Ways to Translate Phraseological Units From English into Uzbek

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Abstract

When it comes to translation, it means translating individual words, phrases, and an entire work from one language to another. The translation may be from a language that is close to each other in the family or between different language groups. Translation requires equivalence (alternative), in other words, the translation must be semantically relevant to the original. This phenomenon has always been a major problem of translation theory and practice. Nowadays, there are different views on the concept of equality or authenticity of translation.

Key words: reception, interpretation, reproduction, Phraseological translations, Appropriate, equivalents, alternative options, shielding, description.

Introduction

The concept of form compatibility. The history of translation has already confirmed that translation is based on equal meaning. Until the 1960s, the views expressed in translation on the problem of equal meaning could be interpreted as follows: the prevailing view was that everything in the original must be translated literally, literally. Whenever possible, the original text should be transcribed. Only those parts of the original that could not be directly recreated were altered, replaced, or omitted from the text. When it came to translating religious scriptures, they were accurately and literally translated as "the words of God." Literal translation annoys the reader by reading the translated work and dampens interest.

Main part

The concept of content compliance. This aspect of translation was opposed to the "shy" method of literal translation. Proponents of her case have been working to make the actual transcript of this statement available online.

1. Translate all the important elements of the original text.
2. Translate according to the language norms being translated.

If translated in accordance with these two conditions, it would be concluded that conformity to content, that is, two important features of the translated text - form and content - can be achieved. The concept of contextual conformity was a step forward in the development of translation thinking. The translations, which were made in accordance with his rules, were very meaningful and attracted readers. But the concept of content conformity is not a theoretically perfect translation.

The concept of perfect (adequate) translation. The authors of the concept of adequate translation, AB Fedorov and YI Retsker, urged not to understand translation as a clear narrative. Both the translation and the story are in accordance with the rules of the translated language, if they are done well. According to AB Fedorov and YI Retsker, a perfect translation is an adequate translation that fully reflects the original, corresponds to it and is equal to it. As an example, consider the translation of the following articles:
In Uzbek: - Stretch your legs towards the bed.
In English: - Cut your coat according to your cloth.
In Uzbek: - Click on the iron.
In English: - Strike the iron while it is hot
In Uzbek: - The fish stinks.
In English: - Fish begins to stink at the head.

The concept of dynamic (functional) equivalence. The concept of functional equivalence in translation was introduced to science by the American scientist Yudnin Naida. Functional equivalence can be determined by comparative study of the source language. Naida suggests comparing how much the reader of the original text is affected by the person who reads the text of the translation. If these interactions are the result of similarities, then the interpreter's goal has been achieved. If the adjectives in the work are alternate, then an alternative translation is obtained. However, it should be noted that ethnolinguistic and national cultural differences may not be accurate. Therefore, such issues require special research in phraseology. "Translation is a real art. The art of translation is not the exact art of repetition of the original. It is a work that is completely impossible, both theoretically and practically. The art of translation is the art of recreation. It is not exactly the same as the original, if it is exactly the same, it will be a copy, not a re-creation. The copy is not an art, but a repetition. It cannot be repeated in art. "The main purpose of the translation should be to obtain, store and deliver the original to the reader. The translation process is a creative process. One of the translators, Gaybulla Salomov, analyzes the translation process in three stages. These processes include:

1. Perception of the original;
2. Interpretation of the original;
3. Reproduction of the original.

1. When understanding the original, the text is understood verbatim. At this stage, the translator faces some challenges. These include misunderstanding the text, falling into the trap of false equivalents in nearby languages, and misunderstanding the meaning of certain words used in the text.

2. In the second stage, the translator pays attention to the methodological factors used by the author.

3. In the third stage, the translator must fully understand the artistic reality created by the author. If the translator is a true artist, he or she will be able to fully comprehend the characters, the language, and the characters in the play. Phraseological units are translated from one language to another in four different ways. These methods are:

1. Using appropriate equivalents
2. Using alternative options
3. By shielding
4. Through description

Translation by means of equivalents. The similarity of the phraseological units of different peoples in all respects is often explained by the commonality of peoples' living conditions, customs, and logical observations. Phraseologisms, like other language tools, are believed to have been based on a variety of universal norms of expression and life observations. As a result, stable expressions in different languages have the same figurative basis. For example, the phrase “sewn pot never boils” can be translated into English as “watched pot never boils”. Such phraseological units can be easily replaced in translation. Let's look at other examples: such units as "Cold war", "Cold water", etc.
"An open hand", "To suck somebody’s blood" in Uzbek, "Cold War", "Open hand". It can be translated as “sucking someone’s blood” and these units are considered absolute equivalents.

2. Translation using alternative options. In the absence of an equivalent to the phraseological unit originally used in the target language, adequacy is often achieved through the use of alternatives. Phraseological units of two languages that are semantically and methodologically compatible differ from each other in a number of cases either in lexical content or completely, or in elements other than the basic components. Such phraseological units are interrelated. The alternatives complement each other in translation. Because there are no national words in the process of translating them into another language. That is why the meaning remains the same.

Sometimes only the basic components of the alternatives that are semantically and methodologically relevant are similar to each other, while other words are different. Such reciprocal phraseological units are usually created for the figurative or emotional expression of the same event, action, or trait, and are fully compatible with each other.

The basic components of both the English phrase "to burn one's house to get rid of the mice" and its Uzbek variant "burn the bed bitterly to the flea" are "burn", both of which perform the same action. The metaphor of hasty climbers has the same characteristic in both the hasty climbers have the words "hasty climbers have sudden falls" and "the hasty girl does not go to the ground." are similar in their phraseological meanings, most alternative variants close to each other in terms of grammatical structure differ from each other in terms of lexical content. Most of them are national in form and transnational in content.

3. Translation by the method of tracing. The word Kalka is derived from the French word "calque", which means "copy", "copy", "imitation", the phraseological units formed by partial copying from a phraseological unit of another language. In this way, the compound formed in the language of translation takes the form of a phrase and, if it sounds natural, can reflect the intended meaning and methodological function. This not only ensures adequacy, but also enriches the vocabulary of the translated language.

Phraseologisms based on universal observations, people with similar or similar cultural backgrounds, and centuries of life experience in the same cultural and historical region are often used. In the process of Kalka, the expression of another language is embarrassed, and in this way its semantic-methodological and syntactic structure is mastered, which means that only stable expressions with a striking semantic structure are Kalka. For example, phraseological confusions that do not directly depend on the meaning of the components of the phrase, as well as expressions that reflect the national identity of the people to which they belong, are not excluded. It contains the names of ethnographic concepts, lexical and semantic archaisms, as well as phraseological units that use words related to the history of the nation, the life of the people and its religious beliefs.

4. Descriptive translation. It is sometimes not possible to translate a particular phraseological unit using the equivalent, the alternative, or the Kalka. In such cases, artists inevitably resort to the descriptive method of translation practice, in which the meanings of units can be explained by means of free words and phrases. In this case, sometimes the effect of the stated idea is reduced, clarity and fragility are lost.

For example, the unit "To make a mountain out of a molehill" differs from its synonym "to exaggerate” and the unit "silent as the grave" differs from the word "silent" in its imagery. While it is possible to translate the word into the Uzbek lexical equivalent of the words "exaggerate", 
"silent", "silent", the above phraseological units are translated into Uzbek as "exaggerate", "While it is possible to translate the above phraseological units into Uzbek by means of methodologically neutral words such as "exaggerate", "silent", while it is possible to translate them with the words "silent", it leads to the extinction of figurativeness in English units. Only the translation of these phrases as an alternative to "doing something like Nina like a camel" and through the shield of "silence like a grave" creates functional adequacy. Examples of descriptive expressions include: "A skeleton in the cup" - "family secret", "in the whole skin" - "strong-skinned, healthy".

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