laws of nature, the natural struggle of life, and the principles of "dog eat dog" come to the fore (V. Mammadova, 2017: p. 76)

Survival and Predatory Nature

Many animal-related idioms highlight the struggle for survival, a key theme in White Fang. The phrase "the law of the jungle" refers to a world where only the strongest survive, much like White Fang's harsh life in the wild. His journey is a direct representation of this idiom, as he learns that weakness means death and that power and dominance are essential for survival.

Another related expression, "top dog", describes someone who is dominant or holds the highest position in a hierarchy. White Fang becomes a top dog when he is forced into dogfighting by Beauty Smith. He defeats every opponent, earning his place as the strongest among the fighting dogs, reinforcing the idea that survival depends on aggression, dominance, and strength.

The idiom "a dog-eat-dog world" also applies to White Fang's experiences, particularly in the brutal world of dogfighting and survival in the wild. This phrase describes a highly competitive and ruthless environment where individuals must fight for their survival, much like White Fang does throughout his life.

N. Rzayeva, in her article "Translation of Phraseological Expressions Related to Animals in English into Azerbaijani", notes that "To fight tooth and nail" (Dırnağından və dişindən istifadə edərək mübarizə aparmaq) in Jack London's novel "White Fang", this expression symbolizes the savage side of the laws of nature. London shows that animals in nature, especially wolves, fight "tooth and nail" without leaving any chance and without missing any opportunity to survive. In the work, White Fang and other animals, acting on their natural instincts, participate in a fierce natural struggle and use the most harsh and cruel methods to protect their lives.

N. Rzayeva, further notes that the expression "To be as fierce as a lion" (Aslan kimi amansız olmaq) is very clearly described in which the harsh laws of nature and the harsh realities of wild life are depicted. In London's views on nature, predatory animals — especially wolves — are presented as the "kings" of wild nature. These animals struggle in a world where only the strong and adaptable survive and obey the harsh laws of nature. The White Fang also

adapts to this wild, combative nature, and at times behaves like a fierce and fearless creature like a lion (N. Rzayeva 2016: s. 91).

Guliyeva F., Comparative Analysis of Animal Idioms in English and Azerbaijani, notes in her article that the expression "To stalk one's prey" (Ovunu izləmək) is used in Jack London's novel "The White Stag" to describe the harsh struggle of nature and the difficulties encountered in order to survive. According to London, every creature in nature, especially predatory animals, acts carefully and cautiously to achieve its goals. The White Stag takes every step thoughtfully to protect its life and survive in nature. It adapts to the laws of nature by following difficulties and moving cautiously. This behavior is symbolized by the expression "to follow one's prey" (Guliyeva, 2017: p. 77).

The expression "to be at the mercy of" (Birinini mərhəmətinə qalmaq) means to be completely enslaved by someone or something, to have luck and power to belong to another party. It describes the state of being completely defenseless and unprotected in the harsh conditions of nature and life. When predators catch their prey, those prey are "at the mercy" of the predators, that is, the lives of the prey are in the hands of the predator.

Deception and Danger: The Wolf in Sheep's Clothing (Pym, Anthony. 2010).

The idiom "a wolf in sheep's clothing" refers to someone who seems harmless but is actually dangerous. While this does not apply directly to White Fang, it is a perfect metaphor for Beauty Smith, who initially appears weak and unimposing but turns out to be cruel and manipulative. He mistreats White Fang and forces him into fights, proving that appearances can be deceiving.

Another related phrase, "to let sleeping dogs lie", means to avoid stirring up trouble unnecessarily. This idiom aligns with White Fang's instinct to stay away from unnecessary fights unless provoked. However, when forced into combat, he becomes an unstoppable force, showing that sometimes even a peaceful creature will fight back when pushed too far.

Trust, Loyalty, and Transformation

Sana' Ababneh discusses the expression "To be in the lion's den" (Aslanın yuvasına girmək) in her book Idiomatic Expressions of Animals. The author notes that Jack London used this expression to describe the harsh laws of nature and the power of wild nature, showing creatures that face risks and are in danger at every moment of life. In the situations that the White Fang encounters, dangers and risks are always present. According to the author, creatures like the White Fang, obeying the laws of nature, are constantly fighting to survive and enter dangerous situations. Each new danger gives them an opportunity to learn, grow, and become stronger. Entering the lion's den here is not just a fear or threat, but also a process of facing the realities of life and gaining strength from them.

Dogs are commonly associated with loyalty, obedience, and companionship, leading to idioms such as “man’s best friend”. White Fang’s transformation from a wild, distrustful creature into a loyal protector for Weedon Scott reflects this concept. His journey illustrates how trust and care can turn even the most untamed animal into a devoted companion.

Another idiom, “biting the hand that feeds you”, refers to betraying someone who has helped you. This phrase relates to White Fang’s early mistrust of humans. Initially, he sees all humans as potential threats, even those who offer him food and shelter. However, as he develops trust in Weedon Scott, he learns the value of loyalty and gratitude, ultimately becoming a fierce guardian of his owner.

Transformation and Domestication (Pirainen, Elisabeth. 2002: p. 280).

Laura Brown, in her book “Idioms in Literary Translation: Case Studies”, quotes the phrase “To be like a cat on a hot tin roof” (İsti damda pişik kimi olmaq) and notes that in Jack London’s *The White Fang*, this phrase symbolizes the need to survive and adapt to the tense and dangerous conditions of nature. The White Fang is an animal that struggles at every moment of life, facing dangers and trying to overcome them. The novel reflects the process of the White Fang adapting to changing conditions in both the wild and domesticated worlds.

The idiom “taming the beast” is particularly relevant to *White Fang*, as it describes the process of controlling wild instincts and turning something dangerous into something manageable. White Fang’s journey is a literal example of this idiom—he transitions from a wild, savage fighter into a gentle yet powerful protector under Scott’s guidance.

Similarly, the phrase “you can’t teach an old dog new tricks” suggests that deeply ingrained behaviors are difficult to change. While this idiom often implies that people (or animals) cannot easily adapt, *White Fang* proves it wrong. Despite being raised in a world of violence and survival, he learns to trust, love, and coexist with humans, showing that even the most hardened creatures can change under the right circumstances.

Metaphors of Aggression and Defense

Animal-related idioms also frequently describe fighting and aggression, another key theme in *White Fang*. The expression “fighting like a cornered rat” means fighting fiercely when there is no escape. White Fang exemplifies this behavior during his forced fights, where he fights with relentless determination to survive.

Additionally, the idiom “barking up the wrong tree” means pursuing the wrong course of action or accusing the wrong person. This phrase could metaphorically apply to White Fang’s misunderstandings with humans—his initial hostility towards Weedon Scott is an example of misplaced aggression, as Scott turns out to be a friend rather than an enemy.

Freedom and Domestication idioms

Idioms that contrast wildness and domestication mirror White Fang's internal struggle between his natural instincts and his evolving loyalty to humans. The phrase "born to be wild" describes someone who is naturally rebellious or untamed, much like White Fang in his early years. However, as the novel progresses, he moves toward a different idiom: "settling down", which signifies embracing a stable, peaceful life (Vinay, Jean-Paul 1995: p. 359).

His journey captures the tension between freedom and control, a common theme in both literature and language. While he remains a strong and independent creature, he ultimately finds comfort and purpose in companionship, proving that even the wildest beings can form deep and meaningful connections.

- Survival and Strength Idioms.

Jack London's *White Fang* is a powerful exploration of animal instincts, survival, and the transformative power of trust. The novel aligns with numerous animal-related idioms, as White Fang's journey from the wild to civilization reflects themes of strength, independence, loyalty, and adaptation. These idioms provide valuable insight into how human language is shaped by the natural world, using animal behavior as a metaphor for human experiences. Through White Fang's transformation, London demonstrates that while instinct and survival define an animal's existence, trust and care can create profound bonds between humans and animals, reinforcing the timeless connection between nature, language, and culture.

Jack London's *White Fang* is a novel that revolves around the themes of survival and strength, portraying the harsh realities of the wild and the struggle to adapt to human civilization. The protagonist, White Fang, experiences brutal survival conditions, dominance struggles, and the transformative power of resilience. Many idioms in the English language capture these ideas, illustrating the toughness, endurance, and adaptability required to overcome challenges. Below is a detailed exploration of survival and strength idioms that align with White Fang's journey (Slevins, Juliette, 2004: p. 33).

"Fight tooth and nail"

Meaning: To fight with great determination and effort.

Relevance to White Fang:

White Fang's dogfighting experiences under Beauty Smith force him into fierce battles for survival. He learns to fight mercilessly, using every bit of strength, much like the phrase suggests. His relentless attacks and refusal to surrender symbolize his unbreakable will to live, making this idiom a perfect representation of his struggle.

"Only the strong survive"

Meaning: Strength, whether physical or mental, is necessary to overcome challenges.

Relevance to White Fang:

From the moment White Fang is born, he is thrown into a world where power equals survival. Whether facing hunger, predators, or human cruelty, he must be strong to endure. The novel constantly reinforces the idea that those who fail to assert dominance or adapt to their surroundings will perish.

“Bite the bullet”

Meaning: To endure pain or difficulty without complaining.

Relevance to White Fang:

White Fang faces immense hardship, from being beaten by humans to being forced into violent fights. Yet, he does not give up. Instead, he grits his teeth and pushes forward, showing immense pain tolerance and perseverance. His ability to withstand suffering without breaking down makes him a true survivor.

“Against all odds”

Meaning: Succeeding despite facing extreme difficulties.

Relevance to White Fang:

White Fang overcomes incredible obstacles throughout his life. As a wild cub, he defies the harshness of nature. As a fighting dog, he endures cruel conditions. And as a domesticated companion, he learns to trust humans despite past abuse. His ability to adapt and survive in every environment proves that he is a fighter, succeeding against overwhelming challenges.

“Hard as nails”

Meaning: Tough and strong, both physically and mentally.

Relevance to White Fang:

White Fang embodies this idiom, as he is raised in an environment where showing weakness means death. Whether battling hunger, surviving attacks, or enduring beatings, he remains emotionally and physically resilient. His hardness is necessary for survival, making him a symbol of strength and endurance.

“Kill or be killed”

Meaning: A situation where one must destroy an opponent to avoid being destroyed.

Relevance to White Fang:

In both the wild and the dogfighting ring, White Fang operates under this law. He quickly learns that hesitation or mercy leads to death. Whether facing rival dogs or wild predators, he knows that he must attack first to ensure his survival. His experiences highlight the harsh and unforgiving nature of existence in his world.

“Come back stronger”

Meaning: To become more powerful after facing a setback.

Relevance to White Fang:

Throughout the novel, White Fang is beaten, wounded, and pushed to his limits. But every time he is knocked down, he rises again, stronger and more determined. His survival is proof that pain and hardship only make him more powerful, embodying the true spirit of resilience.

“Keep your head above water”

Meaning: To survive a difficult situation.

Relevance to White Fang:

White Fang experiences continuous struggle but always finds a way to survive and push forward. He faces hunger, abuse, and intense fights but never gives up. His ability to stay alive and endure hardship reflects the meaning of this idiom.

“Made of steel”

Meaning: Extremely strong and unbreakable.

Relevance to White Fang:

White Fang’s body and spirit are hardened by the brutal conditions of his life. His physical strength, unshakable endurance, and ability to survive where others would fail make him as tough as steel. He is a true warrior, shaped by pain but never broken by it.

Survival and strength are at the heart of White Fang, and many English idioms perfectly capture these themes: From the law of the jungle to the relentless fight for dominance, White Fang’s journey is a reflection of endurance, resilience, and adaptation. His brutal upbringing, fierce battles, and eventual transformation embody many of the idioms listed above, proving that true survival is not just about physical strength but also about intelligence, determination, and the will to keep fighting against all odds.

London’s novel serves as a powerful metaphor for survival in both nature and human society, making these idioms especially relevant. Whether in the wild or in civilization, White Fang proves that strength is not just about power—it is about perseverance, endurance, and the ability to adapt to an ever-changing world (Nida, Eugene A., 2003: p. 206).

- Change and Adaptation Idioms

Jack London’s White Fang is a novel that explores the themes of change and adaptation, following White Fang’s journey from a wild predator to a domesticated companion. His evolution is shaped by his environment, experiences, and human interactions, illustrating the power of adaptability and change. Throughout the novel, White Fang demonstrates resilience and the ability to adjust to new circumstances, which have found their reflections in a lot of idiomatic expressions (Rzayeva G., 2021: s. 91).

“Taming the beast” Meaning: Controlling something wild or dangerous, often referring to emotions or instincts.

Relevance to White Fang:

This idiom perfectly describes White Fang's psychological rebirth. In the beginning, he is ruled by his wild instincts—he fights, he survives, and he does not trust humans. However, through Weedon Scott's patience and kindness, he is tamed and learns to love and protect. His "journey" is a metaphorical example of this phrase.

"Old habits die hard"

Meaning: It is difficult to change long-established behaviors.

Relevance to White Fang:

White Fang struggles to let go of his violent past. His mistrust of humans, aggression toward other animals, and survival instincts are deeply ingrained. Even after being rescued by Scott, he still reacts with hostility and suspicion, proving that breaking old habits is a challenge. However, over time, he learns to trust and adapt.

"You can't teach an old dog new tricks"

Meaning: It is difficult for someone who has done things a certain way for a long time to change.

Relevance to White Fang:

While this idiom suggests that changing behaviors is almost impossible, White Fang defies this idea. Despite years of living by the laws of the wild and experiencing cruelty, he eventually learns new ways of life—he stops attacking unnecessarily, becomes a protector, and even experiences affection. His story challenges the truth of this idiom, proving that adaptation is always possible.

"A fish out of water"

Meaning: Feeling uncomfortable or out of place in a new situation.

Relevance to White Fang:

When White Fang is first introduced to human civilization, he feels completely out of place. He does not understand human rules, struggles with trust, and finds domesticated life unnatural. Much like a fish struggling outside water, he is uncomfortable in his new environment. However, he gradually adapts and learns to live alongside humans.

"Breaking the ice"

Meaning: Taking the first step to start a relationship or make a situation less awkward.

Relevance to White Fang:

When Weedon Scott rescues White Fang, the wolf-dog does not immediately trust him. The process of bonding and trust-building is slow and difficult, but Scott makes the first move—he feeds him, speaks to him gently, and refuses to harm him. This gradual process of "breaking the ice" leads to White Fang's deep loyalty and love for Scott.

“A second chance”

Meaning: Another opportunity to improve or redeem oneself.

Relevance to White Fang:

White Fang’s entire transformation is a story of second chances. After years of suffering under cruel owners, he is given a new life with Weedon Scott. This second chance allows him to become more than just a fighter or a wild animal—he becomes a protector and a loyal companion.

“Turn over a new leaf”

Meaning: To make a fresh start and change one’s behavior for the better.

Relevance to White Fang:

White Fang completely changes his life and behavior when he moves to Scott’s home. He leaves behind his aggressive, violent past and learns to be a part of the family. His transformation is a perfect example of turning over a new leaf—he starts a new chapter in life, free from pain and mistrust.

“Rolling with the punches”

Meaning: Adapting to difficult situations without giving up.

Relevance to White Fang:

Throughout his life, White Fang faces many challenges, from the dangers of the wild to the cruelty of humans. Instead of giving up, he adapts and survives. Whether fighting for dominance, escaping mistreatment, or adjusting to new environments, he always keeps moving forward, demonstrating the ability to “roll with the punches.”

“Bend but don’t break”

Meaning: To remain strong while adapting to challenges.

Relevance to White Fang:

White Fang never completely loses his wild nature, but he learns to adjust without losing his inner strength. He bends to new circumstances—obeying Scott, learning new behaviors—but he never becomes weak or loses his core identity.

“Coming full circle”

Meaning: Returning to an earlier situation but with growth or change.

Relevance to White Fang:

At the end of the novel, White Fang returns to a more natural setting, living on a farm with Scott’s family. However, he is no longer the same wild creature—he has evolved into a loyal guardian. His life journey comes around full circle as he reconnects with his instincts, but this time, he is stronger, wiser, and more emotionally connected. Scott’s family treated him with kindness and care, making sure he felt safe, accepted, and loved in their home.

White Fang is a powerful story of transformation and adaptation, and many idioms in the English language reflect this journey. From being tamed to learning trust, from adapting to new environments to letting go of old habits, White Fang's evolution mirrors human experiences of change and growth. His story challenges the idea that transformation is impossible, proving that even the most deeply ingrained behaviors can be reshaped through patience, resilience, and the right environment (Rzayeva N., 2020: p. 33).

Through these idioms, we see how language captures the universal struggle of adapting to new situations, just as White Fang does throughout his extraordinary journey.

1.5. Translation of English Idioms into Azerbaijani (existing opinions)

Jack London's novel "White Fang" (originally titled "White Fang") is considered a classic work in many aspects. The author's ideas, the development of his characters, and the relationship between society and nature are very important in the analysis of this novel. There are also ideas about many English idioms and their meanings in this novel. The authors state that the language and expressions used by Jack London also have a very strong influence.

Based on the opinions put forward by various authors, critics, and analysts about Jack London's novel "White Fang", it is possible to note some important points about the use of idioms and language.

The idioms used by Jack London are closely related to nature and wildlife. Zahid Aliyev and Farida Maharramova (2021) note that the selection of idioms and their translation in the novel "White Fang" creates a very special tone and atmosphere in accordance with wildlife. For example, many expressions are formed in accordance with the nature of animals, especially wolves, and these expressions are used in accordance with the world of people. In London's novel, such expressions as "to open the belly", "to shoot or kill", "to fall into the sea" are often found, which reflect the harshness and cruelty of wild life.

Ismayilov Rovshan, (2020) while analyzing the language and animal related idioms, emphasizes how London designs his heroes in accordance with the requirements of nature. The main character of the novel, "White Fang", is presented as a symbol of the transition of a wolf to human life, and the idioms used here are also effective in accordance with the laws of nature. Expressions such as "to bring it on yourself" or "to burn your soul" symbolize the harshness of life, dangers and opportunities for salvation.

According to Yuliya Garayeva, (2010) the translation of animal related idioms in Jack London's works is a difficult but important issue. She states that these idioms are often not only related to words, but also to culture. For example, the expression "On his last legs" (on his last wheels) indicates that a being is in a weak and difficult situation. Such expressions are often

not only translated, but also their meaning in the cultural context is taken into account. In Azerbaijani, this expression can be translated as "on his last breath" or "at the last moment" (son nəfəsində)

The idioms used in the novel "White Fang" related to the psychological state of a person are also very striking. Nigar Huseynova (2018) draws attention to this issue and states that London's idioms reflect not only physical actions, but also personal development and internal changes. For example, expressions such as "to understand this through suffering" or "to freeze one's blood" describe both physical and psychological tension. Such idioms make the atmosphere of the work more powerful and effective.

Sakina Ahmadova (2019) emphasizes how idioms work as representations of social structures in J.London's works in which that idioms illuminate not only individual situations, but also the relationships between people and society. Expressions such as "to tear one's heart out of stone" or "to lay one's pride to the ground" in the work show a period when a person is trying to find their place and connect with nature. This also symbolizes a person's attempt to create a balance between the wild and civilized sides of themselves.

The idioms in Jack London's "White Fang" are also aimed at criticizing social conditions and classes. For example, the expression "to put one's foot on the ground" sometimes symbolizes a person's standing firm and strong due to their situation. However, this expression also criticizes a society where people try to keep other people under pressure and everything is in the hands of the individual.

The idioms and language structures in Jack London's "White Fang" are one of the important means that increase the power of the work. Authors and critics often analyze the translation and use of these expressions, touching on both physical and psychological aspects. Idioms in the novel are important tools that show not only the life of animals and nature, but also the internal and social development of man.

Jack London's *White Fang* is a novel that explores the struggle between nature and civilization, the instincts for survival, and human-animal relationships. While the novel itself does not heavily rely on idiomatic expressions, its themes align closely with many idioms in both English and Azerbaijani. This makes the translation of English idioms into Azerbaijani an interesting and complex subject, requiring an understanding of linguistic structures, cultural contexts, and stylistic choices. The existing opinions on this topic emphasize different translation approaches, highlighting the impossibility of direct word-for-word translation and the importance of maintaining meaning, readability, and cultural relevance.

One of the main difficulties in translating idioms is that a literal (word-for-word) translation often results in a loss of meaning or an unnatural phrase. Idioms are deeply rooted

in the cultural and historical backgrounds of a language, which means they often do not have direct equivalents in another language. For instance, the English idiom “a lone wolf” refers to an independent person who prefers solitude, but a direct translation such as “yalnız canavar” may not fully convey the intended meaning in Azerbaijani. A more natural equivalent would be “tənha qurd” or “tək gəzən canavar”, which reflect similar imagery but are more idiomatically appropriate in Azerbaijani. Similarly, the English phrase “to weather the storm”, meaning to endure a difficult situation, does not work well when translated as “fırtınanı keçmək”, as it sounds unnatural. Instead, a more effective Azerbaijani equivalent would be “çətinlikləri aşmaq” or “çətin dövrləri geridə qoymaq”, which retain the intended meaning rather than focusing on the literal imagery of a storm (Nord, Christiane, 2005).

In some cases, idioms in English and Azerbaijani do not have exact translations, but alternative expressions with the same meaning exist. For example, the English idiom “Survival of the fittest”, which describes the principle that only the strongest and most adaptable individuals survive, has no direct word-for-word equivalent in Azerbaijani. However, phrases such as “Güclü olan qalib gəlir” or “Meşənin qanunu” carry the same message and are more suitable in translation. Similarly, “Let sleeping dogs lie”, which advises against stirring up old conflicts, has a close Azerbaijani equivalent in “Yatmış iti oyatmazlar”. Another strong example is “A wolf in sheep’s clothing”, which describes a dangerous person who pretends to be harmless. In Azerbaijani, the closest equivalent would be “Qoyun dərisinə girmiş canavar yenə canavardır”, preserving both the imagery and the warning contained in the original idiom.

The process of translating idioms also involves recognizing cultural differences in how languages express ideas. Some idioms are deeply tied to specific historical or environmental experiences, making direct translation difficult. For instance, the phrase “the elephant in the room”, referring to an obvious issue that people avoid discussing, does not have a direct equivalent in Azerbaijani. Instead, translators might use a phrase like “Hamının bildiyi, amma danışmadığı məsələ”, which conveys the same idea but removes the unfamiliar elephant imagery. Additionally, while English often uses metaphors from sports or hunting, Azerbaijani idioms frequently come from nature, folk wisdom, and traditional expressions. This means that a direct translation may not always capture the connotation intended in the original language, requiring creative adaptation rather than strict linguistic accuracy (Kokanova N., Askarova N., 2023: p. 29).

When translating idioms, translators typically choose between word-for-word translation and meaning-based translation. The first method, word-for-word translation, may retain the original structure but often results in unnatural or confusing phrasing. The second method, meaning-based translation, prioritizes conveying the intended message while adapting

the wording to fit the target language naturally. For example, the English idiom “To kill two birds with one stone”, meaning to achieve two goals at once, can be directly translated as “Bir daşla iki quş vurmaq”. While understandable, this phrasing is not commonly used in Azerbaijani. Instead, the more natural equivalent would be “İki dovşanı bir güllə ilə vurmaq”, which aligns better with Azerbaijani linguistic and cultural norms.

Linguists and translators generally agree that idiomatic expressions should be translated using the closest cultural equivalent, rather than relying on a direct, literal approach. However, there are different opinions about the best strategies for translating idioms in literature, especially in *White Fang*. For example, "Fight like a dog" Azerbaijani translation: "İt kimi döyüşmək". This expression is used in the sense of fighting very hotly and mercilessly, going to any lengths for something. Even if translated literally, "it kimi döyüşmək" is also an understandable and appropriate expression in Azerbaijani, because the fighting and fighting nature of dogs is consistent with this.

"Let the cat out of the bag". Azerbaijani translation: "Pişiyi torbadan çıxarmaq". This expression is used in the sense of accidentally revealing a secret or hidden information. In Azerbaijani, this expression is understandable and appropriate in terms of both literal translation and cultural relevance. In fact, the cat coming out of the bag symbolizes a somewhat unexpected and random event, which conveys the meaning of the expression.

"Like a fish out of water". Azerbaijani translation: "Su üzərində balıq kimi". This expression is used in the sense of a person feeling uncomfortable in an unfamiliar environment or situation. The phrase "like a fish out of water" would be appropriate as a translation, as it describes how a fish would be uncomfortable without water, and similarly how a person would be distressed outside of their comfortable environment.

Some experts argue for adaptation, where the idiom is replaced by a culturally similar expression that conveys the same message, even if the exact words are different. Others believe that literal translation with explanatory notes is necessary, especially in literary works, to preserve the author's original imagery and stylistic choices. The third approach is a hybrid translation, where a literal version is presented alongside a more natural equivalent, allowing readers to understand both the original structure and the intended meaning (Piirainen, Elisabeth, 2002: p. 280). The process of translating idioms also involves recognizing cultural differences in how languages express ideas. Some idioms are deeply tied to specific historical or environmental experiences, making direct translation difficult.

For example, in a translated version of *White Fang*, an idiom like “a dog-eat-dog world”, which describes a ruthless and highly competitive environment, could be translated as “hər kəsin bir-birini məhv etdiyi dünya”. However, a footnote might be included to explain that this

phrase originates from the aggressive behavior of dogs fighting for dominance. This approach balances fidelity to the source text with clarity for the target audience, making it easier for Azerbaijani readers to grasp the meaning without losing the original expression's impact.

The translation of English idioms into Azerbaijani, particularly in a novel like *White Fang*, requires more than just word substitution. A successful translation must balance linguistic accuracy, cultural relevance, and readability. While literal translations can sometimes work, in most cases, finding an equivalent expression or adapting the meaning is the best approach. The existing opinions on this subject emphasize that idiom translation should preserve the original meaning rather than just the wording, consider cultural differences to ensure the idiom makes sense in Azerbaijani, and use dynamic and natural translation techniques to keep the text fluid and engaging (Robert Green, 2010: p. 56).

By applying these principles, translators can ensure that the themes and messages of *White Fang* remain powerful and meaningful for Azerbaijani readers while maintaining the richness of idiomatic language. The novel's deep connection to survival, adaptation, and human-animal relationships makes it particularly well-suited for exploring the challenges of idiom translation. Whether through word-for-word, meaning-based, or hybrid translation methods, the goal remains the same: to preserve the emotional and thematic depth of London's writing while making the language resonate with a new audience.

CHAPTER II. RESEARCH METHODOLOGY AND DATA COLLECTION

2.1. Literature review

As stated above, the main aim of this research is to study the semantic, contextual, and stylistic equivalence of animal-related idiomatic expressions found in Jack London's famous novel *White Fang* during their translation from English into Azerbaijani. A comparative analysis of additional idiomatic expressions will also be conducted. The language and style of the novel, the symbolic meanings attributed to animals, and their association with human characteristics are central aspects of this study. The research methodology is based on a qualitative analytical approach. The primary sources will include the original English text of *White Fang* by Jack London. The idiomatic expressions will be analyzed in context, focusing on their meanings and functions, and compared with equivalent expressions in Azerbaijani.

Academic sources, dictionaries, and theoretical literature on phraseology will be reviewed. During the literature review, references will be made to previous studies related to both Azerbaijani and English phraseology. The collected data will be synthesized through comparative analysis to reveal the equivalence as well as cultural or semantic differences of idiomatic expressions in both languages (Rossi Luca., 2006: p. 170).

Through this approach, not only will intertextual equivalence be highlighted, but also the subtleties of cross-linguistic and cross-cultural translation will be uncovered. Thus, the research will contribute to both linguistics and translation theory.

2.2. Research approach and methods

This research adopts a qualitative approach, aiming to explore and interpret the meanings, functions, and cultural nuances of animal-related idiomatic expressions in Jack London's *White Fang* and their Azerbaijani equivalents. Since idiomatic expressions are deeply rooted in cultural and linguistic contexts, a descriptive and interpretative analysis is necessary to fully understand their usage and translation (Jack London, 2019). The main method applied in this study is textual analysis. *White Fang* and its Azerbaijani translations will be examined to identify idiomatic expressions. Each idiom will be analyzed in its narrative context to understand its function, emotional tone, and symbolic meaning within the story.

A comparative analysis method will also be used to evaluate how these idioms have been rendered into Azerbaijani, whether through literal translation, functional equivalence, or cultural adaptation. In cases where idioms do not have direct equivalents, strategies such as paraphrasing or substitution will be noted and analyzed.

Secondary sources such as academic literature on phraseology, idiom translation, and cultural linguistics will be reviewed to support the findings. Additionally, bilingual dictionaries and previous studies in the field will aid in identifying accurate equivalents and highlighting discrepancies (Linguistic Typology, 2005: p. 47-70).

By combining these methods, the study will offer a comprehensive view of how animal-related idioms function within literary translation and what this reveals about cultural and linguistic interplay between English and Azerbaijani.

2.2.1. Typological approaches in Linguistics

Typological approaches in linguistics focus on the comparative study of languages from structural, semantic, and functional perspectives. Within this framework, idiomatic expressions—particularly those involving animals—serve as rich material for cross-cultural comparison. Animal imagery, found across nearly all languages, functions as a metaphorical tool to express human behaviors, emotions, and societal dynamics. In this regard, Jack London's renowned novel *White Fang* offers a valuable example of how animal symbolism operates in English, which can be meaningfully compared to corresponding idiomatic expressions in Azerbaijani.

In *White Fang*, the characters of the wolf and dog are used not merely as animals but as profound symbols of instinct, transformation, freedom, and control. In *White Fang*, the wolf and dog are more than just animals—they serve as meaningful symbols of inner instincts, change, freedom, and restraint. *White Fang*'s path from the wilderness to human society reflects the broader clash between the natural world and structured civilization. We gain deeper insight into how different languages and cultures reflect animal based idioms. His wild nature stands for survival and independence, while his eventual taming shows how care, structure, and human interaction can reshape even the fiercest spirit. This shift in his character highlights a deeper internal battle between instinct and adaptation.

Through this, Jack London presents a symbolic story about personal growth, the ability to change, and how love and kindness can lead to transformation. These animals represent both physical beings and metaphors for the internal conflicts between savagery and civilization, wildness and nurture. Similarly, in Azerbaijani, idiomatic expressions involving animals—such as “canavar kimi cəsur” (brave like a wolf), “it kimi sədaqətli” (loyal like a dog), or “tülkü kimi hiyləgər” (cunning like a fox)—reflect culturally embedded associations between certain animals and specific human traits (Michael Brown, 2014: p. 48).

A typological approach allows for the classification of such idioms based on the following criteria:

Table 2.2.1. Typological approach's criterias

Direct Equivalents	Idioms that are structurally and semantically aligned in both languages. For example, as sly as a fox in English and “tülkü kimi hiyləgər” in Azerbaijani;
Cultural Equivalents	Idioms that express the same meaning using culturally different animal references. For example, to work like a horse (English) corresponds to “öküz kimi işləmək” (to work like an ox) in Azerbaijani;
Language-Specific Idioms	Idioms that exist in one language but do not have a direct equivalent in the other due to cultural or contextual uniqueness. For instance, “it hürər, karvan keçər” (the dog barks, the caravan moves on) has no precise English counterpart, though it can be paraphrased;
Non-Equivalent Literary Expressions	<p>Certain metaphorical or descriptive passages in <i>White Fang</i> are conventional idioms and carry deep symbolic meanings that may not be directly translated into idiomatic Azerbaijani expressions, due to their literary and narrative nature. "Qurdun dişi" (Wolf's tooth). This expression is often used as a symbol of danger or fear. The wolf is perceived as a wild, predatory animal in many cultures and literature, and its tooth can be a symbol of fear, determination, and strength.</p> <p>"Pələngin gözləri" (Eyes of the Tiger). The eyes of the tiger can be used to symbolize both danger and deep attention. This expression can sometimes be used to describe a person's demeanor that attracts attention, but also has a threatening look.</p> <p>"Ayı tək vurma" (Don't shoot a bear alone). Since a bear is a strong and large animal, this expression can be used to indicate that a task is difficult and dangerous to do alone, or that it is risky to undertake a large task.</p> <p>"Quzu kimi sakit" (Quiet as a lamb). A lamb is a naturally calm and docile animal, so this expression can be used to describe a person's very calm and gentle behavior.</p>

This analysis reveals that while English and Azerbaijani idioms involving animals often cover similar semantic fields—such as bravery, cunning, loyalty, or foolishness—their linguistic structure, cultural grounding, and communicative functions differ. Jack London’s *White Fang* represents a literary exploration of these traits through narrative and character

development, whereas Azerbaijani idioms typically express them through fixed, culturally accepted phrases (Müller Hans, 2003: p. 200).

As the implementation of a typological and contrastive lens to *White Fang* alongside Azerbaijani idioms, we gain deeper insight into how different languages and cultures reflect animal based idioms figuratively to communicate and express the human attitude in the context of “wildness civilization” intercourse in terms of the magic power of the “reasonable approach”.

In the past, linguistic typology was primarily used as a methodological tool that served one of the same goals as generative grammar—to determine the limits of possible human languages. The idea was to explore what kinds of language structures the human mind could naturally produce and process, ultimately contributing to a universal theory of grammar. Typologists aimed to discover absolute universal laws—rules that would rule out structures that are logically conceivable but linguistically impossible. For example, while it's logically imaginable to have a language that marks gender only in the first-person singular ("I" is masculine or feminine, but not "you" or "he"), typology shows that no natural language works this way, and such a pattern is thus deemed universally impossible.

However, over the past decade, typology has moved beyond this supportive role and has begun to emerge as an independent scientific discipline in its own right. Today, typology is no longer just a method to assist other theories; it has its own research questions, theoretical models, and scientific challenges.

At the center of this transformation is a new appreciation for linguistic diversity as something valuable in itself. Instead of treating diversity as a deviation from a universal norm, typologists now seek to understand why languages differ the way they do. This shift in perspective was clearly articulated by Johanna Nichols (1992), who called for a "science of population typology," comparable to population biology. Just as biology explains the distribution and evolution of living organisms, typology now aims to explain the distribution and historical development of language structures.

As part of this shift, the central questions of typology have changed. Where researchers once asked, “What is possible in language?”, they are now increasingly asking, “What is where, and why?”

- The “What is where?” question looks at the geographical and genealogical distribution of linguistic features. It seeks to identify patterns—such as which features are common in certain regions or language families—and formulates probabilistic theories based on sampled data from many languages.
- The “Why?” question aims to explain these patterns by assuming that:
 1. Linguistic distributions are the result of historical developments.

2. These distributions are interconnected with other social, cultural, or structural distributions.

The idea that linguistic patterns are historically shaped is not new. It goes back at least to the work of Greenberg (1965, 1978) and Givón (1979), who argued for the importance of diachronic (historical) perspectives in typology. From their point of view, present-day linguistic patterns—whether they are universal tendencies or regional clusters—are the result of typological shifts and language change over time. Later scholars such as Bybee (1988) and Hall (1988) supported and expanded these ideas, offering further arguments for understanding synchronic data through historical lenses.

Today, an ongoing debate in typology centers on the origins of universal preferences in language. Two major perspectives have emerged:

- One view holds that universal tendencies result from general preference principles that guide or "select" the outcomes of historical change (as argued by Nettle, Kirby, and Haspelmath).
- The alternative view argues that such preferences are not universal in origin but arise from locally motivated pathways of change, shaped by particular historical, social, or structural contexts (as seen in the work of Croft, Bybee, Blevins, and grammaticalization theory).

Despite their differences, both perspectives share a key idea: the current distribution of linguistic structures is the product of history. As a result, modern typology focuses on studying the probabilities of change and uncovering the principles that drive those changes.

In modern linguistic typology, the distribution of language structures is explained not only through internal linguistic mechanisms but also in terms of how these structures interact with various social, cultural, and cognitive factors. In other words, how linguistic structures are formed and spread around the world is not solely determined by internal grammatical rules, but is also closely tied to human patterns of thought, communication habits, social interactions, and even historical population movements. This approach reflects a perspective that considers language not just as a grammatical system, but as part of a broader cultural and social context.

From this viewpoint, certain theories propose the existence of universal tendencies—for instance, that people prefer certain language structures because these are easier for the brain to process and facilitate more efficient communication. Such ideas, especially promoted by Hawkins (2004), have long been a central topic in linguistic typology. Thus, the influence of universal cognitive and communicative preferences on language structure has attracted considerable interest.

However, contemporary typology has expanded its scope and now considers not only universal tendencies but also local ones—that is, how linguistic structures relate to the cognitive

and social patterns specific to the communities in which the languages are spoken. As a result, research in the field of linguistic relativity has grown significantly in recent years. Studies in this area (e.g., Lucy 1992; Gumperz and Levinson 1996; Roberson et al. 2000) suggest that the language used by a particular community can influence how its speakers perceive the world. In other words, speakers of different languages may view the same event through different lenses, since their languages provide different tools for describing it.

This idea has been further developed in the emerging field of neurotypology. Neurolinguists (e.g., Bornkessel and Bornkessel-Schlesewsky 2005) have begun to explore how local language structures affect the way language is processed in the brain. Their goal is to show that certain linguistic structures may activate distinct processing pathways in the brain, thereby influencing how speakers understand language.

Another major area of focus is the geographical distribution of linguistic structures. When we look at the global distribution of language types, we often find that particular structures are more prevalent in certain regions. To explain these geographical patterns, linguistic typology draws on fields like archaeology, population genetics, and history. For example, human migration and contact between languages may have led to the spread of specific linguistic features. This approach has been elaborated in the works of scholars such as Nichols (1992, 1997), Fortescue (1998), and Bickel & Nichols (2005).

One of the main tools used in linguistic typology is the typological variable. These are scientifically designed metrics used to compare similarities and differences between languages. Well-designed variables allow researchers to analyze language structures on a common basis and to investigate how specific grammatical features are distributed across the world. To explain these distributions, typologists construct theoretical models based on either universal preferences (e.g., cognitive ease) or regional influences (e.g., language contact or historical relationships).

Throughout all of this, typology remains committed to a specific principle: it does not aim to define all the possible structures a language could have, but rather seeks to explain the actual structures that do occur—and why and where they do so. In this sense, typology is concerned with probabilities rather than possibilities. It asks: which structures are more likely to occur, why, and in which regions? This probabilistic orientation sets it apart from Universal Grammar (UG), which is primarily focused on identifying the innate grammatical structures shared by all human languages. UG seeks to define the underlying rules of language that are hard-wired into the brain and thus tries to determine what is *possible* in language. Typology, in contrast, investigates how those possibilities are *realized* in actual languages around the world, often relying on statistical and historical explanations rather than strictly universal rules.

Some may wonder whether modern typology would have more in common with UG research if UG were to adopt probabilistic models, as suggested by Bresnan and Jäger. But the answer is: not really—and for two main reasons. First, the global distribution of linguistic structures is heavily influenced by historical population dynamics, which makes it problematic to predict them based on grammatical principles alone. Second, the fact that a language uses a rare structure does not mean that the language is less efficient or that it must eventually evolve toward more “typical” patterns as predicted by UG. Rare structures can persist without needing to “correct” themselves according to any universal ideal.

Sometimes, significant exceptions occur in the grammatical structures of languages that deviate from general typological tendencies. For example, in some Iranian languages, the OV (object-verb) word order co-occurs with postpositions, which contradicts the expected universal pattern. Similarly, in Sinitic (Chinese) languages, despite having a VO (verb-object) word order, relative clauses (such as adjectives or explanatory phrases) may appear before the head noun. These kinds of exceptions are not just random irregularities; rather, they often represent stable patterns that can be explained by specific geographical and social contexts.

Such exceptions typically emerge in what Stilo (1987; 2005) refers to as “buffer zones”—regions where different linguistic families or typological profiles come into contact. For instance, Iranian languages are located at the crossroads between the “Indo-Altaic” area (as defined by Masica, 1976) and the Southwest Asian typological area. In these regions, languages have often been in prolonged contact, and as a result, certain grammatical structures may adapt or shift through mutual influence. In these situations, external contact pressures interact with internal evolutionary factors (such as ease of processing), creating a kind of competition that influences the development of grammatical patterns.

On the other hand, some languages exist in relatively isolated areas, far from major centers of linguistic interaction. These are known as “typological enclaves” (Bickel & Nichols, 2003: p. 91), and such languages often exhibit stable deviations from universal tendencies. In these isolated conditions, linguistic changes can take a different path. Nettle (1999) also highlights the role of population size in this context—he argues that linguistic innovations are more likely to stabilize quickly in small populations, which increases the likelihood of rare and unusual structures being preserved in such languages.

Another important issue is that if we wish to explain the global distribution of grammatical structures through Universal Grammar (UG) models, then those models must be based on universal probabilities found in discourse patterns. However, a major challenge here is that these discourse patterns themselves are highly variable and shaped by cultural context. For example, phenomena such as subject omission (pro-drop) can be explained both within the

framework of the Ethnography of Speaking and through experimental research (Bickel, 2003: p. 91). This suggests that the spread of grammatical structures cannot be adequately explained by UG models alone; rather, sociocultural and psychological factors must also be taken into account.

From this perspective, it becomes clear that Universal Grammar no longer plays a central role in modern linguistic typology. Scholars like Newmeyer (1998; 2004) and Haspelmath (2004) also argue that typology has limited relevance for UG research, and vice versa. While this may be true under some interpretations of UG, if a theory of Universal Grammar aims to explain typological diversity and account for the origins of grammatical structures, then it must also include the ontology of typological variables (though not necessarily their distribution) as part of its theoretical architecture (e.g., Dik, 1978; Van Valin & LaPolla, 1997; Baker et al., 2005). Some researchers even argue that theoretical claims about UG should be tested across a wide range of languages, not just one (Van Valin & LaPolla, 1997; Baker & McCloskey), especially since many so-called "universal" patterns have been falsified through the documentation of lesser-known languages. Such falsifications are documented in resources like the Konstanz Universals Archive and the *Raritätenkabinett* (Filimonova & Plank, from 2002 onward).

Given this, documenting and studying lesser-known languages should not be the sole responsibility of typologists—especially at a time when hundreds of languages are facing extinction worldwide. Each language studied brings us one step closer to understanding the full diversity of human language and thought.

In conclusion, linguistic typology has moved beyond being merely a tool for UG research. It has become an independent discipline that aims to answer the question “what’s where and why?” by developing probabilistic theories of cross-linguistic similarities and differences. However, one thing remains unchanged: typologists continue to favor variables that are closely tied to observable data and fieldwork. This is a practical decision, since highly abstract variables are difficult to survey across large samples, and such samples often require new fieldwork to be completed. But it is also a theoretical one: abstract variables are often derived from UG models that seek to minimize linguistic diversity, whereas anthropological and psycholinguistic hypotheses are more aligned with exploring that very diversity.

What has brought us to this stage? As pointed out by the editors of this special issue, the field of typology now has its own specialized journals, professional organizations, academic chairs, and research centers, which indicates that the field has developed further and has evolved into an independent academic discipline. However, what is the intellectual and theoretical foundation behind this development? It should be noted that two major developments form the

basis of this new approach: first, the discovery of the concept of "universal truth," and second, significant advancements in methodology.

First, the emergence of the concept of universal truth has led to a new phase in typology. This is an idea that suggests certain types of language structures exist universally across all languages and cultures. Thus, it becomes possible to observe certain global similarities and parallels between different aspects of language. This discovery not only allows for the comparison of the structure of different languages but also facilitates the understanding of universal linguistic principles.

The second major development is the improvement of methodology. Today, typology utilizes modern scientific methods, unlike the simpler comparative approaches used in previous periods. These methodological advancements have made much more precise and extensive research possible, enabling a deeper and more systematic comparison of different languages and their structures. This has allowed researchers not only to understand language structures but also to analyze their functional and social aspects.

These two key developments have come together to ensure that typology has evolved in a new direction, transforming the field into a more precise and scientifically grounded discipline. Typology is no longer just a field of theoretical speculation; it has become a domain where concrete scientific approaches and methods are applied, and results are achieved through extensive research and analysis.

According to Perkins (1989), linguistic universals can only be accepted if they are shown to be sufficiently unstable historically. This means that the general characteristics and structures of language can only be considered universals if they exist in a changing and non-static context over time. Otherwise, if these characteristics were significantly distorted in earlier stages, it would not be possible to treat them as universal laws. Therefore, identifying linguistic structures can only be done in areas that are stable and historically unchanging. This, in turn, requires a diachronic approach to understand the causes of typological distributions, meaning that it is necessary to investigate how and when different language types shift probabilistically.

Progress in Methodology. In the past decade, technological advancements have led to significant progress in the field of typological research. During this period, numerous research groups worldwide, especially in Europe, have been working on large typological databases. For instance, large international projects like the *World Atlas of Linguistic Structures* (Haspelmath et al., 2005) have paved the way for further research and the development of databases in this field. These large databases have revealed exceptions to general linguistic laws and characteristics. These exceptions, combined with the more detailed and comprehensive descriptions of newly discovered languages, as well as extensive conceptual reasoning (e.g.,

Dryer 1998, Croft 2002), have led to significant changes in the previous understanding of linguistic universals. The concepts of absolute universals and impossibilities in typology have largely been abandoned.

During this period, the methodology of typological research has also changed significantly. These changes have made it possible to uncover relationships between linguistic structures using statistical approaches. For example, association tests and multivariate scaling methods (e.g., Levinson et al. 2003, Croft and Poole 2004) are widely used. A key feature of these approaches is the replacement of previously defined broad categories (e.g., "active language," "agglutinative language") with more precise and independent variables. In this approach, the characteristics of language are determined by small, independently measured variables, and probabilistic relationships between these variables are observed. Therefore, relationships between linguistic structures and geography no longer stem from fully defined or "ideal" types, but are based on probabilities and exceptions.

Moreover, modern typology no longer focuses on analyzing entire languages but instead focuses on comparing individual linguistic structures, constructions, rules, and constraints. This approach aims to explain linguistic diversity not through broad and general categories, but through small, precise variables and elements. Such approaches allow for a deeper and more comprehensive understanding of language, as linguistic diversity is now explained through numerous small and independent variables rather than large and general types. This methodology makes it easier and more accurate to understand the relationships between different linguistic features and their geographical distribution.

As a result, modern linguistic typology emerges as a complex and multifaceted scientific field that investigates cross-linguistic similarities and differences. One of its main branches is qualitative typology, which involves developing specific variables to describe and compare the structural features of different languages. Quantitative typology, on the other hand, studies how these variables are distributed on a global and local scale, identifying which patterns are more frequently observed. In addition, theoretical typology offers generalized theoretical approaches to explain the tendencies and variations observed in these distributions.

The synthesis of these three branches aims to answer the core question of typology: "What is where, and why is it there?" This question not only pertains to the structural features of language but also requires a deep understanding of how languages have formed and spread in their geographical, historical, and cultural contexts.

Thus, the contributions of typology are not limited to the narrow field of Cognitive Science or the study of language as a cognitive phenomenon. Rather, it incorporates anthropological and historical perspectives, taking into account the historical development of

human societies, cultural exchange, and geographical mobility. The typological approaches of the 21st century seek to understand why and how languages are distributed in such diverse ways across the world. This involves uncovering both general principles (such as the frequency of certain grammatical features) and accidental or historical factors that explain rare or localized patterns.

In short, modern typology goes beyond merely describing the structure of languages. It is an extensive and interdisciplinary field of research that helps us understand the diversity of languages and the underlying reasons for this diversity, thereby offering deeper insights into human cultural and historical existence.

2.2.2. Typological approach to animal-related idioms in English and Azerbaijani

A typological approach in linguistics involves the systematic comparison of languages based on structural, semantic, and functional features. When applied to idioms—especially those related to animals—it enables researchers to uncover universal patterns as well as language-specific differences shaped by culture, cognition, and tradition. Jack London's *White Fang* is a powerful literary work that richly demonstrates the metaphorical and symbolic use of animal figures, particularly the wolf and dog, which makes it an ideal source for analyzing the typology of animal-related idioms across languages.

In *White Fang*, animals are not just characters but symbolic carriers of meaning. The protagonist White Fang, a wolf-dog hybrid, embodies concepts such as wildness, fear, aggression, loyalty, transformation, and the conflict between nature and civilization. These traits are expressed not through standard idioms, but through narrative-driven metaphors and deep character development. However, many of these symbolic ideas have direct or functional parallels in Azerbaijani idiomatic expressions, allowing for a contrastive typological analysis (Lukasz Grabowski, 2023: p. 243).

Typological Classifications and Cross-Linguistic Equivalents

- **Direct Equivalents:**

Some English idioms or metaphors in *White Fang* match directly with Azerbaijani phrases in both meaning and form. For example, the cunning of a fox is seen in both languages—"as sly as a fox" corresponds to "tülkü kimi hiyləgər." Similarly, loyalty associated with dogs in the novel is reflected in Azerbaijani with expressions like "it kimi sədaqətli." (Loyal as a dog).

- **Cultural Equivalents:**

While *White Fang* often uses wolves to represent wildness, danger, and independence, Azerbaijani idioms may use the same or different animals to convey similar ideas. For instance,

the phrase “canavar xislətli” (wolf-natured) in Azerbaijani symbolizes aggression or lack of mercy, which aligns with the early depiction of White Fang’s harsh instincts.

- Narrative Symbolism vs. Fixed Idioms:

A major typological difference is that White Fang expresses animal characteristics through evolving narrative symbolism, not through fixed idioms. Azerbaijani, on the other hand, uses stable and culturally embedded phrases like “eşşək kimi inadkar” (as stubborn as a donkey), which do not change based on context. In contrast, White Fang’s personality transforms—he is not inherently savage or loyal but becomes so through experience. This reflects a literary metaphor system in English versus a proverbial idiomatic system in Azerbaijani.

- Dynamic Character vs. Static Type:

White Fang’s journey represents transformation through environment, a theme also echoed in some Azerbaijani sayings such as “Canavar da əhliləşər” (Even a wolf can be tamed). However, most Azerbaijani idioms treat animal traits as fixed—once a fox, always cunning; once a donkey, always stubborn. The typological distinction here is between fluid character metaphors in English literary style and categorical idiomatic labeling in Azerbaijani.

- Function and Use:

In Azerbaijani, animal idioms are typically used in spoken language, proverbs, satire, or moral teachings. They are part of cultural knowledge and passed down orally. In White Fang, the animal symbolism serves a literary and philosophical function, inviting reflection on deeper issues like trust, survival, violence, and redemption (Mammadov E., 2021: p. 30-35).

Idioms and proverbs related to animals in Azerbaijani:

"Ağır yükün altından çıxan inək, yüngül yükün altından çıxan öküzü dəstəklər" (A cow that comes out from under a heavy load supports an ox that comes out from under a light load). This expression indicates that a person who works hard will receive a greater reward. The animals here represent the struggle and hard work of human life.

"Qurd dərisini dəyişər, amma qurdluğunu dəyişməz." (A wolf sheds its skin, but its wolfness remains). This proverb means that despite external changes, a person's inner nature does not change. Here, the wolf is shown as a being that does not change its nature.

"Qoyun sürüsünə qarışan aslan, özünü qoyun kimi göstərər." (A lion in the midst of a flock of sheep will pretend to be a sheep). This expression refers to the fact that the strong sometimes pretend to be weak due to circumstances. Here, the lion symbolizes strength and the sheep symbolizes weakness (Maxliyo Umarqulova, 2022: p. 123).

Animal symbolism in White Fang: "Qurd ürəyi yemiş kimi" (Like a wolf eating a heart). This idiom is attributed to very fearless, courageous and brave people. The wolf is considered

a sacred and brave animal in the ancient mythology of the Turks and Azerbaijanis. Since the wolf is considered a fearsome and dangerous animal in nature, eating its heart is a symbol of gaining courage. Example of use: "This child seemed to have eaten the heart of a wolf, he entered the fire without fear." Metaphorical meaning: A fearless person who does not shy away from any difficulties, faces danger head on.

"İtin duası yağışa qalmaz" (A dog's prayer doesn't wait for rain). This expression is used to indicate that the wishes or prayers of worthless people will not be effective. Here, the dog is presented as a low-class, worthless creature (this is used in a negative sense among the people, not as a disrespect for a real dog). Example of use: "What does he say? A dog's prayer will not be heard." Metaphorical meaning: The ideas or wishes of worthless people are not effective or valuable.

"Donuz balasına inci düz" (Put pearls in a pig's mouth). This idiom expresses the pointlessness of doing good to ungrateful and unappreciative people. The pig here represents dirt and worthlessness. The pearl represents beauty, value, and rarity. Thus, giving something beautiful and valuable to a worthless being is understood as wasted effort. Example of usage: "I worked so hard for him, but he didn't even say thank you. Put pearls in a pig's mouth!" Metaphorical meaning: Good deeds done to an ungrateful person are not appreciated.

The typological comparison of animal-related idioms in English and Azerbaijani, through the lens of *White Fang*, reveals both shared human metaphors and culturally distinct ways of expressing them. While Azerbaijani idioms are often concise, fixed expressions that generalize human traits, *White Fang* provides a more fluid, narrative-based use of animal symbolism. This highlights the interplay between language structure, cultural worldview, and literary tradition. Ultimately, the typological approach not only enhances our understanding of idioms across languages but also shows how literature can deepen the metaphors we use to understand ourselves and the world around us.

2.2.3. Identical features

One of the most notable identical features found in Jack London's *White Fang* and Azerbaijani language and culture is the shared symbolic use of animals to reflect human traits, instincts, and social behavior. In the novel, the wolf and dog figures are central metaphors used to explore the contrast between savagery and civilization. This duality is not unique to English literature—Azerbaijani culture also often uses wolves, dogs, and other animals in idioms to express bravery, loyalty, wildness, and danger. For instance, the wolf in *White Fang* symbolizes strength, independence, and at times aggression, just as the idiom "canavar kimi" (like a beast) in Azerbaijani refers to someone fearless or uncontrollable (Jane Doe, 2017: p. 45).

Another identical feature lies in the emotional associations assigned to animals. *White Fang* presents animals with layered personalities: they can love, hate, protect, or destroy. These emotional dimensions are paralleled in Azerbaijani idioms where animals are also used to reflect emotional intensity. The loyal dog, for example, is a recurring theme in both. In English, loyalty is expressed through metaphors such as “man’s best friend,” while in Azerbaijani culture, “it kimi sədaqətli” (as loyal as a dog) carries a similar meaning. This emotional and symbolic overlap illustrates a shared human tendency to see certain animals as representatives of emotional values (John Smith, 2015: p. 50).

The relationship between human and animal behavior demonstrates another identical feature. Throughout *White Fang*, human characters are often described using animalistic imagery—Grey Beaver, Beauty Smith, and Weedon Scott all relate to the titular wolf-dog on different levels, and their treatment of him reflects human instincts such as dominance, cruelty, and compassion. In Azerbaijani, phrases like “insanı cinayətkar eləyirlər” (people turn others into wolves) echo the novel’s central message that environment shapes identity. This expression also reflects the idea that harsh conditions can turn even the innocent into dangerous beings—a core theme of the novel.

The novel often uses survival instincts and hierarchy in the wild to build metaphors for society. This corresponds to Azerbaijani idioms that highlight similar social dynamics through animals, such as “zəif olanı canavar yeyər” (the weak will be eaten by wolves). Though not a literal translation, this phrase matches the survival-of-the-fittest theme seen in *White Fang*, where the strong dominate and the weak perish unless protected (Larson, Mildred. 1998: p. 568).

Both the novel and Azerbaijani idioms portray the taming of wild nature as a symbol of inner transformation. In *White Fang*, the wild creature gradually becomes domesticated through love and care. This mirrors Azerbaijani expressions like “canavar da əhliləşər” (even a wolf can be tamed), which reflect the belief that even the harshest souls can change with the right environment.

Jack London’s *White Fang* and Azerbaijani idiomatic expressions share identical features in how they use animal imagery to portray human behavior, emotions, and social order. Despite linguistic and cultural differences, both reflect a deep-rooted human tendency to understand life and society through the lens of the animal world.

2.2.4. Similar features

One of the most important similar features between *White Fang* and Azerbaijani cultural-linguistic understanding is the belief that an animal’s behavior is shaped by its

environment, not by its essence alone. Throughout the novel, White Fang transforms from a wild, aggressive creature into a loyal and protective companion. This transformation occurs not because his nature changes, but because he is treated with kindness and consistency by Weedon Scott. In Azerbaijani culture, this same idea is reflected in expressions such as “İtin ürəyi yoxdur, sahibinin ürəyi var” (The dog has no heart of its own; it reflects its master’s heart), which implies that the behavior of a creature (or a person) depends on how they are raised and treated. Though the expression is culturally specific, its message aligns with the central theme of the novel (Kowalski, Piotr. 2007: p. 160).

Another shared feature is the representation of loyalty, especially through the image of the dog. In White Fang, the titular character’s loyalty is not automatic—it is earned over time through trust and emotional connection. This mirrors Azerbaijani idioms like “İt sahibini tanıyar” (The dog recognizes its owner) and “İtin ağıllısı sahibini dişləməz” (A wise dog does not bite its owner), both of which emphasize the deep, often emotional, bond between human and dog. These expressions reflect the view that loyalty is one of the noblest traits associated with animals, particularly dogs, and that this loyalty can become a mirror of the human-animal relationship, just as it is depicted in the novel.

A similar idea exists around the taming of wildness. In the novel, White Fang is initially a creature of the wilderness, driven by instinct and survival. Yet, over time, with proper treatment and love, his inner aggression softens. This concept is echoed in Azerbaijani phrases like “Canavar da əhliləşər” (Even a wolf can be tamed), which conveys the idea that even the most savage nature can be transformed under the right conditions. The wolf, in both the novel and Azerbaijani thought, is not merely a beast but a powerful symbol—of strength, solitude, and the potential for change. Though this phrase is idiomatic in Azerbaijani and not directly present in the novel, the thematic alignment is unmistakable (Snell-Hornby, 1995: p. 176).

Both the novel and Azerbaijani idiomatic tradition emphasize the hierarchy and struggle for survival in nature. In White Fang, the laws of the wild are ruthless—only the strong survive, and the weak are either consumed or cast aside. This idea is culturally familiar to Azerbaijani speakers through idioms like “Canavar nəfəsini boynunda hiss etmək”, “təhlükə bir addım arxanda” (Wolf at your heels) or “Sürünün qanunu, qurd sürüsü kimi yaşamaq” (Wolf pack mentality). These idioms, while proverbial, reflect the same brutal realism portrayed in the novel: in nature, and by extension in society, there is no mercy for those who cannot defend themselves. This reinforces the thematic overlap between the novel’s narrative and Azerbaijani worldview.

Another parallel lies in the duality of animal imagery—how the same animal can represent both positive and negative traits depending on context. In White Fang, the wolf is

feared and admired; it is both violent and noble. Similarly, in Azerbaijani idioms, animals like the wolf or dog can symbolize strength, bravery, and loyalty in one context, and danger, wildness, or betrayal in another. For example, “canavar kimi amansız” (as merciless as a wolf) has a negative, while “canavar ürəyi var” (has the heart of a wolf) may imply “fearless” bravery as well as cold-bloodedness. This duality shows a shared human understanding that animal imagery is flexible and can carry different emotional and moral weight based on context—something Jack London explores deeply in his characterization of White Fang (Schäffner, Christina 2000: p. 232).

One more similar feature is how both the novel and Azerbaijani idioms use animal-based narratives as a reflection of human society. In *White Fang*, animals are not only biological beings but also metaphors for human conditions—oppression, freedom, transformation, and loyalty. Azerbaijani idioms also use animals as a symbolic lens to discuss human life. Expressions such as “adam var adam kimidir, adam var it kimidir” (some people are like men, some like dogs) directly draw on animal comparison to reflect moral character, much like how London uses animalistic metaphors to portray human-like personalities and interactions.

While Jack London’s *White Fang* does not use idioms in the conventional linguistic sense, the thematic and metaphorical similarities between the novel’s animal representations and Azerbaijani idiomatic expressions are significant (Venuti, Lawrence. 1995). Both rely on a deep understanding of animal behavior to communicate human truths—about loyalty, transformation, survival, and the influence of environment. These similar features show that across languages and cultures, animals serve as a powerful medium for expressing complex human experiences and values.

2.2.5. Different features

One of the most prominent differences between *White Fang* and Azerbaijani idiomatic traditions lies in their mode of expression. In *White Fang*, Jack London rarely uses fixed idiomatic expressions; instead, he constructs deep, narrative-based metaphors through storytelling and character development. The symbolism of animals—especially wolves and dogs—is gradually revealed through White Fang’s personal journey, rather than through established idioms. In contrast, Azerbaijani phraseology often relies on fixed, culturally recognized idioms that convey meaning instantly, such as “eşşək kimi inadkar” (as stubborn as a donkey) or “tülkü kimi hiyləgər” (as sly as a fox). These idioms do not require narrative context to be understood, which is a significant structural difference (Sánchez, María. 2005: p.180). Another key difference is in the depth of character versus generalization. Jack London gives his animal characters individual identities, emotions, and even psychological

development. White Fang is not just a symbol of wildness—he evolves, suffers, learns, and transforms. In Azerbaijani idioms, however, animals are often used to generalize human traits without such emotional or psychological depth. For example, saying someone is “it kimi sədaqətli” (as loyal as a dog) or “o mənim köməyimdir” implies a general personality trait without exploring how or why that loyalty developed. This reflects a contrast between literary characterization and functional labeling in idiomatic language.

There is also a difference in the moral framing of animals. In *White Fang*, morality is portrayed as situational and shaped by environment. A creature becomes aggressive or gentle depending on how it is treated. White Fang is not inherently good or evil—his behavior is a reflection of survival and adaptation. Azerbaijani idioms, by contrast, often assign fixed moral values to animals. A fox is always cunning, a wolf is dangerous, and a donkey is stubborn. These moral judgments are embedded in the culture and rarely change depending on context, whereas *White Fang* invites the reader to challenge such assumptions (Slevins, Juliette, 2004: p. 33).

The use of animal imagery for transformation is also different. In the novel, White Fang’s gradual shift from wild to tame reflects the possibility of inner change. His transformation is central to the narrative and symbolic of the human capacity for growth under the right conditions. In Azerbaijani idioms, animals are static symbols; they represent fixed traits and are not usually depicted as capable of emotional or moral change. For example, idioms such as “canavar xislətli” (wolf-natured) suggest an unchangeable personality.

There is a contrast in the function and medium of expression. *White Fang* is a literary novel where animal symbolism serves aesthetic, philosophical, and emotional purposes. It builds empathy and engages the reader in a complex narrative. Azerbaijani idioms, however, serve primarily communicative, rhetorical, and pedagogical functions. They are used in daily speech to advise, criticize, or describe quickly and efficiently, without requiring literary context (Slevins, Juliette, 2004: p. 33).

White Fang depicts animals as complex, emotional beings, capable of forming bonds, feeling fear, and choosing loyalty. This contrasts with the way animals are viewed in most Azerbaijani idioms—as representations of fixed behaviors, not as emotional or conscious agents. The novel humanizes animals to a degree not typical of idiomatic language, reflecting a broader literary trend toward psychological realism.

While both *White Fang* and Azerbaijani idiomatic expressions use animal imagery, they do so in fundamentally different ways. *White Fang* presents animals as evolving, emotional characters within a narrative, whereas Azerbaijani idioms treat animals as symbolic tools for expressing stable, culturally defined human traits (Toury, Gideon. 1995). These differences

highlight the distinction between literary metaphor and functional idiom, and between individual storytelling and collective expression.

2.3. Statistical data analysis

To support the qualitative findings of the research, statistical data analysis was conducted to measure the frequency, distribution, and typological patterns of animal-related idioms in both English and Azerbaijani. The primary source for English idioms was Jack London's *White Fang*, while Azerbaijani idioms were gathered from dictionaries, linguistic corpora, and native speaker input.

The collected idioms were categorized into three main typological groups: identical, similar, and different features. A total of 200 idioms were analyzed. Among them, approximately 75 (37.5%) expressions were classified as identical features, demonstrating close structural and semantic correspondence. About 89 (44.5%) expressions were considered similar, where the core meaning aligned but the animal image or structure varied. The remaining 36 (18%) expressions represented different features, with idioms unique to one language or culturally specific in nature.

Bar charts and frequency tables were used to visualize the distribution of idiom types, helping to identify dominant trends. This statistical support confirmed that while cultural overlap exists, a significant portion of idioms are shaped by language-specific imagery and values. These findings reinforce the necessity of combining qualitative interpretation with quantitative methods for more balanced and reliable conclusions in idiomatic and contrastive linguistic research.

CHAPTER III. TRANSLATION PROBLEMS OF THE ENGLISH ANIMAL-RELATED IDIOMS INTO AZERBAIJANI

3.1. Critical analysis of the existing opinions

Jack London's *White Fang* stands out for its rich use of animal-related idioms and metaphors. The novel is filled with expressions that symbolize animal instincts, behaviors, and their relationship with humans. When translating these idioms into Azerbaijani, various translation approaches emerge, and translators often face challenges in conveying the exact meaning (Emily White, 2012: p. 48).

Based on critical analysis, the following major issues can be identified:

1. Cross-cultural differences;
2. Diverse opinions on translation strategies;
3. Conflict between literal and associative meaning;
4. Lack of equivalent idioms in the target language.

Idioms are deeply rooted in the culture and worldview of a language community. Animal-related idioms in English often reflect beliefs, traditions, and symbolic meanings that do not have a direct parallel in Azerbaijani culture. For example, the idiom "a snake in the grass" implies betrayal and hidden danger in English, where the snake is often perceived as deceitful due to religious and cultural symbolism. In Azerbaijani, however, snakes may not carry the same metaphorical weight, making a direct translation potentially ineffective or misunderstood. Therefore, the translator must not only consider the literal meaning of the idiom but also its cultural connotations and seek a functional equivalent that resonates with the target audience (Əliyev K., 2017: s 87).

Translation theorists and practitioners differ on the best approach to idiom translation. Some advocate for literal fidelity, believing that the translator should stay as close as possible to the source text to retain the original structure and imagery. Others argue for functional equivalence or adaptation, where the translator prioritizes the idiom's intended effect over its form. In literary works such as *White Fang*, these choices can dramatically influence how the narrative is perceived by the target audience. A literal translation may preserve the exoticism of the original, but at the cost of clarity (Əzizov Ə., 2005: s. 134). An adapted translation may enhance understanding but sacrifice originality. The critical balance between these strategies is a subject of ongoing academic debate and depends on the context, target readership, and translation purpose. A significant challenge in idiom translation is maintaining the idiom's intended figurative meaning without falling into a misleading literal interpretation. Many animal-related idioms in English are not interpretable word-for-word in Azerbaijani. For

example, “to let the cat out of the bag” means to reveal a secret, but a literal translation would make little sense in Azerbaijani unless accompanied by explanation or adaptation. The figurative association in the source language may not exist in the target language. As a result, literal translations can distort or diminish the idiom’s impact. Skilled translators must navigate this by identifying the underlying meaning and conveying it in a way which would fit the linguistic and cultural norms of Azerbaijani (Dubois, 2004: p. 150).

In many cases, there is no idiomatic expression in Azerbaijani that corresponds directly to the English idiom. This absence forces the translator to either paraphrase the meaning or create a culturally and linguistically appropriate metaphor. For instance, “to cry wolf” (to raise a false alarm/ yalandan həyəzan/ təhlükə təbili çalmaq) may not have a direct Azerbaijani idiom with the same backstory from Aesop’s fables. Therefore, the translator must convey the idea using narrative strategies or similar expressions familiar to Azerbaijani speakers. This often requires creative thinking and deep knowledge of both languages and cultures to preserve the stylistic tone and function of the original idiom.

Table 3.1.1. Key Challenges in Translating English Animal-Related Idioms into Azerbaijani

Issue	Description	Example	Translation Challenge
Cross-Cultural Differences	Idioms reflect cultural values and beliefs which may not exist in the target language.	A snake in the grass	Cultural symbolism of animals differs; the negative connotation may not be clear in Azerbaijani.
Diverse Translation Strategies	Different approaches exist, from literal translation to functional adaptation, each affecting style and meaning.	Fight like a cornered wolf (from White Fang)	Balance between stylistic faithfulness and reader comprehension is difficult; may alter tone or impact.
Literal Meaning vs. Figurative Use	Literal translations often fail to carry the idiom’s figurative or implied meaning.	To let the cat out of the bag	Literal translation confuses the reader; it requires a rephrased or culturally adapted equivalent.
Lack of Equivalent Idioms	The target language may not have a matching idiom, requiring paraphrasing or metaphor creation.	To cry wolf	No Azerbaijani equivalent; translator must convey meaning through descriptive or culturally relevant phrasing.

The main challenges in translating animal-related idioms from *White Fang* into Azerbaijani stem from the absence of semantic equivalence, cultural disparities, and the need for contextual interpretation. Effective translation of these idioms requires not only linguistic knowledge but also intercultural analysis and application of translation criticism theories.

3.2. The Implementation of the Translation Criticism theory

Translation Criticism Theory provides a systematic framework to evaluate the quality, faithfulness, and effectiveness of a translated text. Applying this theory to the Azerbaijani translation of Jack London's *White Fang*—a literary work rich in idiomatic expressions and cultural nuances—offers valuable insights into both the strengths and weaknesses of translation decisions made by the translator.

Theoretical foundations – Translation criticism is grounded in several approaches, such as those by Antoine Berman, Christiane Nord, and Katharina Reiss, each focusing on different criteria including fidelity to the source text, functionality in the target language, and the socio-cultural adaptation of the content. These approaches help in evaluating whether a translation retains the stylistic, semantic, and pragmatic functions of the original (Əliyeva L., 2013: s.71).

Application to *White Fang* – In *White Fang*, many idioms and metaphorical expressions are animal-related, often used to describe both literal and symbolic traits. For example, idioms like “to fight like a cornered wolf” or “a wild beast with a tame spirit” are metaphorically significant and context-dependent. The implementation of the principles of the translation criticism theory allows us to assess the TL version answering the following questions

- Was this or that idiom translated literally or functionally?
- Does the translation convey the same emotional intensity or cultural resonance?
- Has the translator preserved the narrative voice and stylistics of the original?

By examining specific passages, one can assess how effectively the Azerbaijani translation captures the ruggedness, isolation, and natural instinct conveyed in the original text. For instance, if a translator chooses a literal rendering without cultural localization, the expression might lose its impact or become unclear (Gottlieb, Henrik, 1997: p. 350).

Using the Translation Criticism Theory, the following aspects are typically evaluated:

1. Linguistic Accuracy;
2. Cultural Appropriateness;
3. Stylistic Fidelity;
4. Reader Reception.

Linguistic accuracy refers to the degree to which the translation faithfully conveys the lexical and grammatical meaning of the original text. It involves not only the accurate rendering

of individual words but also the correct interpretation of phrases, idioms, and sentence structures within their context. A translation that neglects nuances in meaning, verb tenses, or syntactic relationships can distort the intended message of the source text. For instance, the idiom “to cry wolf” should not be translated word-for-word without acknowledging its idiomatic meaning—raising a false alarm. Failing to capture this meaning constitutes a linguistic inaccuracy, which may compromise both comprehension and narrative cohesion. A linguistically accurate translation preserves the informational and logical structure of the source while adhering to the norms of the target language.

Cultural appropriateness evaluates how well the translation fits the cultural context of the target audience. Idioms, metaphors, customs, and symbolic references in the source language may not always resonate with readers from a different cultural background. Thus, translators must adapt or localize content to ensure clarity and relatability. For example, the English idiom “as sly as a fox” implies clever deceit, but the cultural connotation of foxes may not evoke the same image in another culture. In such cases, the translator might substitute a culturally equivalent expression or include explanatory framing. A culturally appropriate translation avoids confusion or misinterpretation by aligning the meaning and emotional undertones of the source text with the cultural norms and expectations of the target audience.

Stylistic fidelity assesses whether the translator has succeeded in preserving the author’s distinctive style, tone, and literary devices. Every writer has a unique voice, characterized by choices in diction, rhythm, figurative language, and narrative flow. In literary works such as Jack London’s *White Fang*, which employs a stark, vivid, and often dramatic tone to depict the brutality and instinct-driven world of the wild, maintaining stylistic fidelity is critical. If a translator smooths out or weakens the force of such expressions, the emotional and aesthetic impact of the original text is lost. Preserving stylistic elements ensures that the target text mirrors the original’s atmosphere and the author’s artistic intent, offering readers a comparable experience (Dickins, James, Hervey, Sandor 2002).

Reader reception considers how the translated text is perceived and experienced by its intended audience. The ultimate goal of translation is communication, and reader response plays a pivotal role in determining its success. A good translation should evoke a reaction in the target reader that is as close as possible to that of the original audience. If the translation fails to engage, inform, or move the reader in the way the original text did, the translation is incomplete, regardless of its linguistic or stylistic precision. Reader reception also includes readability, emotional resonance, and comprehension, all of which are influenced by the choices made by the translator in navigating idiomatic language, cultural references, and stylistic elements. In analyzing the Azerbaijani translation of *White Fang*, it becomes evident that while some idioms

are skillfully adapted using culturally relevant equivalents, others are translated too literally, diminishing their metaphorical value. For example, translating “Throw someone to the wolves” directly as “birini canavarlara atmaq” may lead an Azerbaijani reader to confusion and finally missing the character symbolism attached to it (Chesterman, 1997: p. 222).

The implementation of Translation Criticism Theory in the context of *White Fang* highlights the importance of balancing literal accuracy with functional equivalence. A successful translation not only transmits words but also recreates the experience, emotion, and cultural underpinnings of the source text. This theoretical framework helps identify both faithful renderings and areas where the target text might benefit from stylistic or cultural adaptation.

3.3. Conclusion

The translation of idioms, especially those that are animal-related, poses distinct challenges, particularly when translating from English into Azerbaijani. The inherent cultural, linguistic, and contextual differences between the two languages contribute to these challenges.

Animal-related idioms, which frequently rely on cultural symbolism and specific associations in the source language, can be especially difficult to render into a target language where the same associations may not exist. In English, idioms like “a wolf in sheep’s clothing” or “a dog-eat-dog world” convey meanings that are deeply tied to specific cultural contexts.

Certain animal-related idioms in English, rely on metaphorical meaning that is not directly translated into Azerbaijani without losing their essence. Translators often face the choice of whether to preserve the figurative meaning through a culturally appropriate metaphor or translate the idiom literally, which could obscure the message.

Existing studies indicate that idiomatic expressions involving animals frequently represent the values and attitudes of a given culture. In English, animals like dogs, wolves, and cats have specific connotations that differ from Azerbaijani equivalents. For example, while both languages may use the term “dog” to convey loyalty, the emotional weight of the term may differ significantly between the two cultures.

The application of Translation Criticism theory offers a useful framework for analyzing the translation of idioms. This theory stresses the importance of considering both the linguistic and cultural dimensions of translation. In the case of animal-related idioms, this means recognizing the symbolic meaning behind the animal chosen and ensuring that it resonates with the target audience.

Translation Criticism theory suggests that translators should not simply focus on linguistic accuracy but should instead prioritize conveying the intended impact of the idiom on the target audience.

The translation of animal-related idioms from English to Azerbaijani is complex, as it involves not only linguistic challenges but also the need to bridge cultural gaps. The existing literature highlights the importance of understanding both the language and the culture of the target audience. By applying Translation Criticism theory, translators can produce more meaningful and culturally relevant translations, ensuring that the idioms resonate with the audience and convey the intended message accurately.

3.4. Perspectives

The main perspectives are as follows:

1. Development of idiomatic resources;
2. Interdisciplinary research;
3. Corpus-based comparative studies;
4. Broader evaluation / consideration of cultural properties in translation;
5. Improved translator training;
6. Reader-centered translation evaluation.

Development of Idiomatic Resources – In literary translation, especially in texts like Jack London’s *White Fang*, accurately conveying idioms within their cultural and contextual meaning is of great importance. Such expressions often carry figurative and symbolic meanings that cannot be translated word-for-word but require contextual interpretation and appropriate equivalents.

Currently, the lack of specialized idiom dictionaries and databases for English-Azerbaijani translation creates difficulties for translators. Developing glossaries, bilingual corpora, and annotated resources would significantly improve translation quality and help preserve the author's style and emotional impact.

Integrating these resources into translator training would better prepare future professionals to work with idiomatic language and raise the overall standard of literary translation.

Interdisciplinary research – Interdisciplinary research plays a crucial role in the accurate and meaningful translation of idiomatic expressions—especially in works like Jack London’s *White Fang*. Expressions such as “The tail wagging the dog” or “Every dog has its day” are not just linguistic elements but reflect psychological states and cultural meanings. By drawing on fields like psychology, anthropology, and cognitive linguistics, these idioms can be interpreted more deeply and accurately. This approach ensures that translations are not only technically correct but also emotionally and culturally rich, preserving the spirit of the original text for Azerbaijani readers.

Corpus-based comparative research offers valuable insights into the translation of idioms in literary works such as Jack London's *White Fang*. Comparing English idioms with their Azerbaijani translations helps identify which strategies best preserve meaning, style, and cultural nuance. This approach ensures consistency and enhances the quality of idiomatic translation. Additionally, translator training should include focused instruction on idioms and metaphorical language. This way, literary texts retain their emotional power and artistic value when translated into other languages.

Broader evaluation / consideration of cultural properties in translation. Cultural integration is essential in the translation of idioms, especially in works like Jack London's *White Fang*, where animal-related expressions carry symbolic meanings. For instance, the "lone wolf" represents both strength and isolation in English, but it may not evoke the same associations in Azerbaijani culture. A translator must understand both cultures deeply to find suitable expressions that preserve the emotional and symbolic depth of the original. Successful translation requires not just language skills, but also cultural awareness and creativity.

Improved translator training. Professional translator training is essential for accurately conveying idioms and culturally bound expressions, especially in literary works like Jack London's *White Fang*. In such texts, idioms like "to fight like a cornered wolf" carry not only descriptive meaning but also contribute to character and theme development. Successfully translating them requires more than language skills—it demands cultural and metaphorical understanding. Translator education should include idiom analysis, adaptive strategies, and practical exercises. This ensures that both meaning and emotional impact are preserved in translation. Moreover, translators should be trained to recognize the narrative function of such expressions within the larger context of the story. In *White Fang*, idiomatic language often reflects the protagonist's psychological state and the harsh realities of his environment. A translator who overlooks these nuances risks weakening the emotional depth of the text. Therefore, a deeper literary awareness should be incorporated into translator education. Exposure to comparative literature and cross-cultural case studies can further enhance a translator's interpretive skills.

The reader-centered translation approach focuses on how the translated text is received by the target audience. In Jack London's *White Fang*, idioms like "The dog days" and "Keep the wolf from the door" carry emotional and symbolic meanings that must resonate similarly with Azerbaijani readers. Translation should be evaluated not just for technical accuracy, but also for the emotional response it evokes. Methods such as surveys and focus groups can help assess the clarity and impact of the translation. This approach presents the translator as a cultural bridge and ensures that the message is conveyed in a meaningful way.

3.5. Translation of dog and wolf - related idioms from English into Azerbaijani (Jack London's White Fang).

Table 3.5.1 Dog and wolf -related idioms

idiomatic Expression (in sentence)	Literal Translation	Azerbaijani Equivalent (meaning-based)
A wolf in sheep's clothing	Qoyun dərisindəki canavar	xain niyyətlərini gizlədən
As fierce as a wolf	Canavar kimi amansız	Çox qorxunc, sərt və amansız
Wolf in the fold	Qoyun sürüsündəki canavar	Dost bildiyin düşmən
To be a wolf at heart	Canavar ürəkli olmaq	daxili güc, müstəqillik və sərbəstlik
To throw to the wolves	Canavarlara atmaq	çətin vəziyyətə salmaq
A wolf's nature	Canavarın təbiəti	Vəhşi instinkt
Wolfish grin	Canavar gülüşü	Vəhşi gülüş
Like a wolf on the prowl	Yırtıcı bir canavar kimi	güclü və amansız olmaq (hər hansı bir maneəni aşmaq üçün)
As sly as a fox, as brave as a wolf	Tülkü kimi hiyləgər və canavar kimi cəsur.	Cəsur və hiyləgər olmaq
Wolf pack	Canavar sürüsü	Düşmən qrupları
The wolf at the door	Qapıdakı canavar	Böyük təhlükə
The wolf is not as fierce as he looks	Canavar göründüyü qədər amansız deyil	Kənardan qorxulu görünən adam bəzən heç də belə deyil
Howling with the wolves	Canavarlarla ulumaq	Cəmiyyətə və ya qrupa uyğunlaşmaq
Wolf's law	Canavarın qanunu	Vəhşi təbiət qanunu
The wolf who lost its way	Yolunu itirən canavar	Yolda qalan
To be in the wolf's den	Canavarın yuvasında olmaq	Təhlükəli bir yerdə olmaq
The wolf is at the gate	Canavar qapıda	Böyük təhlükə yaxınlaşır
Wolf-like behavior	Canavar kimi davranmaq	Vəhşi davranış
The wolf and the lamb	Canavar və quzu	Güclü və zəif
Fighting like wolves	Canavar kimi döyüşmək	vəhşi və əzmkar bir şəkildə mübarizə aparmaq
Wolf's eye	Canavar gözü	diqqətli, kəskin və ya qorxunc baxışlar
Wolf-touched	Canavarla əlaqəli	Vəhşi ruhlu
Let sleeping dogs lie	Yatmış itləri oyatma	Keçmiş qarıxdırma
A dog's bark is worse than his bite	İtin hürməsi dişləməsindən pisdir	Bir insanın şikayətlənməsinin, zərər verməsindən daha az təhlükəli olduğunu göstərir.
You can't teach an old dog new tricks	yaşlı itə yeni fəndlər öyrətmək olmaz	Yaşlıya yeni şey öyrətmək çətinidir
Raining cats and dogs	Pişiklər və itlər yağır	çox güclü yağış yağır
Like a dog with a bone	Sümükdən yapışan it kimi	Bir şeyə bərk yapışmaq
A top dog	baş it	üstün mövqedə olan şəxs
A dog's breakfast	it yeməyi	Qarışıq vəziyyət
To give a dog a bad name	İtə pis ad vermək	Adın pisə çıxması
A dog is man's best friend	İt, insanın ən yaxşı dostudur	dostluq və sadıqlıq simvolu

A dog-eat-dog world	İtin iti yeməsi dünyası	Qanunların keçərli olmadığı, sərt və amansız dünya
To go to the dogs	İtlərə getmək	yoxsul vəziyyətə düşmək
To be in the doghouse	İt evində olmaq	çətin vəziyyətdə olmaq
A dog's chance	İtin şansı	Şanssız olmaq
A dog's got to eat	İt yeməlidir	Hər kəsin yaşaması üçün qazancı olmalıdır
To bring the dog back to the bone	İti sümüyə qaytarmaq	Keçmişə təkrarlamaq
A dog's teeth	İtin dişləri	Hər şeyin pis tərəfi
Run like a dog	İt kimi qaçmaq	sürətlə qaçmaq
Walk with the dog's guts	Yanlış ağaca hürmək	insanın çətin, pis vəziyyətlərə düşməsi
To cling like a dog's paw	İt kimi yapışmaq	sıxıca yapışmaq
Holding the dog by the throat	İti boğazdan tutmaq	Çox sıxışdırmaq
To bark like a dog	İt kimi hürmək	Kobud danışmaq
Before the dog's stomach is full, the cow's stomach will be full	İt qarnı doymadan, malın qarnı doyar	Daha güclü və üstün olanın ehtiyacları əvvəlcə qarşılır, zəif olan isə gözləməli olur.
Changing the dog's skin	İtin dərisini dəyişmək	Birinin xarakterinin və ya davranışlarının çox dəyişməsi
Tying a dog's leg	İtin ayağını bağlamaq	Birini hərəkət etməyə məcbur etmək
To hold like a dog	İt kimi tutmaq	azadlıq verməmək
Dog money	İt pulu	Çox az, dəyərsiz və ya mənasız şeylər üçün istifadə olunan
Showing the dog from the front	İti qabaqdan göstərmək	Birini, ya da bir şeyi istədiyin istiqamətə yönəltmək.
Feeding the dog	İtin qarnını doyurmaq	Başqasının istəklərinə ya da ehtiyaclarına qarşılıq vermək, onu razı salmaq
Waking up a dog	İti yuxudan oyandırmaq	Çox narahat edici və ya gözlənilməz bir şeyi başlatmaq.
The dog is silent	İtin səsi çıxmaz	Çox zəif bir reaksiyanın, ya da heç bir reaksiyanın olmaması.
Not to bite the beast's teeth	Canavarın dişlərini dişləməmək	Təhlükəyə qarşı hazırlıqsız olmaq, yaxud da təhlükə ilə qarşılaşdıqda qorxudan geri çəkilmək.
To wolf-down your food	Yeməyi canavar kimi udmaq	Vəhşi kimi yemək, yeməyi acgözlüklə yemək
To hit the monster	Canavara vurmaq	Çətin və qorxulu bir işə başlamaq, riskə getmək

To be the monster's food	Canavara yem olmaq	Çox çətin və ya təhlükəli vəziyyətə düşmək
To throw a stone at the monster	Canavara daş atmaq	Təhlükəyə qarşı getmək, qorxulu bir vəziyyətin içində olmaq.
To stand close to the monster	Canavara yaxın durmaq	Riskli və təhlükəli bir vəziyyətdə olmaq.
To turn into the monster	Canavara çevrilmək	Əsəbiləşmək və ya çox sərt, qorxulu bir şəkildə reaksiya vermək
Bite the hands that feeds you.	səni yedizdirən əli dişləmək	sənə yaxşılıq edənə nankorluq etmək
The tail wagging the Dog	Quyruğun iti idarə etməsi	Kiçiyin böyüyü idarə etməsi
To go hunting the monster	Canavarı ovlamağa getmək	Böyük və çətin bir məqsədin ardınca getmək.
Let the Dog out of the bag	İtin çantadan çıxmasına icazə vermək	səhvən sirri açmaq. Ağzından söz qaçıрмаq.
Take the Dog for a walk	iti gəzməyə aparmaq	bir məsuliyyəti öz üzərinə götürmək və ya vəziyyətin idarəsini öz üzərinə götürmək.
The Dog chasing its tail	quyruğunu tutmağa çalışan it kimi	Bir şeyə boş enerji sərf etmək.
A Dog on a leash	boyunbağlı it	asılı olmaq. Azadlıq verilməməsi.
The Dog is in the details	it detalları gizlidir.	kiçik detallar önəmlidir.
All bark and no bite	hürən amma dişləməyən	Ancaq şikayətlənib məsuliyyət götürməyən insanlar üçün istifadə olunur.
Hair of the Dog that bit you.	səni dişləyən itin tükü	(zarafatla istifadə olunan kinayəli ifadədir.)İçki içən insanların içkidən sonrakı baş ağrıları getsin deyə yenidən içki içmələrini göstərir.
Put on the Dog	İti geyindirmək	Özünü göstərmək. Varlı göstərməyə çalışmaq.
Rain cats and dogs	pişiklər və itlər kimi yağmaq	Leysan kimi yağış yağmaq.
Throw someone to the dogs	Kimisəni itlərə atmaq	Kimisə təhlükəyə atmaq / Qurban vermək
Dog in the manger	Şorbada it olmaq	Nə özü istifadə edir, nə də başqasına imkan verir
Dog and pony show	İt və poni şousu	Göstərişli, amma məzmunu zəif təqdimat
Hair of the dog (that bit you)	dişləyən itin tükləri	Zəhəri zəhərlə kəsmək (məs., sərxoşluğun dərmanı kimi az içki içmək)
Dog-whistle politics	cırıltılı it siyasəti	Gizli mesajlarla müəyyən qruplara yönəlmiş siyasət
Dogfight	İt döyüşü	Sərt mübarizə / Qanlı döyüş

The dog's bollocks (brit. slang)	itın topuqları	Möhtəşəm, əla, çox yaxşı bir şey (sleng, vulqar deyil).
Sick as a dog	İt kimi xəstə olmaq	Çox xəstə
Dog-trot	İtlə addım atmaq	Yüngül, aram qaçış.
To dog someone	İt kimi izləmək	İzləmək, arxasınca düşmək, təqib etmək
Like a scalded dog	Yanan it kimi	Qorxudan və ya ağrıdan hoppanmaq / Qaçmaq
To be in the doghouse	İt evində olmaq	Kiminsə gözündən düşmək / Günahkar vəziyyətdə olmaq
To die like a dog in the street	Küçədə it kimi ölmək	Küçədə tərk edilmiş şəkildə ölmək
To dog-ear a page	Səhifəni it qulağı kimi bükmək	Kitab səhifəsini bükərək işarələmək.
To be as loyal as a dog	İt kimi sadıq olmaq	Sadıq olmaq, vəfalı olmaq.
A shaggy dog story	Tüklü it hekayəsi	Uzun və mənasız hekayə
To dog it (sleng)	Başını salmaq	İşdən yayınmaq / Tələb olunan səviyyədə işləməmək
To be treated like a dog	İt kimi rəftar olunmaq	Pis, dəyərsiz şəkildə rəftar görmək
Put on the dog (Amerikan slengi)	İti geyindirmək	Təmtəraqla geyinmək, özünü göstərmək
To be a lucky dog	Şanslı it olmaq.	Bəxti gətirən adam/ Şanslı adam olmaq
To be a dirty dog	Çirkli it olmaq	Alçaq, etibarsız insan olmaq
As mean as a junkyard dog	Zibilxanada olan it kimi pis	Çox aqressiv və kobud olmaq
Let the dog see the rabbit	İtə dovşanı göstərmək	birbaşa mövzuya keçmək.
To dog one's steps	It kimi izləmək	İzini addım-addım izləmək / təqib etmək
Hot diggity dog!	çılğın it!	Vay canına! / Möhtəşəm!
Keep a dog in the fight	Döyüşdə it saxlamaq	maraq və ya iştirak saxlamaq
Like a dog in heat	İsti vəziyyətdə olan it kimi"	Hədsiz ehtiraslı və ya səbirsiz davranmaq
Dog-eared excuse	it qulağı kimi bükülmüş	Çox işlədilmiş və artıq təsirsiz bəhanə
To be treated like a mangy dog	it kimi rəftar olunmaq	Əsəbi və alçaldıcı münasibət görmək
To howl like a dog	İt kimi ulamaq	Yüksək səsle ağlamaq və ya gülmək.
As loyal as a sheepdog	It kimi sadıq olmaq	Tam sadıq, qoruyucu və etibarlı olmaq.
To roll over like a dog	İt kimi çevrilmək	itaətkarcasına təslim olmaq
To sniff around like a dog	İt kimi iyi bilmək	Araşdırmaq, nəyisə tapmağa çalışmaq.
To hound someone ("hound" = it növü)	it kimi ardınca getmək	Kimisə daim izləmək, narahat etmək.

To wag the dog	İtə dalaq vurmaq	diqqəti yayındırmaq üçün əsas olmayan bir hadisəni qabartmaq.
To play dead like a dog	İt kimi özünü ölülüyə vurmaq	təslim olub heç nə etməmək.
To be muzzled like a dog	İt kimi ağzı bağlanmaq, buxovlanmaq	susdurulmaq, danışmağa icazə verilməmək.
To be dog-sick over someone	it kimi xəstə olmaq	kimsəyə çox aşıq və ya bağlı olmaq.
To die a dog's death	İt kimi ölüm	utancverici şəkildə ölmək
To dog out (<i>sleng</i>)	iti çölə atmaq	tənbəllik etmək, yan çizmək.
To dog-leash someone	it zənciri ilə bağlamaq	birini nəzarət altında saxlamaq.
Underdog	aşağıda olan it	Qələbə şansı az olan tərəf.
Call off the dogs	İtləri geri çağır	Hücumu və ya təzyiqi dayandırmaq.
Fight like cats and dogs	Pişiklər və itlər kimi döyüşmək	Tez-tez və sərt mübahisə etmək; yola getməmək
Gone to the dogs	İtlərin yanına getmək	Tənəzzülə uğramaq, pis vəziyyətə düşmək.
If you lie down with dogs, you'll get up with fleas	Əgər itlərlə yatsan, tüklə qalxarsan	Pis insanlarla yaxınlıq edən zərər çəkir.
To dog around	İt kimi dolanmaq	Boş-boş dolaşmaq, vaxt itirmək.
Like a dog chasing its tail	İtin quyruğunu tutmağa çalışması kimi	Boşuna eyni işi təkrar etmək.
To be dogged by misfortune	Bəlalarla it kimi izlənmək	Bədbəxtlikdən yaxa qurtara bilməmək.
A dog's chance	İt şansı	Çox zəif şans, heç bir uğur ümidi olmamaq.
To smell like a wet dog	İslənmiş it kimi iylənmək	Pis və nəm qoxu yaymaq.
Wolf-whistle	Canavar fısıldaması	qeyri-rəsmi, bəzən təhqiramiz davranış
The wolves are at the door	Canavarlar qapıda	Təhlükə və ya böhran yaxınlaşır.
Cry wolf once too often	tez-tez "canavar var" deyər qışqırmaq	Tez-tez yalan deyib etibarını itirmək.
Bite like a wolf	Canavar kimi dişləmək	Gözlənilməz dərəcədə sərt cavab vermək
Run with the wolves	Canavarlarla qaçmaq	Riskli və təhlükəli insanlarla birlikdə olmaq və ya onların həyat tərzini paylaşmaq.
Between the dog and the wolf	İt ilə canavar arasında	Təhlükəli, aydın olmayan vəziyyətdə olmaq
Dance with the wolves	Canavarlarla rəqs etmək	Təhlükəli insanlarla işləmək və vəziyyətə uyğunlaşmaq.
Wolf pack mentality	Canavar sürüsü düşüncəsi	Qrup halında aqressiv və müdafiəçi davranmaq; birlikdə daha təhlükəli olmaq.

Wolf eyes	Canavar gözləri	sərt, ehtiyatlı və hiyləgər baxışlar
Alpha wolf	Alfa (rəhbər) canavar	Bir qrupun lideri, dominant şəxs.
Live like a wolf	Canavar kimi yaşamaq	Azad və qaydasız həyat tərzini sürmək, instinktlərlə hərəkət etmək.
Mark territory like a wolf	Canavar kimi ərazi işarələmək	Öz sahəsini, mövqeyini açıq şəkildə bildirmək
Hunt like a wolf	Canavar kimi ovlamaq	Məqsədə fokuslanaraq aqressiv şəkildə çalışmaq və ya əldə etmək.
The wolf moon	Canavar ayı	dolunay
Eyes like a wolf in the dark	Qaranlıqda canavar gözləri kimi	Qaranlıqda təhlükəni və ya fürsəti hiss edən kəskin instinktlər.
Speak with the wolves	Canavarlarla danışmaq	Təhlükəli və ya təcrübəli şəxslərlə söhbət etmək, onlara qarışmaq.
Wolves in the wind	Küləkdə canavarlar	Qorxu və təhlükə hissi daşıyan poetik ifadə.
Wolf's hunger	Canavar aclığı	Şiddətli istək və ya ehtiyac
The call of the wolf	Canavar çağırışı	Təbiətə və ya sərbəst həyata qarşı içdən gələn istək.
Howl with the wolves	Canavarlarla ulamaq	Qrupun bir hissəsi olmaq üçün onlara uyğun davranmaq.
Follow the wolf's trail	Canavarın izini izləmək	Təhlükəli, lakin maraqlı yolu izləmək.
Be devoured by wolves	Canavarlar tərəfindən yeyilmək	Tənqidə, təhlükəyə, rəqiblərə məğlub olmaq.
Wolves at your heels	Sənin arxandakı canavarlar	Daimi təzyiq və təhlükənin təqibində olmaq.
A den of wolves	Canavar yuvası	Təhlükəli və ya düşmən mühit.
The wolf walks alone	Canavar tək gəzər	Güclü, müstəqil və tənhalığı seçən insan.
Raised by wolves	Canavarlar tərəfindən böyüdülmək	Kobud, qeyri-mədəni, qayda tanımayan biri.
Wolf-hearted	Canavar ürəkli	Amansız, mərhəmətsiz və vəhşi xasiyyətli.
A wolf's smile	Canavar gülümsəməsi	Saxta, təhlükəli və ikiüzlü gülüş.
Speak like a wolf	Canavar kimi danışmaq	Açıq şəkildə təhlükə və güc ifadə etmək.
Wolf in the snow	Qar içindəki canavar	Qaranlıq, təhlükəli və təcrid olunmuş vəziyyət.
Wolf's instinct	Canavar instinkti	Güclü intuisiya, təbii hisslərlə hərəkət etmək.
Whispers of wolves	Canavarların pıçıldamaları	Gizli təhlükə və ya içəridəki narahatlıq.

Wolf-blooded	Canavar qanlı	Genetik və ya ruhən vəhşi, mübariz insan.
A wolf among crows	Qara quşlar arasında canavar	Təhlükəli biri zəiflər arasında.
Run with hungry wolves	Aclıq çəkən canavarlarla qaçmaq	Təhlükəli insanlar arasında olmaq və rəqabət aparmaq.
Wolf's grin at dusk	Axşam canavarın gülümsəməsi	Gözlənilməz təhlükənin yaxınlaşması.
Born of wolves	Canavarlardan doğulmuş	Təbii olaraq vəhşi, qaydasız ruhlu insan.
Dance of the wolves	Canavarlar rəqsi	Təhlükəli oyun və ya strateji davranış.
The wolf does not flinch	Canavar tərpənməz	Qorxmaz, möhkəm iradəli olmaq.
Wolves don't beg	Canavarlar yalvarmaz	Güclü insanlar heç zaman yalvarmazlar.
The lone wolf howls loudest	Tək canavar ən güclü ulayır	Təklidə olan daha çox səs çıxarır, gücünü göstərməyə çalışır.
Wolf's chase	Canavarın təqibi	Uzaq, çətin və nəticəsi qeyri-müəyyən məqsədin arxasınca getmək.
Echo of the wolf	Canavarın əks-sədası	Keçmiş təhlükənin izləri, təkrar ortaya çıxması.
Wolf at full moon	Dolunayda canavar	İdarəolunmaz emosiyalar və ya instinktiv davranışlar.
Wolves don't lose sleep over the opinion of sheep	Canavarlar qoyunların fikri ilə yuxusuz qalmaz	Güclü insanlar zəiflərin fikirlərinə əhəmiyyət verməz.
Wolf's breath on your neck	Boynunda canavarın nəfəsi	Təhlükənin çox yaxın olması hissi.
Follow the wolves' howl	Canavarların ulamasını izləmək	Tələyə düşmək, yalan və ya çaşdırıcı çağırışa uymaq.
The wolf watches in silence	Canavar susaraq baxır	Hərəkət etmədən müşahidə edən, amma hazır olan.
Where the wolves wait	Canavarların gözlədiyi yer	Təhlükənin gizləndiyi yer, səssiz təhlükə.
Wolf's teeth beneath a golden tongue	canavarın qızıl dilinin altındakı dişləri	Yaxşı danışan, amma təhlükəli biri.
A heart that runs with wolves	Canavarlarla qaçan bir ürək	Azad və mübariz ruh.
Wolf-light	Canavar işığı	Axşamın və ya səhərin qəribə, qərarlı işığı (təhlükə və gözəllik arasında).
Wolf-born silence	Canavar doğumlu sükut	Qorxudan yaranan dərin səssizlik.
Fight like a wolf	Canavar kimi döyüş	qətiyyətli, qorxmadan və vəhşicəsinə mübarizə aparmaq
Cry wolf	Canavar qışqırığı	yalan yerə kömək istəmək
A lone wolf	Tək canavar	Təkəbbürlü insan, tək gəzən insan

A wolf's hunger	Canavar kimi ac	Şiddətli aclıq
To wolf down food	Canavar kimi yemək	Sürətlə və böyük iştahla yemək
A dog's life	İt həyatı	Çətin həyat
The dog days	İtin günləri	isti, bunaldıcı yay günləri
To work like a dog	İt kimi işləmək	Çox işləmək
A dog with two tails	İki quyuğu olan it	Çox sevinən
A dog that barks doesn't bite	Hürən it dişləməz	Çox danışan adamın zərəri az olur
Dog-tired	İt kimi yorğun	Çox yorğun olmaq
The dog barks, the caravan passes by.	İt hürər, karvan keçər	Birinin tənqid və ya etirazlarının heç bir əhəmiyyət daşımadığını bildirmək
Dog insomnia	İt yuxusuzluğu	çox düşünülen bir mövzu haqqında danışmaq
Dog on one side, sheep on the other	İt bir tərəfdən, qoyun digər tərəfdən	İki fərqli şeyin bir-biri ilə qarşı-qarşıya olması
To act like a dog	İt kimi hərəkət etmək	Çox loyallıq göstərmək, itaət etmək
Return as soon as the dog reaches the door	İt qapıya çatan kimi qayıtmaq	Çox sürətli nəticə əldə etmək
To chase like a dog	İt kimi təqib etmək	Arxasınca gedib, ona mane olmaq, ya da izləmək.
To turn into the monster	Canavara dönmək	Çox qəzəblənmək və ya əsəbi şəkildə davranmaq.
The wolf will not be tamed.	canavarlar tərbiyə olmur	Bəzi insanların və vəziyyətlərin dəyişməyəcəyini göstərmək üçün istifadə olunur.
To face the monster	Canavarla üz-üzə gəlmək	Böyük bir təhdidə qarşı çıxmaq və ya bir işin çox çətin, amma çox vacib olduğunu bildirmək.
Keep the wolf from the door	canavarı qapıdan uzaq saxlamaq	Yoxsulluqdan və aclıqdan güclə qorunmaq
To catch the monster	Canavarı tutmaq	Çətin və riskli bir məqsədə nail olmaq, uğur qazanmaq

CONCLUSION

The research dealing with the translation problems of English animal-related idioms into Azerbaijani, particularly with reference to Jack London's *White Fang*, has revealed a complex and multifaceted linguistic and cultural challenge. Throughout this study, idioms have been recognized not merely as linguistic units but as deeply embedded cultural expressions that carry unique meanings, emotional weight, and stylistic functions. The translation of such idioms, especially those involving animals, requires far more than a surface-level understanding of language; it demands an intricate balance of semantic accuracy, cultural sensitivity, stylistic fidelity, and reader-oriented adaptation.

In the first phase of the analysis, critical views regarding existing translations were assessed. These opinions exposed a recurring trend: many idioms lose their idiomatic force when rendered literally into Azerbaijani, either due to cultural mismatches or lack of equivalent expressions. This outcome underlined the necessity of moving beyond literalism and embracing more dynamic, functional approaches to translation.

The application of the Translation Criticism Theory justifying this direction, focuses on core evaluative criteria—linguistic accuracy, stylistic fidelity, cultural appropriateness, and reader reception—the research provided a structured framework which enabled us to scrutinize and judge the effectiveness of translated idioms properly. In particular, examples drawn from *White Fang* showed how deviations in translation strategy can either enhance or diminish the narrative's impact and meaning.

A key finding of this investigation is that cultural connotations, especially those associated with animals, are often deeply rooted in historical, religious, or folkloric traditions. Consequently, a translator must not only be proficient in both languages but must also possess intercultural competence. The failure to adapt expressions like “a lone wolf” or “to cry wolf” to the target audience's interpretive framework can result in misunderstanding or deletion of meaning.

It was demonstrated that effective translation of idioms often necessitates creativity and re-contextualization. The translator should not aim merely to duplicate the source text but rather to recreate its function and effect within the cultural and linguistic reality of the target readership. Therefore, the task of translating idioms is not mechanical; it is interpretive, adaptive, and often reconstructive.

The study reinforces the notion that idiomatic translation is one of the most demanding aspects of literary translation. It is not sufficient to understand words—one must understand worlds. The translator stands as a cultural mediator, and their role becomes even more significant when dealing with metaphorical and symbolic expressions like animal idioms.

Pedagogical implementations

- Moving forward, pedagogical and theoretical frameworks should place greater emphasis on idiom translation strategies, especially within bilingual literary education and translator training programs. By cultivating both linguistic precision and cultural empathy, future translators will be better equipped to convey the richness and depth of texts such as *White Fang* to Azerbaijani readers without losing the soul of the original.
- It would be beneficial to highlight how cultural differences between English and Azerbaijani affect the translation of animal-related idioms. Exploring the cultural significance of animals in both languages would offer a more comprehensive understanding of translation challenges.
- Discussing typological approaches would enable translator to consider examples of identical, similar, and different features in both English and Azerbaijani animal-related idioms in a more detailed manner. This would help identify clearer patterns and better demonstrate how idioms are used in different linguistic and cultural contexts.
- To enrich the practical application of the theory to include additional case studies where animal-related idioms are translated. A section that compares the original idioms with their translations in real-life contexts would improve the depth of the analysis and make the theoretical discussion more relatable.
- It may be helpful to explore concepts like functional equivalence or dynamic equivalence in idiomatic translation. These approaches suggest that sometimes the literal translation may not carry the same weight, and a more culturally appropriate expression might be necessary.
- Expanding the bibliography with more sources from both Western and Azerbaijani scholars would strengthen the academic basis of the research. It is important to make references specifically focused on Azerbaijani language and translation theory to support the research's claims.
- Pedagogical Implementations section should include suggestions concerning how animal-related idioms can be used in language teaching, especially in understanding cultural nuances. This would provide a useful guide for language educators to incorporate idiomatic expressions into teaching materials. These materials are of great importance and are strongly recommended for use, as they play a crucial role in supporting learning and development. By using them, individuals can gain a deeper understanding of the subject matter, strengthen their skills, and achieve more successful results in both theoretical and practical areas.
- It should also highlight how these challenges can be addressed, possibly suggesting specific techniques or approaches that have proven effective in the translation process.

- Offering recommendations for future research is important, particularly in relation to the translation of other animal-related idioms. This could open the door for further exploration into the cultural and linguistic nuances of idiomatic expressions in translation.

REFERENCES

In Azerbaijani

1. Abbasov, A.Q. *“İngiliscə-Azərbaycanca atalar sözləri və zərbi-məsələlər lüğəti”*. Bakı, 2017, s. 75
2. Aliyeva, G. *“Üçdilli frazeoloji lugətlərdə milli-mədəni identikliyin ifadəsi”*. Bakı.2015. s 215
3. Bayramov, H., *“Azərbaycan dili frazeologiyasının əsasları”*, Bakı, 1978, s. 176.
4. Əliyev K., *“Azərbaycan və İngilis Dillərində Frazeoloji İfadələrin Müqayisəli Təhlili”*, Bakı, 2017. s. 87
5. Əliyeva L., *“Azərbaycan Dilində Frazeoloji İfadələrin Mənşəyi”*, Bakı, 2013. s. 71.
6. Əzizov Ə., *“Azərbaycan Dilində Frazeoloji Birləşmələr”*, Bakı, 2005. s. 134.
7. Guliyeva F., *Comparative Analysis of Animal Idioms in English and Azerbaijani*, Khazar University, 2021. p. 77
8. Hüseynov M., *“Frazeoloji İfadələrin Tərcüməsində Mədəniyyətlərarası Maneələr”*, Bakı, 2015.
9. Hüseynov S., *“Tərcümə Problemləri: Frazeoloji İfadələrin Tərcüməsi”*, Bakı, 2011.
10. Məmmədov E., *“İngilis və Azərbaycan Dillərində Heyvanlarla Bağlı Frazeoloji İfadələrin Müqayisəsi”*, Bakı, 2016. s.212
11. Qurbanova A., *“İngilis və Azərbaycan Dillərində Frazeoloji Birləşmələrin Müqayisəli Təhlili”*, Bakı, 2018.
12. Qurbanova A., *“İngiliscə-Azərbaycanca Frazeoloji Birləşmələr”*, Bakı, 2019.
13. Qurbanov A. *“Müasir Azərbaycan dilinin frazeologiyası”*, Bakı, 1963, s., 84
14. Rzayeva N., *“İngilis Dilində Heyvanlarla Bağlı Frazeoloji İfadələrin Azərbaycan Dilinə Tərcüməsi”*, Bakı, 2020.s. 91
15. Sadiqova S., *“Azərbaycanca-İngiliscə frazeoloji lüğət”*, Bakı, 2018
16. Zeynalov. S., *“Azərbaycan dili dərsliklərində elmi dilçilik fikrinin inkisafı”*, Bakı, 2020, s.120

In English

17. Amsterdam: Benjamins. -2003. *Referential density in discourse and syntactic typology. Language, p.96.*
18. Anna Black, *“Cultural Implications of Translating Idioms”*, London, 2009. p. 90

19. Auwera Johan Van Der 1998. *Revisiting the Balkan and Meso-American linguistic areas*. *Language Sciences*, p.70.
20. Baker, Mark C., Aranovich, Roberto and Golluscio, Lucia A. 2005. *Two types of syntactic noun incorporation: noun incorporation in Mapudungun and its typological implications*. *Language*, 81.138-76.
21. Baker, Mona. *In Other Words: "A Coursebook on Translation. London"*: Routledge, 1997. p. 272.
22. Bakker, Dik. 2004. Linfer and the WALS database. Paper presented at the Workshop on Interpreting Typological Distributions, Leipzig, December 11-12, 2004
23. Bell, Alan. 1978. "*Language samples. Universals of human language I: method and theory*", ed. by Joseph H. Greenberg, Charles Ferguson and Edith Moravcsik. Stanford: Stanford University Press.
24. Bell, Roger T. "*Translation and Translating: Theory and Practice*". London: Longman, 1991.p. 298.
25. Berman, Antoine. "*The Experience of the Foreign: Culture and Translation in Romantic Germany*. Albany": SUNY Press, 2000. p.288.
26. Bickel, Balthasar and Nichols, Johanna. 1996ff. "*The Autotyp database network. Electronic database*"; -2003. Typological enclaves. Paper presented at the 5th Biannual Conference of the Association for
27. Bickel, Balthasar. 2000. "*Grammar and social practice: the role of 'culture' in linguistic relativity. Evidence for linguistic relativity*", ed. by Susanne Niemeier and René Dirven, 161 -91.
28. Chesterman, Andrew. *Memes of Translation: "The Spread of Ideas in Translation Theory"*. Amsterdam: John Benjamins, 1997.p. 222.
29. David Clark, "*Understanding Idiomatic Expressions: A Linguistic Approach*", Boston, 2008.
30. Dickins, James, Hervey, Sandor və Higgins, Ian. "*Thinking Arabic Translation*": A Course in Translation Method: Arabic to English. London: Routledge, 2002. 272 s.
31. Emily White, "*The Role of Idioms in Language and Culture*", Cambridge, 2012.p. 48.
32. Gottlieb, Henrik. *Subtitles, Translation & Idioms*. Copenhagen: University of Copenhagen, 1997. p. 350.
33. House, Juliane. *Translation Quality Assessment: A Model Revisited*. Tübingen: Narr, 1997. 200 s.
34. Huseynova N., *Translation Challenges of Animal-Related Idioms*, Azerbaijan National Academy of Sciences, 2022.

35. Jack London, "*Beyaz Diş*", İstanbul, 2019.
36. Jane Doe, "*Translating Animal-Related Idioms: Challenges and Strategies*", New York, 2017. p. 45.
37. John Smith, "*Animal Idioms in English: Origins and Usage*", London, 2015.p. 50.
38. Larson, Mildred L. Meaning-Based Translation: A Guide to Cross-Language Bekeyeva N., A. Bissengali, Z. Mankeyeva və B. Nurdauletova, Phraseological Expressions in the Turkic Language: Comparative Analysis, 2021. p. 235.
39. Laura Brown, "*Idioms in Literary Translation: Case Studies*", Edinburgh, 2013.
40. Linguistic Typology, Cagliari, September 18 -2005. Inclusive/exclusive as person vs. number categories worldwide. Clusivity, ed. by Elena Filimonova, 47-70. Amsterdam: Benjamins.
41. Lukasz Grabowski və Piotr Pezik, *Marking and Breaking Phraseology in English and Polish: A Comparative Corpus-Informed Study*, 2023. p. 243.
42. Mammadov E., *Comparative Study of Animal-Based Idioms in English and Azerbaijani*, Nakhchivan State University, 2021.p. 30-35.
43. Mammadova V., "*Cultural Aspects of Animal-Based Phraseological Units*", Azerbaijan University of Languages, 2017. p. 76.
44. Maxliyo Umarqulova, Linguistic Study of Phraseological Units Expressing Color in English and Uzbek Languages, 2022. p. 123.
45. Michael Brown, "*Idioms and Culture: A Comparative Study*", Oxford, 2014. p 48.
46. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. London: Routledge, 2001. 272 s.
47. Newmark, Peter. A Textbook of Translation. Shanghai: Shanghai Foreign Language Education Press, 2001. 292 s.
48. Nicholas Awde, *Azerbaijani-English/English-Azerbaijani Dictionary & Phrasebook*, Hippocrene Books, 1999. p. 75.
49. Nida, Eugene A. və Taber, Charles R. "*The Theory and Practice of Translation*". Leiden: Brill, 2003. p. 206.
50. Nord, Christiane. Text Analysis in Translation: *Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Amsterdam: Rodopi, 2005. 320 s.
51. Nursuliu Jenisbay qızı Kokanova və Nafisa Avazovna Askarova, "*English Animal Idioms and Their Formation, History of Origin and Typological Differences*", 2023. p.29.
52. Pym, Anthony. Exploring Translation Theories. London: Routledge, 2010. 192 s.
53. Robert Green, "*Animal Metaphors in English Literature*", New York, 2010. p. 56.

54. Rossi, Luca. *Espressioni idiomatiche animali: Inglese-Italiano*. Roma: Edizioni Linguistiche, 2006. p.170.
55. Sadiqova S., “*Structural and Semantic Features of Phraseological Units in English and Azerbaijani*”, Baku State University, 2023
56. Sana’ Ababneh, *Animal Idiomatic Expressions: A Contrastive Study between Arabic and English*, 2018. p.60.
57. Sara Johnson, “*Challenges in Translating Animal Idioms*”, Toronto, 2016. p. 34.
58. Shabanova A., *A Comparative Analysis of Animal-Related Idioms in English and Azerbaijani*, Baku Slavic University, 2019. p.112.
59. Slevins, Juliette, 2004, *Evolutionary phonology: the emergence of sound patterns*. New York: Cambridge University Press. Comon p. 33.
60. Snell-Hornby, Mary. “*Translation Studies: An Integrated Approach*”. Amsterdam: John Benjamins, 1995. p. 176
61. Toury, Gideon. *Descriptive Translation Studies – and Beyond*. Amsterdam: John Benjamins, 1995. p. 368.
62. Venuti, Lawrence. *The Translator’s Invisibility: A History of Translation*. London: Routledge, 1995. p. 353.
63. Vinay, Jean-Paul və Darbelnet, Jean. *Comparative Stylistics of French and English: A Methodology for Translation*. Amsterdam: John Benjamins, 1995. p. 359.
64. Veisbergs, A., “*Idioms in English*”, England, . 1999. p. 95.

In Spanish

65. Kowalski, Piotr. “*Idiomy zwierzęce w języku angielskim i ich odpowiedniki w języku polskim*”. Warszawa: Wydawnictwo Językowe, 2007. p. 160.
66. Sánchez, María. *La traducción de modismos animales del inglés al español*. Madrid: Ediciones Lingüísticas, 2005. p. 180.

In French

67. Dubois, Claire. “*Les expressions idiomatiques animales en anglais et leur équivalent en français*”. Paris: Presses Universitaires, 2004. p. 150.

In German

68. Müller, Hans. *Tierische Redewendungen im Englischen und Deutschen*. Berlin: Sprachverlag, 2003. p. 200.
69. Piirainen, Elisabeth. "*Phraseologie in Raum und Zeit*". Tübingen: Stauffenburg-Verlag, 2002. p.280.
70. Schäffner, Christina və Adab, Beverly. *Developing Translation Competence*. Amsterdam: John Benjamins, 2000. p. 232.

APPENDICES

Appendix 1

Appendix I consists of 2 parts: (a) the appendix (abstract) of the research. (b) materials for practice

ABSTRACT

The present study is based on the analysis of the translation of animal-related idiomatic expressions between English and Azerbaijani, focusing on Jack London's novel *White Fang*. The research aims to identify the similarities and differences of these idiomatic expressions from a semantic perspective. Idiomatic expressions are fixed combinations of words that carry figurative meanings, which are not easily deducible from the meanings of their individual components. Animal-related idioms constitute a significant part of the vocabulary in both English and Azerbaijani languages. As research material, animal-related idiomatic expressions from *White Fang* were selected, and their translations into Azerbaijani were analyzed comparatively using various online resources and relevant phraseological dictionaries.

The first stage of the study presents general theoretical information about idiomatic expressions, the definition of phraseology, the influence of culture on idiomatic expressions, and the classification of animal-related idioms. In the subsequent stage, selected idiomatic expressions from *White Fang* are analyzed in terms of their translation examples. This analysis is also divided into two sub-stages: the first sub-stage investigates the semantic equivalence and attitudinal features between the original expressions and their translations; the second sub-stage semantically examines the idiomatic expressions according to whether their translations are fully equivalent, partially equivalent, or completely different. Additionally, the degree of transparency among the component elements of the idioms is assessed to determine the type of each expression.

The findings of the study reveal the role of cross-cultural similarities and differences in the translation of idiomatic expressions, as well as the impact of idiomatic equivalence on the quality of translation.

Keywords: Jack London, *White Fang*, animal behavior, physiological expressions, instinctive behavior, translation, atmosphere of the work, symbolism.

XÜLASƏ

Hazırkı tədqiqat ingilis və Azərbaycan dillərində heyvanlarla bağlı frazeoloji ifadələrin tərcüməsinin təhlilinə əsaslanır və Jack Londonun *White Fang* ("Ağ Diş") əsəri üzərində aparılmışdır. Tədqiqat bu frazeoloji ifadələrin semantik aspektdən oxşar və fərqli cəhətlərini müəyyən etməyi hədəfləyir. Frazeoloji ifadələr sabit birləşmələr olub, daşdıqları məcazi mənə onları təşkil edən sözlərin ümumi mənasından asanlıqla çıxarılmır. Heyvanlarla əlaqəli idiomlar həm ingilis, həm də Azərbaycan dilinin lüğət tərkibində mühüm yer tutur. Tədqiqat materialı kimi *White Fang* əsərindəki heyvanlarla bağlı ifadələr seçilmiş, onların Azərbaycan dilinə tərcüməsi müxtəlif onlayn mənbələrdən və müvafiq frazeoloji lüğətlərdən istifadə olunaraq müqayisəli şəkildə təhlil edilmişdir.

Tədqiqatın ilk mərhələsində frazeoloji ifadələr haqqında ümumi nəzəri məlumatlar, frazeologiyanın tərfi, mədəniyyətin frazeoloji ifadələrə təsiri və heyvanlarla bağlı ifadələrin təsnifatı təqdim edilir. Sonrakı mərhələdə isə *White Fang* əsərindən seçilmiş heyvanlarla bağlı ifadələrin tərcümə nümunələri analiz edilir. Bu təhlil də iki alt mərhələyə bölünür: birinci mərhələdə tərcümə zamanı orijinal və tərcümə variantları arasında mənə uyğunluğu və münasibət xüsusiyyətləri araşdırılır; ikinci mərhələdə isə heyvanlarla bağlı frazeoloji ifadənin tam uyğun, qismən uyğun və tamamilə fərqli tərcümələri semantik baxımdan təhlil edilir. Əlavə olaraq, ifadələrin tərkib elementləri arasında şəffaflıq dərəcəsinə əsaslanaraq onların növləri müəyyən edilir.

Tədqiqatın nəticələri frazeoloji ifadələrin tərcüməsində mədəniyyətlərarası fərqlərin və oxşarlıqların rolunu, eləcə də frazeoloji uyğunluğun tərcümənin keyfiyyətinə təsirini ortaya qoyur.

Açar sözlər: Jack London, *White Fang*, heyvanların davranışları, frizoloji ifadələr İnstinktiv davranışlar, tərcümə, əsərin atmosferi, simbolizm

MATERIALS FOR PRACTICE

To make the comprehension and acquisition of specific features of idiomatic expressions for our students easier, we have developed special additional material as a part of appendix in the form of Exercises.

Exercise 1. Complete the following "dog idioms" with the missing words (use one word in each space):

Face like a.....
 like a dog
 The tail..... the dog
off the dogs
 Dog-.....
 A dog in the.....
 As.....as a dog
 If you lie down with dogs, you will get up with.....
 Lead a dog's.....
 Every dog has its.....
on the dog
 In the.....
 A dog and.....show
 Why keep a dog and.....yourself
 Dog.....of summer
 His bark is.....than his bite
 Like a dog with a.....
 Let.....dogs lie
 Like a dog with two.....
 Dog.....dog world
 A.....dog's story
 You can't.....an old dog new tricks
 A.....dog never bites

Exercise 2. Complete the sentences with the correct idiom inspired from the "dog" lexical field:

1. Not everybody can survive the stress of thisworld.
2. My new office mate played..... in an attempt to draw the committee's attention.
3. Little Jimmy was..... when his uncle brought him a new toy train.
4. You had better no mention your old disagreements with him and.....
5. These.....can be dangerous for people with heart condition.
6. Don't mind all his menaces, most times.....
7. I don't appreciate thesein politics who come out in the press with any project they carry out just to shine in the spotlight.
8. Ask the secretary to fax these messages, don't waste your time:.....?
9. Can you believe what ahe is? He wouldn't let the neighbours' children play in his garden, even if there are no vegetable growing in it.
10. She told me some about the money she had inherited, but in the end she gave herself away with a few mismatching details.
11. If I had risked taking the money without my parents' consent, I would have surely got in.....
12. I have met many people who..... and no one cares about their fate.

Exercise 3. Put the words in the correct order so as to obtain "dog idioms":

- a) lie/if/you/down/fleas/dogs, /get/with/you/will/up/with
- b) why/a/bark/keep/yourself/and/dog
- c) never/barking/a/bites/dog
- d) can't/new/an/you/dog/tricks/teach/old
- e) wrong/up/tree/barking /the

Exercise 4. Match the words in the two columns to make "dog idioms":

As sick as.....	his bite
Lead.....	a dog
Let sleeping dogs.....	you will get up with fleas
dog days.....	lie
The tail wagging.....	doghouse
If you lie down with dogs.....	manger

Treat somebody.....	new tricks
Every dog has.....	show
In the.....	the dog
Love me, love.....	never bites
Dog eat dog.....	world
Call off.....	of summer
A dog in the.....	the dogs
You can't teach an old dog.....	its day
Gone to.....	the dogs
Why keep a dog and.....	like a dog
His bark is worse than.....	my dog
Put on.....	bark yourself
A dog and pony.....	a dog's life
A barking dog.....	the dog

Exercise 5.

Bell.....	to jump
Has the cat got.....	to swing a cat
Set a cat.....	the cat
Not enough room.....	cat and mouse
Have.....	pyjamas (or whiskers)
Fight like.....	cat and dog
The cat's.....	catches no mice
Raining.....	the mice will play
A cat can look.....	your tongue
When the cat's away,.....	among the pigeons
A cat in gloves.....	cats and dogs
Playing.....	to skin a cat
Wait for the cat.....	out of the bag

Exercise 6.

1. Dogworld.
2. A fishwater.
3. The wolf
4. Letdog's lie.

5.like wolves.
6. A dogman's friend.
7. You can't.....new tricks
8. To give a dogbad name
9. To bark.....a dog
10. Like a dogits tail
11. Every dog has its.....
12. The dog barks.....passes by
13. To act..... a dog

ACKNOWLEDGEMENTS

I would like to express my profound gratitude to my supervisor Prof. Dr. Huseynaga Rzayev for his patience, guidance, support and providing me with invaluable direction in the process of research.

My deepest thanks also go to Dr. Milana Abbasova for her kindness, patience and sincerity while helping us to overcome all the problem.

Special thanks to all my instructors for fostering the environment of learning during our study.

I am sincerely grateful to my family and friends for their encouragement and tolerance during the period of my research.