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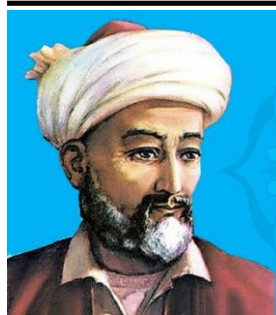
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Kuchkorov KHoshimjon KHasanzoda,

Lecturer of the Department of Uzbek
Literature of Chirchik State Pedagogical University

THE ROLE OF PHRASEOLOGICAL UNITS IN ARTISTIC TRANSLATION



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ABSTRACT

This article talks about the role of phraseological units in literary translation. Every work of art has an image and imagery. Linguopoetic features of literary works are realized through living elements of language, spoken phrases, and phraseological units.

Key words: phraseology, artistic language, translation, translator, reality, linguopoetics, poetics.

Кучкоров Хошимжон Хасанзода,

Преподаватель кафедры узбекской литературы
Чирчикского государственного педагогического университета

РОЛЬ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ

АННОТАЦИЯ

В данной статье говорится о роли фразеологизмов в художественном переводе. Каждое произведение искусства имеет образ и образность. Лингвопоэтические особенности литературных произведений реализуются через живые элементы языка, разговорные обороты и фразеологизмы.

Ключевые слова: фразеология, художественный язык, перевод, переводчик, реальность, лингвопоэтика, поэтика.

Кучкоров Хошимжон Хасанзода,

Чирчик давлат педагогика университети ўзбек
адабиётшунослиги кафедраси ўқитувчиси

БАДИЙ ТАРЖИМАДА ФРАЗЕОЛОГИК БИРЛИКЛАРНИНГ ЎРНИ

АННОТАЦИЯ

Мазкур мақолада фразеологик бирликларнинг бадий таржимадаги ўрни ҳақида сўз боради. Ҳар бир санъат асарида ўзига хос бадий ва образлиқ мавжуд. Бадий асарнинг лингвопоэтик хусусиятлари тилнинг лексик-семантик унсурлари, турғун бирикмалар, фразеологик бирликлар орқали амалга оширилади.

Калит сўзлар: фразеология, бадий тил, таржима, таржимон, реалия, лингвопоэтика, поэтика.

Literary translation has become an important issue today. Since translation is one of the most effective and lasting forms of communication, it is a spiritual connection not only of one person with another person, but of an entire nation with another nation. It is true that in today's information age, in the age of intense and rapid integration, we realize more and more that without intercultural dialogue we cannot move forward peacefully. Only here we mean not only the translation, but the translation of the heart of the nation, the inner image of the nation!

It should be said that in the heart of every person there is a small image of his people. In the activity of the creative intelligentsia, which is the flower of the nation, this special image is fully manifested in their works. This image, first of all, embodies the unchanging, stable nature of the nation, the original characteristics of each nation. Another question arises here.

Literary translation is the only way for any nation to express its identity to the world in its own words. Literary translation is "panchay pancha" of the original.

Every great writer in the world has a translator. Until this translator appears in everyday life, he will remain unknown to representatives of other nations. Even if he has hundreds of translators and one of his books is translated into dozens of languages every year, it is useless and useless. On the contrary, a bad translation destroys the content of the work and takes it away from the reader. It never finds its way into the hearts and minds of the transplanted nation.

The work of a translator is more difficult than the work of an artist or composer. Because an artist creates in the language of color, and a composer creates in the language of melody. The language of color and tone are considered universal languages, remain comprehensible to all countries and do not require translation. These languages represent phenomena beyond the phenomenon of translation.

The art of speaking here cannot compete with the above arts. Here the line is drawn in the literature. He can pass from the "group" to the territory of a foreign country only after the transfer. A piece of literary fiction can reach the heart of a foreigner only if it is successfully translated, otherwise not! In this sense, even a work that is considered a masterpiece in its original form can be successful in translation for hundreds of years.

Another situation: when a young translator pays attention to literary publications in order to translate something, of course, his attention first falls on the works of a more famous creator. But popularity is not the only criterion of evaluation. There is an entirely different aspect in which a writer or poet is truly great and his contribution to the literature of the country is commendable. Both the name and honor of the translator are respected.

If you look at the history of translation, mainly two types can be clearly seen. One is subtitle translation and the other is content translation. In my opinion, no matter how literary the translation is, the most important thing is that the spirit of the work is conveyed correctly! If you give this spirit, the rest can be fixed with small and large adjustments. Without the Spirit, everything is useless: beautiful words, smooth sentence structure, the appropriate equivalent of words of wisdom.

During the translation of a large work, it is appropriate to have a group of translators who, on the one hand, speak the language in which the work is written, and on the other hand, speak the language into which the translation is made. with all its artistic nuances. That is, it is very important that one of the translators' mother tongue is the language in which the work is written, and the other is the target language, and that the partners speak their own language every time. day Because only such translators always feel the "heartbeat" of the language in their veins. Now they should be people of literature, that is, their taste is nurtured by literature. So, on the one hand, language was cut off, on the other hand, literature was cut off. As long as there are bad works, only the translations that are concentrated at the intersection of their forces (in this discipline, this is called linguopoetics) will continue. created in the original language. In addition, the spirit of the work is close to the spirit of both translators, and if necessary, it is useful to sleep. That is, the translator should be close to the translation of the authors' works in terms of his worldview and destiny, so as not to become a stranger

in the middle. Of course, even if all conditions are available, there is one more thing that does not depend on translators: luck.

You should know that a translated work is a translation. That is, if a work is translated from the native language into a foreign language, after the translation it becomes clear that the work was written by a native writer, not a foreign writer. Because here there is a desire to preserve the image of a writer belonging to a certain nationality.

With the expansion of socio-economic, political and cultural relations, the demand for qualified and fluent translators is increasing day by day. In order to prepare qualified translators who can adapt to the world market, it is necessary to organize training courses in the republic, because "the implementation of such courses in the higher schools of the country helps to prepare specialists in the field of translation, translation and revival of translation and translation studies".

It is worth mentioning that the translation of works of art provides a favorable basis for the exchange of cultures and civilizations. Therefore, in modern times, most linguists and translators have focused their attention on studying and researching the theoretical and practical aspects of artistic translation and have done significant work.

It is impossible to train a specialist without a high knowledge of native and foreign languages, because most of the theoretical and practical issues of translation and translation studies are revealed and determined only on the basis of language comparison. Therefore, the theory of translation has a close and inextricable connection with comparative linguistics, and most of the researches in the field of translation are carried out together with comparative linguistics.

Since native translation as a science was ready to emerge at the end of the 19th and the beginning of the 20th century, the main attention of linguists and translators was focused on it, despite the existing research, most of its aspects were not discussed and remained unresolved. until today.

Literary translation is the main mechanism of intercultural communication that unites and enriches people's culture. Translation occupies a special position in the exchange of culture and literary heritage of the peoples of the world. It should be said that each text has its own translation methods and causes some problems for the translator. During the translation of artistic texts, big problems also arise, the analysis and solution of which will facilitate the translator's work and improve the translated works. Therefore, we decided to analyze and consider the main issues of translation of lexical and phraseological units in works of art in this chapter.

One of the most important and difficult issues for a translator when translating a text from one language to another is the correct choice of word content.

The difficulty of this issue is manifested in the fact that words and phrases in the language are in the first place in terms of content.

Lexical unit (word, compound phrase) is a linguistic unit capable of expressing objects, events and their signs.

It should be said that in order to obtain a complete translation, more attention should be paid to the dictionary meaning of the translation, because this issue is more related to the activity of translation and translation. In many cases, during translation, the choice of words can be analyzed or based on the lexical meaning of the word, which is one of the important issues.

The correspondence of the grammatical units of the original text in many cases differs from the lexical units of the translated work.

The main dictionary meaning of the word can be independent or dependent. The free dictionary meaning of a word exists regardless of its connection with other words. The dependent meanings of the words are found only in separate phrases.

Translation is a complex process of transferring information from one language to another. The main difficulty of translation is that the translator does not express his opinion, but must convey the previously expressed opinion into the target language in such a way that the reader of the translated work can easily understand it. In particular, literary translation is considered one of the most difficult types of translation, because in them the vocabulary units of different concepts have occasional nuances, which make it difficult for the translator to understand and convey them. Also,

when translating literary texts, the translator must adhere to the artistic style of the analyzed language, which is very difficult for the translator, because in this case he not only translates, but as a writer creates a new work in the real language. target language. The translated language creates the language with its own artistic style. In this case, the translator has two tasks: one is a translator and the other is a writer. When translating literary texts, regardless of the existence of equivalents of the original words, the translator cannot translate all of them into the target language. In these conditions, a high level of creativity is required from the translator. The translator should avoid redundant words in the translated text.

It follows from these statements that the problem of translating literary texts is not only to find the equivalent of the word, taking into account the meaning and the context is in the target language, but the correct expression and

Transmitting it poses a complex and difficult task for the translator, to solve which the translator must not only know languages well, but also be a creative person with creative abilities.

When translating literary texts, it is necessary to convey not only the content of the word, but also its various shades of meaning, which is the word itself in literary speech.

profession, it is necessary to understand and evaluate various shades of meaning

The word is one of the main problems of translation of artistic texts. In the text, the word can change the meaning given in the language and acquire meanings that are expressed only in the text of one text.

Another problem of translating literary texts is adapting the sentences of the original language during translation to the norms and laws of the literary language. Despite the fact that lexical units have their equivalents, their compliance with the norms of the literary language requires the translator to know not only the equivalents, but also the laws of the target language.

If the translated text is not adapted to the standards of the target language, the translation cannot be considered complete.

The main problem of translation of equivalent lexical units mainly appears in the fact that the selection of equivalents in the existing language is correct and mandatory in some cases, and in some cases it is advisable to refrain from using them by the translator, because the use of equivalents existing in bilingual cultures leads to conveys the content of the context and style of the translated language:

Phraseological units are considered to be the most important linguistic tool in a work of art, because they are the embodiment of culture and civilization, add color, eloquence and eloquence to the text and have interesting properties. Phraseologisms provide expression and beauty of artistic text. Translation of phraseological units causes many difficulties. According to translator Eljurkaeva M.Ya. The problem of translating phraseological units is that most of them are exciting expressions, have an emotional tone, are related to a certain style of speech, and often have the character of a national expression. When translating phraseological units, the nature of the context in which they are used should be taken into account.

For most concepts expressed by phraseological units of one language, it is possible to find equivalent phraseological units of another language that express the same concept. Most of them are universal in nature.

It should be said that the translation of works of art is more complex and complicated than other types of translation, because in them the words acquire more figurative and occasional meanings and are rich in phraseological units and proverbs. The presence of equivalent phraseological units in this case makes the work of the translator a little easier:

During the translation process, there are times when the translator tries to copy it into the target language when there is no equivalent. When entering the editing language, there are also cases when those phraseological units, copied over time, are included in the lexical system of the working language and become common units in the everyday speech of the native language:

The translation of phraseological units also creates difficulties for the translator. Since words in phraseological units have figurative meaning, it is difficult to understand them, and the translator must understand them correctly and then find their equivalent in the translated language, that is, a

phraseological unit that can have a figurative meaning. phraseological unit. phraseological unit of the original language.

In the translation process, there are actually words and phrases in the original language that appear in the translated text.

Translation is a complex mental process that requires the translator to have good comprehension and communication skills. The translation of unequal lexical and phraseological units makes the process of translation difficult and complicated. In the process of translating literary texts, the translator comes across many different lexical and phraseological units. Despite the fact that it is difficult to translate various lexical and phraseological units, the theory of translation shows ways of translating them, which can make the work of the translator easier.

It is worth noting that translators often use transcription and transliteration methods to convey facts that are included in unequal lexical units.

The problem of disproportion of lexical units, especially gaps, is manifested in the fact that there is no unit of expression of the words of the original language in the translated language, and the translator cannot always use the technique of transcription and transliteration, so that the text does not contain incomprehensible words of a foreign language. In this case, the translator tries to transfer the meaning of this word to the target language using a metaphorical method.

National and cultural features of the native language are embodied in phraseological units. Therefore, in the system of phraseological units of each language there are units that do not have their equivalent in another language. In the absence of a complete or partial equivalent of a phraseological unit in the original language, an imbalance of phraseological units occurs, and the translator uses different methods of translating such phraseological units to express the author's purpose. translated language.

If there is no equivalent phraseological unit of the original language in the system of phraseological units of the literary language, the translator can copy it into the source language. The main difficulty in using the translation method in the translation process is that the phrase or unit of the original language does not always correspond to the elements of this language and the understanding of native speakers during translation into the target language.

In the absence of an equivalent phraseological unit of the literary language, the translator can use the pictorial method along with the cursive method.

Thus, since the cultural traces of the native language are reflected in the literary texts, this type of text is characterized by an abundance of lexical and phraseological units. The existence of unequal lexical and phraseological units complicates the translation process for the translator. Therefore, before starting the translation, the translator of literary texts should familiarize himself with the culture of the native speakers and the languages of interest, learn all the existing facts, and then translate them using various methods.

In short, the analysis showed that regardless of the existence of the equivalent lexical unit of the original language in the language of research, the translator faces some problems and difficulties in their translation in the process of translating literary works. There are often cases when not all lexical units of the source text are transferred to the literary language, because the main purpose of translating literary works is to convey the author's purpose and the content of the source text. There are also cases when lexical units in the text have ambiguous meanings, which makes the work of the translator difficult.

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