

## **Linguistic significance of phraseological units used in the novel**

### **(comparing examples in Uzbek and English)**

In every national language, there are often such stable word combinations that create the emotional-impressiveness and imagery of artistic speech, that their appearance is strongly connected with the people's views and attitudes towards things and events in nature and society: people have their own attitude towards the world of things and events. they use linguistic means based on various comparisons in order to express their relations in a figurative, emotional and exciting way. The depicted person, thing, character, event, and natural landscape are often exaggeratedly compared to well-known images to the reader. As a result, the image becomes clearer, the expressiveness of the expression increases, and a higher sensitivity and emotional feeling arise.

In most cases, the figurative bases of stable combinations that have arisen as a result of people's comparison of things and events in nature and society with the animal world, the world of plants, and natural phenomena acquire a symbolic meaning. For example, when people choose a certain animal or bird as a symbol of one or another quality, they are undoubtedly based on the behavior, appearance and behavior of that animal.

In this way, a description of a specific traditional quality, action and state of a certain person or thing and event is created. It is known that the laws of thinking are the same for all mankind, and all languages develop in order to satisfy the need to express thoughts as fully as possible. Consequently, the main harmony of people's way of thinking, life experience, their attitudes towards various behaviors and characteristics, in most cases are similar to each other's, led to the fact that most comparative phraseological units in different languages have the same figurative basis [597]. [Yoʻldoshev B. Frazologik uslubiyyat asoslari. – Samarqand, SamDU nashri, 1999. – 200 b.](#)

In the translation, we can find phraseological expressions that are not identical in form but can be alternative in content. For example, when translating the following English phrases, we can find similarities in content:

*Golden opportunity – Juda zo'r imkoniyat*

*The green light – Ruxsat*

*Green with envy – Juda hasadchi, juda xavasi kelgan*

*(Have a) green thumb - Qo'li gul, bog' ishlarida malakali*

*See red - Juda jahli chiqmoq.*

It is of particular importance to reflect Uzbek phrases in foreign languages and, conversely, to translate foreign phrases directly from the original language into Uzbek. Since the meaning of the phrase is not a simple sum of the meanings specific to the lexemes, but a new meaning built on them, there seems to be a break between the plan of expression and the plan of content in the phrases.

Although few phraseological units are found in the work “Starry nights”, which is the object of research in this dissertation. But the translator translated these units word for word.

*- ... Orada nozik gaplar o'tgan [268]*

*Primqul Qodirov. Yulduzli tunlar. – Toshkent: Yoshlar nashriyot uyi, 2017. UO'K 821.512.133-3. KBK 84 (5O')6 – 480 b.*

*- ... Something has passed between us [ 234]*

*Hojiev A. Tilshunoslik terminlarini izohi lug'ati. – T: O'zbekiston milliy ensiklopediyasi, 2002. – 144 b.*

Language units mainly consist of lexical and phraseological means, and their translation from one language to another presents certain difficulties to the translator.

It is known that phraseological units are somewhat more complex structural means of language than lexical units. Because phraseological units are artistic speech

- as pictorial tools, it participates in the expression of various methodological goals more than a simple statement of thought. Their fine interpretation of these

tasks in translation is closely related to the re-creation of the figurative and emotional-visual value of the work of art.

It can be determined only on the basis of scientific-textual analysis whether one or another phraseological unit in the translation corresponds to the phraseological units in the original copy from the point of view of meaning and methodological task. Phraseology, like lexical units, are multi-meaningful and multi-purpose, meaning that two language units are not always interchangeable in translation. Phraseological equivalents or alternatives that can easily replace each other in a certain textual situation may give meaning in another situation or differ in terms of their methodological functions.

Phraseological expressions are often found in the language of the author and in the speech of the characters depicted in the literary work, so they are very characteristic of fiction. However, according to A.V. Fedorov, this category of speech tools cannot be the private property of fiction only. Because phraseological expressions are used in journalism and partly in scientific literature. Therefore, they should be considered not only as a matter of fiction, but as a very important common language issue.

Is it necessary to give English phraseological expressions with their Uzbek alternatives or is it better to translate them literally? First of all, if all phraseological units were translated word for word, there would be no problem of phraseology. Reflecting phraseology in artistic translation can be interpreted as follows:

1. Replacing the phraseology of the original with its equivalents in the translated language.
2. Changing the phraseology of the original language with alternative options in the translated language
3. Exact translation of the phraseology of the original language (this is a general way of translating phraseological expressions).

It is known that when the translator shakes the pen on behalf of the author, it means that he reflects the style of the author. Even if one work is translated by ten people with the same artistic ability, ten completely different translations will be

produced. The reason for this is that, first of all, everyone understands the reflection of the author's style in his own way, in addition, the influence of the translator's style is evident in any translation.

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Reflecting phraseology in translation is of great importance in reflecting the national character of the original and the style of the author. Based on this, some scholars recommend translating phraseological units in the work as they are. There are a lot of differences in the translation of phraseological units. In translation theory,

this is seen as a negative phenomenon. In fact, if several translators translate the same language or idiom with very similar variants of the same combination or empty translation (such situations often occur), it cannot be called a true translation.

However, it is permissible to emphasize something completely different here. For example, languages have mutually equivalent phraseological expressions that can be translated in the same way in almost any context. However, many phraseology cannot be given with the same equivalent or alternative combination all the time, by all translators, in any context, and such a requirement cannot be placed on the translator. Indeed, as each translator reflects the style of the author, there is also a trace of his individual style. This is clearly visible when translating phraseological units. It is impossible for two translators to translate the entire work and all the phraseology in it in such a way that they are absolutely similar to each other. Therefore, when two translators translate phraseological units differently in the same context, blaming the translators for this means not understanding the specifics of literary translation.

Phraseological expressions, like proverbs and proverbs, are not simply a set of words, but are the product of folk wisdom, imagination and artistic fantasy. It has a strong influence on the formation of phraseology of many languages. Therefore, the person who teaches them should belong to the culture of both nations and should be aware of their linguistic richness. Translation is an art in which the translation of a word or phrase is not simply taken from the dictionary and copied to the second text. In many cases, the dictionary is unable to express the event and situation described in the text.

- *Yuribmiz... Tuproqdan tashqarida... [ 268]*
- *Yes, I still live, death doesn't take me... [234]*

The expression "Tuproqdan tashqari" means "immortality". The translator used equivalence, the purpose of the original, the style of expression was preserved. The original phrase is also translated into a phrase.

- *... Birov beri kel, demaydi. [270]*
- *... There was nit any refuge to have a roof over our head. [ 235]*

If the original was translated word for word, the meaning would be mistranslated. But the translator was able to feel the situation correctly. That is, according to the content of the text, no one helped the people who suffered. The translator explained the meaning correctly with this in mind.

*“Tohir ilgari bunchalik silliq so’zlay olmasdi. U gapdon aslzodalar orasida ko’p yurib, mulozimlarga xos murakkab iboralar ishlatishga o’rgangan edi [ 271].”*

*“Takhir wasn’t so eloquent before. Among the noble men, for sure he had learned to use compound phrases” [ 236]*

In this sentence, the combination “silliq so’zlamog” is given, and its meaning is "to speak fluently". Therefore, the translator translated this combination with "eloquent".

*Eloquent /'eləkw(ə)nt/ adjective*

*fluent or persuasive in speaking or writing.*

*"an eloquent speech"*

[\[https://languages.oup.com/google-dictionary-en/\]](https://languages.oup.com/google-dictionary-en/)

*- Hazratimni arg’umog ot ustida qilich yalang’ochlagan paytlarida tasvirlashim mumkin.... [ 302]*

“Qilich yalang’ochlagan” – the original meaning of this unit is “during battle” or “while preparing for battle”. To reveal the practicality of this text, it is necessary to pay attention to the meaning of the text. In this part of the work, the artist Behzod, who wants to paint a picture of Shaibani Khan, expresses his opinion: he recommends that it is possible to paint a picture of the horn in a state of preparation for a battle with a sword.

As a conclusion, it can be said that the expressions (phraseologies, proverbs, sayings) in the language reflect the entire history and way of life of this nation, that is why writers often refer to them. Phrases are an alternative methodical tool in making the language of an artistic work juicy and impressive.

Considering the theory of phraseology from a semantic stylistic point of view, we should not forget to what extent phrases can compete with homonyms in the process of free use in speech. The components of phrases that have maintained a

strong connection with the language system are more susceptible to the effects of the lexical, word formation and phonetic systems of the language. This situation provides an opportunity to maintain a certain degree of compatibility of phrases components with respect to lexical, word formation, and phonetic aspects even in phraseology.

The translator is the mediator between these two languages, the author creates the work in his native language, and the translator recreates this work in another language and becomes the author of the translation. It depends on the skill of the translator that the product of work created in the second language will be appreciated by the reader. When translating phraseological units, in particular, phrases, it is appropriate if we effectively use the following translation methods:

*Equivalence*, that is, translation by finding units that can be used as alternatives to the unit used in the language being translated. ***As cold as ice*** – muzdek sovuq.

Analogous, that is, the same in meaning, but completely or partially different in content. ***A drop in the bucket*** – dengizdan tomchi.

*Figurative translation*, i.e. translation of a fixed compound with a free compound. This case is used when there is no alternative unit for this phrase in the translated language. ***To rob Peter to pay Paul*** – bir qarzni to'lash uchun boshqa bir qarz olish.

*Antonym translation* is the expression of a negative meaning with a participle form or, on the contrary, a participle meaning with a negative form. ***To keep one's head above water*** – qarzga botmaslik, ***to keep one's pecker up*** – ruhini cho'ktirmaslik.

*The calking method* is used when you want to highlight the figurative content of a phraseology or when it is not possible to translate a unit using other methods.

It is used to explain and describe its meaning separately after calking in a *combinational way*.