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Alternative Versions and Functional Characteristics of Phraseologists in Uzbek

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A B S T R A C T
Translation of English works into Uzbek began to be carried out mainly from the 30s of the 20th century. A lot of progress has been made in this field in a short period of time. After that, in the past 80-90 years, certain changes took place in the literary environment in our society, and these changes did not affect the development and direction of translation. These changes were taken into account in translations, and detective works from English and American literature were translated into Uzbek. The translator of a work of art is always confronted with the question of rendering the original national identity within the framework of the norm. Because any work reflects the reality of the national life of that nation. There are writers in whose works bright national lines are clearly distinguished. Despite the fact that scientific researches on the structural features of phraseologisms have been conducted on the materials of different languages, there is still no analysis of their structural features.

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Introduction: In the process of indirect translation, the use of collections of unrelated folk works causes some inaccuracies in the translation. Stylistic reconstruction of characters' speech expression is one of the most complex and important areas of both translation practice and theory, and the author's goal to reach the reader who is not familiar with the original language in full means that each character in the translation " it depends on speaking in his language, thinking within his own worldview, reflecting, and making unique actions!"

In the translations of novels and short stories, nationality is glorified, and the above-mentioned phraseology of the translator, its characteristic - desire for good, is translated in a softer tone. Depicting the events of the artistic period plays an important role in the translation of the traditions and customs of a certain nation. The expression of nationality in the indirect translation from English to Uzbek language serves to flawlessly convey the social and cultural life of non-fraternal nations to Uzbek readers.

Comparative and typological analysis of novels and stories such as "Ten Little Neggers", "Poirot Investigates" and "Mysterious Murder in the Forest", translated by translators with great effort, shows that while their essence is preserved in the translation some of the national characteristics were left out of the translator's view and this caused the popularization of non-relative folk stories.

Literature methodology:

The structural features of phraseologisms were studied by Ye.F. Arsentyeva (2006), the grammatical features of phraseologisms were studied by M.R. Ramazanova (2000), and the phraseologisms in Russian and German were studied by Ye.P. Kuznetsova (2002).

Main part: Let's start analyzing phraseologisms based on the classification developed by A.V. Kunin:

We refer to the components presented in the novel:

The sweat was rolling down his face – Sweat was rolling down his face; in fact, in a literal translation, it would be possible to say "his face was sweaty", "sweat was pouring from his face or beads of sweat were flowing from his face" this is a translation with the national color characteristic of Uzbekism. meaning is a given translation.

But there was no sign of sleeping drafts. in direct translation - there were no signs of drowsiness;

Rogers helped by pulling out the drawers of the dressing-table - Rogers helped by pulling out the drawers of the dressing-table; direct translation - pushed the shelf of the dressing table inside, if it interfered with the passageway, push it a little further; *came out of the drawing-room window to meet them* - he was waiting for them to come from the window;

in direct literal translation - *he watched from the window of the hotel to welcome them (guests)*; the explanation is that there is no Uzbek house or family that does not welcome a guest with joy, so rare guests who do not always come should be greeted with a special honor. Escorting the guest out the door at the end of the party, expressing that he was happy with his visit, and asking him to come again is part of the rules of hospitality.

The meat is delicious. Its done to a turn - in literal translation means "*the meat is delicious, this is a turn*", but based on the translation of the phraseology in the work, "*the delicious cooking of the meat gave our circle a wonderful upbeat mood*";

He has no table manner – he eats like a pig – eats very greedily and unpleasantly (disapproving). He eats a lot like a pig"; in the general translation of the work, it is given as "*He eats a lot and carelessly, without observing the manners of behavior"*, and the word "*pig"* is omitted. It is known that from a purely religious point of view, the pig is considered haram in Muslim countries, and it is forbidden to eat its meat.

In the traditions of the Turkic peoples, the pig has a negative meaning, and its meat has long been forbidden to eat.

Along with the above, in the linguistic cultures of Uzbek, Kyrgyz, Kazakh and other Turkic peoples, the word "pig" means an insult. In Russians, a pig means a) dirt, b) poverty, d) lack of education; in English, pig is an ochofat;

In Vietnam, the pig is a symbol of stupidity.

She's quite thin, even through she eats like a horse - "despite the fact that she is thin, she eats a lot like a horse" this phraseology expresses a person's excessive and disordered eating;

Don't decide now – sleep on it and see how you feel in the morning – the literal translation is "let's stop the discussion now, we'll continue it again tomorrow", and in the work "let's think about something tomorrow" we will find it", that is, thoughts about not thinking about the problem were put forward;

He went out like a light as soon as he went to bed.

It was just a silly argument – *I wouldn't lose any sleep over it*. - "I'd rather sleep than this stupid argument (if you don't mind)"; and in the work, it is short in the style of "it's better to relax a little, don't let the mood down";

The bottom has dropped/fallen out of the housing market - do not enter the store thinking that "buyers have stopped buying things", but in fact "the roof of the store will be overwhelmed by the crowd";

Oil prices shot sky - high last month - given in the form "the price of oil shot skyward last month".

According to O.K. Yusupov, phraseological units with and without equivalents are determined first. A well-known scientist is their semantics, figurativeness (metaphorical); re-understanding; according to the number of components; according to the arrangement of components; according to the morphological composition of the components; valence; variability; divided the compared phraseological units into types according to their synonymous and antonymic relations with other units.

Literary samples translated from English to Russian, and then from Russian to Uzbek are "multi-level" and "step-by-step" translations. According to the definition of G. Salomov, such translations become

"perception of perception". Because the event described in them is reflected again. In this, naturally, there is not one, but two deviations from the original. As a result, the national identity reflected in the work is impoverished. There are cases of adaptation of the described events to the richness of the language. Even sometimes, some unique national units change beyond comprehension. Such a situation is not observed in direct translations, but mainly in instrumental translations. The analysis shows that the above-mentioned stories were not translated based on the original, some of them have a lot of cases of adding something or omitting some episodes.

Authenticity is the main property of equivalence, that is, if the translated text is as authentic as the original, the equivalence will be perfect. Here we are not talking about the truthfulness of the original text in relation to objective reality, but about the fact that any text is a way of expressing a person's attitude to the surrounding reality. The text, like any material object, is true with its material objectivity. It is this authenticity that should be taken into account when evaluating translation equivalence.

According to their semantic characteristics, phraseologisms in the novel *"Ten Little Neggers*" and the detective story "*Poirot Investigates"* were divided into the following groups: according to the life experiences of human life; according to moral characteristics; according to appearance; according to labor activity.

Taking into account that phraseologisms are formed separately and the components do not differ much from ordinary words in many respects, the translator perceives them as free combinations, which leads to their translation as words. Misunderstanding of the meaning of the phrase causes the text to be corrupted. Any adaptation in the text should be phraseological or, at least, stylistically expressive, close to the original.

Conclusion: From the above, it can be concluded that in the translation of phraseology, it is always necessary to try to give their meaning with a phraseology and to take into account their figurative features. The translation should be able to give the national characteristics of the original without destroying the national characteristics of the work. Not all translation works analyzed in phraseologisms match the original.

In general, the task of preserving the originality and colorfulness of the translated work, and conveying it to the reader is to fully reveal the ideological content and artistic power of the work to the translator, as well as to preserve the national spirit of the work, the national identity in the character of the images. and sets the task of conveying to the student.

After all, the national uniqueness of the translations can be seen, first of all, in its content, in the unique interpretation of everyday life reflected in this work, in the reality of the images and in the language. It is extremely difficult to convey the national spirit expressed in the language of any work. Because the language of any nation is closely connected with the life of this nation, it acquires its own charm due to the wealth of phraseological units, figurative expressions and proverbs that reflect its way of thinking. The creative skill of the translator is manifested in describing these artistic expressions without losing their national color and re-creating them in another language.

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