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Reflection of the National Vision of the World in Phraseological Units

Mamatov Abdi

National University of Uzbekistan Named of Mirzo Ulugbek, Uzbekistan

Sayyorakhon Umarova

National University of Uzbekistan Named of Mirzo Ulugbek, Uzbekistan

Dildora Aliqulova

Karshi State University Republic of Uzbekistan

Jurakobilova Hamida

Karshi State University, Uzbekistan

Zebiniso Bekmuradova

Karshi State University, Uzbekistan

Abstract---This research paper is devoted to the thorough study of phraseological units in terms of national connotation. Phraseological units that reflect national and cultural identity are the beauty and art of language. Phraseologisms, by their very nature, are a means of expressing imagery in a language, but they also serve to reveal the national culture, character, humor, grief, and anxiety of a people. For this reason, phraseology is the most important unit of poetic language used in the literary text to fully express the image, character, character, and to illustrate and exaggerate events, happenings, and situations. The phraseological resources of each language reflect the socio-historical events, moral and spiritual-cultural norms, mental and psychological conditions, religious ideas, national traditions, and customs of the people. Such phraseologies belonging to the vocabulary of a particular language community are among the national language tools. They polish the national color of the work of art and create a strong emotionality while emphasizing the popularity and originality of the language.

Keywords---national character, national humor, phraseological units, socio-historical terms, spiritual-cultural norms.

Introduction

Phraseological units, like realities, proverbs, and sayings, embody the national vision of each nation. Therefore, it is safe to say that phraseology is almost at the forefront of the complex of "difficult to translate language units." (Vlakhov & Florin, 1980), Sh.Balli, V.Vinogradov, B.A.Larin, NMShansky, A.V.Feodorov, Ya.I.Retsker S.Vlakhov, F.Florin, G'Salomov, Sh. Rahmatullaev, about different solutions of these problems, Although several scholars, such as R. Fayzullaeva and A. Mamatov, have conducted research, there are many "undiscovered aspects" of phraseological units and aspects that need to be studied. The study of the re-creation of the original phraseological units in the language of the translation will undoubtedly lead to new and interesting results for the theory and practice of translation (Vandaele, 2010; Subbotina, 2013; Román, 2015). Indeed, AE Mamatov said that the world of phraseology is "half-baked under the cup", the study of untouched phrases, the study of their meaning, especially their comparative study, gives a high result to the researchers in this field".

Most scholars have suggested that the phraseological units that are common in works of art should be studied in the language of translation based on the following three principles: (Fedorov, 2011)

- full compliance (adequacy);
- partial conformity (conformity);
- incompatibility (or incompatibility). At the same time, scholars have pointed out that the use of literal translation, alternative translation, and interpretive translation techniques in the translation of phraseological units in a work of art is an acceptable solution. However, a closer look at the translation of works of art reveals that translators have made several mistakes in translating phraseological units into the target language.

Background

Uzbek translators indeed go through a great school of literary translation, but this experience is mainly a school of translation from French literature (Issakova et al., 2015; Zerkina & Kostina, 2015). Today, the direct translation of masterpieces of Uzbek literature into a foreign language and the delivery of radically different Eastern cultures and mentalities to Western readers require overcoming several linguistic and cultural barriers. There are words and phrases in Uzbek culture and mentality that require in-depth research when translating them into French. Not only the words and phrases but also the national values, customs, and ceremonies of the two nations are completely different from each other. This means that translation is a product of artistic creation and plays an important role in the culture of a nation. When a work of art is translated from one language to another, it not only expresses its meaning, but also promotes the social origin, history, culture, and worldview of the nation to which it belongs. Therefore, one of the most important tasks for translators is to fully preserve in translation the phraseological units that reflect the history, values, customs, and national traditions of the native speakers (Suryasa et al., 2019; Khodimatovna, 2021).

The translator should know in depth the essence of the phraseological units in their paramies, which reflect the life, character, lifestyle, culture, customs of the people described in the translation process, as well as in what situations and in what sense they are used. If the translator the phraseological unit given in the original text is a wrong or wrong hand in the translation language, which leads to a decrease in the emotional-expressiveness of the translation and the irradiation of the National color (Mahyudi et al., 2017; Vysotki et al., 2021). As a result, in the minds of the book, there are situations such as the fragility of the imagination about the national picture of the olam, the occurrence of a state of cognitive dissonance in the receptor, as well as the weakening of pragmatic sensitivity. To substantiate our opinion, we turn to analytical materials. An example in the queue is taken from the novel of the Steppe "Day and Night". Originally:

• "Do not say eight without counting yet! My father is not a man who can easily be persuaded to speak in a reasonable manner."

Translation of Stefan Dyuduagnon: "- Ne vendons pas la peau de l'ours. Mon pèren'est pas de ceux qui donnentleur accord sifacilement".

Methods

Achieving the main translation - is the ability to fully preserve the ideological content and form of the original and to find alternatives to national specific words in the translation language. After all, the translation of the work in its way, the loss of something from the work, the transformation of something, and the bringing into the language of translation of words peculiar to another nation leads to a violation of the principles of artistic translation. Usually, giving a phraseological unit in one language through the equivalent of a second language is the best way to create an adequate translation (Lynn, 2000; Schwieger & Mbidzo, 2020; Fiedler, 2017). After all, if not only the meaning of the phrase, but also the form, the composition, even the components of the phrase correspond to each other, it is considered an excellent ray of light on it. In the above context, it was observed that the "Iron" component in the composition of phraseological units in French, Russian and Uzbek is compatible with all three languages, and the universality of these phraseological units was proved.

Discussion

There are several alternatives of phraseology in the Uzbek language "sanamay sakkiz dema", that is, "we count the chick in the autumn", "the girl in a hurry is lonely on the ground", "she does not see the water and does not wear boots", etc. In French there is an alternative "il ne faut pas vendre la peau de l'oursavant de l'avoirtué [Qu'on ne l'ait copper par terre] —in Russian "ne nado delit shkuru neubitogo medvedya" – in Uzbek there is an alternative "does not peel the skin of an undead bear". So, in this place, the translator was able to choose the alternative of the phrase "sanamay sakkiz dema" in Uzbek, which is very suitable in terms of meaning and meaning for the phrase "ne vendons pas le peau de l'ours" in French.

We will focus on the following text from the translation of the work of Said Ahmed "elected" into French, in the original:

"Without cause, does not enter the thorn", as they say, is an external or internal cause of the beginning of each case.

Translation:

On dit encore: tantquetun'auras pas Marche dessus, L'epine ne t'entrera pas dans le pied

The phrase "Without cause do not enter the thorn" in Uzbek is given in French in the style of "L'epine ne t'entrera pas dans le pied", that is, literally "do not enter the thorn without reason". However, this proverb has several alternatives that are understandable to the French reader, namely "Un arbre ne bouge pas sans raison" – "without reason the tree does not swing, does not move", "Pas de feu sans fumé" - "without fire smoke". Accordingly, when this phraseological unit was expressed through a frantic alternative, it would have helped the translation reader to easily understand the contents of the work, as well as the degree of aesthetic pleasure from the text (Griffith et al., 2006; Sibley, 2013; Juraeva, 2021).

The next example is in the original:

"Depending on what the father was doing, he was asking for his age and saying,' you are over ninety, one foot is on the net, one foot is on the net, one foot is on the net, you are not sitting peacefully."

Translation: - Pourquoi ne restez-vous pas assisbientranquillement à l'ambre, au frais? Vausavez déjà un pied dans la tambeau".

In this translation, the translator used the stylistic figurehead "Ellipsis" very reasonably in turning the phraseological unit of the Uzbek language into French. Although the component of this phraseological unit "one foot in the grave" fell in translation, it did not undermine the overall semantic content of FB. An example of the turn was taken from the novel "Female happiness" by the French writer Emil Zolya. The novel will be translated into Uzbek through Russian in 2015, and the bookcase of Uzbek readers has been enriched with another invaluable work. In the research, attention was paid to the degree of re-creation of phraseological units in indirect and direct translation given in this work, the style and spiritual proximity of the writer and translator was studied (Groce & Hoodkinson, 2019; Ter-Minasova, 2015).

The translator must be able to restore the phraseological units of the original in the translation process in the translation language, to understand their contextual-stylistic function. In the Uzbek version of this work, implemented through the language of the instrument, the proximity of the spirit of the writer and translator is evident. It is worthwhile to explain this idea by examples. Originally:

"Il fautbattrele fer pendant Qu'ilestchaud". (Zola, 2001)

Direct translation:

"Куйжелезо, покагорячо!"

Indirect translation:

"It is necessary to press the iron in the heat".

An example in the queue, in the original:

"Mme Baudu, qui avaitachevé de déjeuner, etaitdebout, touteblanche, sesyeuxblancsfixéssur le monstre". (Zola, 2001)

Direct translation:

"Г-жа Бодю, позавтракав, вышла из-за стола и стояла теперь вся белая, устремив бесцветные глаза на чудовище".

Indirect translation:

"The Bodyu lady, having had breakfast, was now pale as if she had looked at the opposite creature"

In this example, the original "touteblanche, sesyeuxblancsfixéssur le monster" in direct translation "Вся Белая, устремив бессветние глаза на чудовитше" turned in the style. The use of phraseologisms in the original and in the Russian language in the meaning of "eyes whitened", when something frightened, was observed in the above example. But in the Uzbek language, such phrases as "the color has turned pale like a chalk", "the color has flowed like a brush", "the color has not remained", "the color has flowed like a wall" are used in such cases. Although Muhabbat Ismailova translated the work from the Russian language, the deep understanding of the essence, contextual meaning of the phraseological unit was evident in the translation of the above examples. In the next example, the translator turned the phrase "saisietoutepâle" in the original as "the color has whitened like a wall" and achieved a figurative statement of the idea.

Originally:

"Denise écoutait, saisietoutepâle. Il insista, en ajautant". (Zola, 2001) Inthemediumlanguage: "Дениза слушала, потрясенная бледная как полотно. Бодю решительно прибавил".

In indirect translation:

"The sea heard this saying with the color whitened like a wall. Bodyu poured with the addition of a strict laugh".

The turn example is in fact:

"D'abord, iln'yeut Qu'napage violent de fourchettes, unegoinfrerie de grandsgaillards aux estacscreusés par treizeheures de fatigues quotidiennes". (Zola, 2001)

In indirect translation:

"Сначала слышался неистовый стук вилок и чавканье здоровенных молодцов, желудки которых отощали от ежедневной тринадцатичасовой изнурительной работы".

Direct translation:

"At first, from the thirteen-hour workday of each day, the noises of chewing food and fork-spoons of healthy young people, whose ears will be like onions, was heard."

In this context, the original sentence "aux estomacscreusés "literally means" emptied"," sweetened stomach". In the Russian language, too, this phrase corresponds to the meaning of "loose". In particular, the translator's expression in the Uzbek language through the phrase "the stomach went as a feather of onions" increased the attractiveness of the translation in the Uzbek language. In this regard, we considered it appropriate to cite the views of the translator scientist Gaybulla Salomov: "In order to give the author's style exactly in translation, the choice of lexical-phraseological means is decisive." (Salomov, 1978)

An example of the turn was taken from the novel "Two Diana" by the French writer Alexander Dyuma. This novel is translated from Russian by Rustamjon Ummatov. We will analyze the examples.

Originally:

"Á trois pas d'elle, assissurune chaise Qu'ilbalançait d'un mouvementsaccadé, appuyant son coude à un vieuxmeublevermoulo, un grand garçon de vingt à vingt-deuxans la regardait d'un air où se combattaientL'inquiétude et le dépit ;sesyeuxinterrogeaient, mais le regard ferme et fixe de la jeunefilledominait son interlocuteur" (Dumas, 1997).

Directly in translation:

"В трёх шагах от нее, покачиваясь на стуле и опершись локтем на старый комод, статный молодец лет двадцати- двадцати двух смотрел на нее с беспокойством и досадой; в его глазах был вопрос, но твёрдый и упорный взгляд девушки укрощал собеседника".

Indirect translation:

"Three steps away from the girl, she saw twenty-twenty-two melons, a young man with a slender figure sat down on the course. Her eyes full of anger and anxiety are in the girl. In her looks, the surrogacy was noticeable, but the girl's readable look would have reduced the guy's pop."

In the translation of this text, the original "dominait son interlocuteur" was given in the Russian language in the style of "укрощал собеседника" and in the Uzbek language in the style of "decrease in popularity". It would have been desirable when the Russian translator "господствовал над своими собеседником" gave the original "dominait son interlocuteur" in the style. In the Uzbek language, the expression of this phrase through "decrease in popularity" did not correspond to the original content at all. Because in the original there was no mention of the fact that "the bullet-eyed look of the girl put the guy's butt down", on the contrary, the sharp and pinned gaze of the girl meant that the guy was haunted. In addition, the Uzbek translator "a young man who has seen twenty-twenty-two melons, a slender figure" has brought a little bit of the artistic and aesthetic value of the text. Therefore, we have found that this text should be translated into Uzbek as follows. That is:

"Three steps away from the girl, leaning her elbow against the back of the old furniture, shaking the chair, the young man, who had come to the chin of twenty-two young people, looked at the girl with a sad and anxious look, there was a sense of question in her eyes, but the sharp and pinned look of the girl would confused." (the author's translation – R.Sh)

Excessive and inappropriate use of phrases in the translation of works by French writers in the Uzbek language not only undermines the national and artistic nature of the artwork, but also complicates the reader's understanding of the content of the text.

An example in the queue, in the original:

"Elle piétinait, allaitregarder les couteauxmécaniques, furieuseque son marin'inventàt pas une histoire pour l'appeler; maisiln'étaitcamais aux affaires sérieuses, ilserait mort de Saif a côtéd'une mare." (Dumas, 1997)

In the medium language:

"Она топталась на месте, рассматривая механические ножи и беснуясь, что муж ничего не придумает, чтобы вызвать ее; впрочем, он никогда не годился ни для чего серьезного и мог умереть от жажды, сидя у пруда."

In Uzbek translation:

"She was walking out of her soul as she looked at the mechanical shears, sneezing on the spot and thinking of something to call her; the original husband never pinned a thing, standing next to the water and could die a chickenpox."

After all, the Russian scientist L.S. Barkhudarov: "the text of the translation is never complete and the original cannot be an absolute equivalent to the text. Therefore, when translating from one language to another, it is necessary to sacrifice some of the types of meaning to minimize semantic losses", he concluded (Barkhudarov, 1975). In this sense, in the analysis of the above examples, the translator with great skill tried to create a meaningful and meaningful translation into the original and achieved as much as possible to bring "semantic losses to a minimum".

In translation, understanding the idea of the author, feeling the tone of the work and revitalizing the work in another language requires a great creative potential from the perspective. The translator, who takes such responsibility, will have to complete his / her task-that is, the reader, who reads the translation of the work, should face a holistic argument about the author and the work. "In translation, the spirit of that time, the conditions, the way of life, the worldview of those people of that time, the creative activity of the poet should be able to give everyone," notes Raima Shirinova (Shirinova, 2020). In each language, there are also idiomatic expressions that differ among themselves in terms of content, as well as in the same figurative.

Results

From the above analysis, it turns out that translators have achieved some shortcomings in the provision of translation-language alternatives of

phraseological units, but in military cases they have reached an approach to the original. It is not enough to turn the original text in translation, especially in the translation of masterpieces from the treasury of our national literature. Especially since the author uses active Words and combinations, phrases, and articles of that period in giving spirituality, character, and mentality of the nation, the translator should keep the literary style and approach to the original as much as possible.

Summarizing the discussions in this chapter, some of the following recommendations are proposed:

- to give the original phraseological units in translation a suitable alternative in terms of meaning and meaning available in the translation language;
- maintaining the proportionality of form and content in the translation of phraseological units, which have a national character and reflect material concepts that do not exist in a different nation, as well as characteristics characteristic of the national mentality;
- it is necessary to avoid cases of incorrect equivalent application, not understanding the original essence of the phrase.

Because "it is decisive to be able to choose lexical-phraseological means to give the author's style exactly in translation." (Shirinova et al., 2020). To eliminate the defects encountered in the examples analyzed above, it is necessary, first of all, to create a dictionary of equivalence of phraseologisms, since it serves to develop the field of translation and lexicography and multiply the type of dictionaries.

Conclusion

In place of the conclusion, we can say that the language maps created by different languages approach each other and come up with different differences, that is, they differ in some places if they are compatible in some places, which in this case also causes certain difficulties in giving phraseological units in translation. The linguistic picture of the universe in the artistic texts acquires its originality in the literary thinking, manifests the picture of the environment, which has its gloss and is depicted in its native language. Therefore, it is necessary to understand the role and importance of phraseological units in the adequate recreation of the linguistic and national picture of the universe in translation, to give the phraseologisms used by the writer as much as possible in the translation language, and to maintain the literary style is the responsibility of each translator.

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