

Lexical Problems Of Translation Of Lexical And Phraseological Units From English And Uzbek/Russian

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***Abstract:** the article deals with the lexical problems of translation of lexical and phraseological units from English and Uzbek/Russian. As we know, translation is a type of work that involves creating one text in another language. Translation is the most important form of interethnic communication. It is subdivided into literary translation, scientific translation, and other types, depending on the original text. It may also have interpretations, commentaries on the way in which the original was represented.*

Translation refers to the process of translating or changing the language of one language into another; In the process, the meaning of the speech must remain intact.

***Key words:** nation, language, literary translation, alternative, phrase, original text.*

The cultural values and spiritual heritage of the people for thousands of years have been a powerful source of spirituality for the people of the East [1].

Literary translation plays an important role in the establishment and strengthening of friendly relations among nations, acquaintance with the spiritual values of the people of one nation, development of cultures and strengthening of their interethnic basis.

At present, translation is rampant in our country, as in other countries. A large group of translators has been established in our country, who not only translate works of Russian and fraternal writers, but also literature from all over the world.

Today Uzbek readers, in addition to works of their own classical and former Soviet writers, The classics of Russian and other nations enjoy the works of L. Tolstoy, M. Sholokhov, M. Tursunzoda, as well as many foreign writers, such as Shakespeare, Goethe, Cervantes, Hugo, Swift, D. Defoe, Voynich, M. Twin.

Many works of the Uzbek writers have been translated into many foreign languages. It is difficult to find a country where the names of many Uzbek writers and poets, such as A. Navoi, Bobur, Furkat, H. Alimjan, Asqad Mukhtar, are unknown. Every other child of these literary masters reads openly about the past and present of the Uzbek people.

“The translator,” writes A. Mukhtor, “must be deeply aware of the responsibility of the creator of fiction, who must work diligently to improve his political and literary knowledge and artistic skills... literacy is required: the skills of the writer, the ability to think critically, to observe, to have a deep understanding of life is essential. “Only then will the translator have a truly creative approach to his work. “Translation is always a comparative stylistic of two languages,” says E.G. Ectkind [2], because the task of literary translation is to recreate the stylistic pace of the original in its own language; the theory that ignores the original language form disarms the translator.

Translation of lexical and phraseological units belonging to the stylistic issues of translation theory is of great importance. As a matter of fact, its colorful flowers and shapes depend on the lateness of their silk, and their artistic elegance, in addition to its general meaning, depends on the purity of the lexical and phraseological units. The art of fiction requires a delicate approach to the issue - not to mention the word, the phrase - to the expression, but to express their meanings and attitudes.

Style means the writer himself, his whole being, his body, his heartbeat, his artistic expression, his voice. Consequently, if the translation's style is not

accurately reflected in the translation, then such a translation cannot be trusted: the translator puts himself in the place of the author.

Comparison of phraseological units in English, Russian and Uzbek shows that some phraseological units that use certain concepts in a language have equivalent or alternative phrases in the second language, while the third language does not have such expressions at all. is possible. This results in the lack of direct expression of the expressions of the language in the translations, and the lack of expression of emotional expression in the original.

Translation is the most important form of interethnic communication. Yes, of course, we need to understand the language of that nation in every relationship with a different language, which means that no social or cultural contact is possible without translation. This is evidenced by the legacy of our scholars. Thousands of years ago, our great ancestors like Ibn Ruid, Ahmad Farghani, Marwusi, al-Biruni and others worked on translations at the same time with creating original works.

In the Academy of Ma'mun- Dor ul hikma - The story of the Oriental School of Interpretation operates in wisdom. Arab, Persian, Indian, Turkish, Jewish, and Greek scholars work together and are led by scholars from Central Asia.

Thanks to the efforts of this Oriental Translation School, antique cultures have been translated into Arabic and have gained popularity throughout the East. Aristotle and Platon in particular have reached us only through the translations of Ibn Sina and al-Farghani.

A native of Uzbekistan, who knew several languages, Beruni translated many books from Hindi to Arabic. Its purpose was to invite its people to science, culture and education, to familiarize themselves with the masterpieces of neighboring nations. Beruni criticized those who distorted the original. He has repeatedly mentioned this in his book India.

Munis, Haidar Khorezmi, Ogahiy, Oybek, Sheikhzoda, G.Gulom, Mirtemir and other great poets left an indelible mark in the field of translation.

The representative of Russian literature B. Pasternak also showed excellent examples of literary translation. He opposed the principles of letter-and-word translation, while translating European classics, including William Shakespeare and Wolfgang Goethe.

The aforementioned poets and scholars have demanded from all translators that the original content, style, alternativeness and national color of the original have been preserved.

When we translate each piece, we use the term "alternative". Sufficient (alternative) translation is the translation of the original text in the correct and accurate language and without defects. Words cannot translate and achieve adequate translation. Example: we cannot translate the phrase: *How are you?* Word for word as *Qanday bo'lasiz siz?* Depending on the context, we translate it into:

Ahvollaringiz qalay? Sog'liklaringiz yaxshimi? Ishlaringiz yaxshimi?

Which of these options should be considered as an alternative depends on the translator's knowledge and skills. If the stylistic function and grammatical form of both languages are identical, one can translate literally.

Example: *I received a letter- men xat oldim.*

It is well known that each language can exist in the form of oral or written speech. Depending on which form of speech is used, prof. L.B. Barhudarov distinguishes the following basic types of translation

1) Written translation, that is, written translation: both languages are used in writing. Among the translation types, this is the most commonly used type of translation. This type of translation can be broken down into smaller groups depending on the nature of the text being translated. The famous translator A.V. Fyodorov distinguishes the following groups in this type of translation:

a) information texts, various documents and translations of specialized scientific texts;

b) Translation of socio-political, publicist literature and speeches;

c) Important issues, such as the role and objectives of literary translation. Based on the level of development of the literature, the species sorting was carried out, and the characteristics of each species were identified. Attention was drawn to the composition of the work: the concepts of art form and artistic content were examined; their interrelations were examined; character, fabula, and knot.

2. compatible with each other in terms of meaning and stylistic function (word composition is slightly different) and different in lactic content Different alternatives: pigeon's milk // anqoning urig'i; every dog is lion at home // har kim o'z uyida hokim;

Working without a full understanding of the meaning and stylistic function embodied in the original phrase may cause the translation to fail. The high meaning of the words also complicates the translation.

3. False alternatives. There are also phrases in English and Uzbek, where their meanings seem superficial and complementary to each other, but in fact there is a difference. In English

Although the phrase to the phrase-every cook praises his own broth, we can use in Uzbek *-har kimniki o'ziga, oy ko'rinar ko'ziga*

In the English phrase, it is about everyone praising what he or she has, and in the second, it is about loving everyone who is close to him. English phrase —every bird likes its own nest (every bird loves its nest), in some texts, like this phrase, everyone loves their hut, motherland, city, homeland.

Consequently, the original and translated phrases can be difficult to interpret without meaningful analysis of the meanings and stylistic functions, but their interpretation often results in the failure of the original meaning and stylistic function.

The main feature of fiction is that of the artistic function of language. Language becomes an aesthetic phenomenon, a fact of art in a work of art. The language of literary work is separate

Art is an element of reality. The translation takes place in this figurative land, where the image is re-represented. Therefore, the interpreter re-interprets the process of artistic thinking of the events in the work.

During the translation, the interpreter always thinks in his native language, and his native language serves as an instrument of analysis and test. For example, , Nizomiyning -Xusrav va Shirin dostonini o'g'irgan Qutb (—... Nizomiy bolidan holvo pishurdim —). Translation is a creative process, like copywriting, and the translator says that you need to be a skilled writer is the master of his work.

It is well known that each language can be oral or written. Translation art is one of the most challenging and honorable and most demanding. The translator must know the rules outlined above, and again the interpreter must know how to translate.

Usually translating phrases from one language to another in the same language using equivalents is the most effective way to create an adequate translation, since the equivalents do not have the same meaning as the expressions themselves. This makes them more consistent with their stylistic function. Therefore, experienced translators try to apply this method more often in their work.

However, when interpreting equivalents, the use of both original and interpreted expressions, without a thorough understanding of their stylistic functions, can lead to inadequacy. Below we will now classify the equivalent of each other - English and Uzbek phrases and base our classification on the grammatical structure and semantic signs of phrases in both languages. I think these conclusions have a positive effect on the enrichment of literary translation theory.

1. Equivalents that are similar in meaning, vocabulary, function, and numeracy, and have a different vocabulary:

As fat as a pig // cho'chqaday semiz

Differences between the words themselves may also cause difficulties for the translator.

2. Equivalence in terms of meaning and stylistic function (when the word is a little coincidental, the number varies slightly) is not the same as the superficial differences in lexical content. They are divided into:

1) Some of the components that are in the same language are not formally in the second language, but there are those components that are not pronounced when pronouncing the phrase;

Fish begins to stink at the head // Baliq boshidan sasiydi;

The dog bark, but the caravan goes on // It hurar, karvon o'tar.

As we can see, the Uzbek versions of these phrases are shorter than the English versions, meaning that some components that are available in the Uzbek version are omitted. However, the Uzbek language also refers to the missing components when pronouncing phrases.

3. Equivalent to each other in terms of stylistic function and numerically compatible (almost always in terms of word order) lexical composition, and sometimes two components:

As gentle as a lamb // qo'yday yuvvosh;

As harmless as a dove // musichaday beozor;

Many of these equivalents are related to the popular symbols of their identity.

1. Equivalents of word order and numerical equivalents, which are similar in terms of meaning and stylistic function, do not differ in their lexical composition;

to agree like cats and dogs // it mushuk bo'lmoq;

2. False equivalents. False equivalents, which are consistent with each other in terms of form, lexical content, and meanings:

Dogs day// it kuni

The existence of false equivalents in languages, in our opinion, indicates that more languages are of national character, and that people are independent of the event when creating phrases and articles.

Translation of phraseological expressions in one language with alternatives to another language also causes the translation to be as original. The difficulty of the translator is that in order to translate the phrase, he must select the most appropriate synonym for the translation.

-Every dog is lion at home □// Har kim o'z uyida bek

We know that the enrichment of each national language comes not only at the expense of its internal resources and resources, but also at the expense of material from outside. The modern English and Uzbek languages, like most other national languages, are enriched and enriched by both internal and external resources.

The variety of stylistic prisms and artistic expressions that have emerged with the use of certain language materials, as well as the weight and rhythm (poetry and prose) of the original text, should be reflected in the translation. . We see some phraseological materials (articles, metal and idioms) in this context. The proverb is the product of people's perception, its judgment, the combination of centuries-old experiences, and the expression of a variety of events in life.

Consequently, the most rational response to stupidity is to remain silent. This is the essence and wisdom of the above article.

There is an phrase in Uzbeks as: Nodonga so'zlagan essiz so'zim, o'likka yig'lagan essiz ko'zim. The Russians call it дураки учить-что мертвого лечить. No matter how much you teach a fool, it will not be wise, just as someone who has cried and died will not be resurrected. The Russian version of this article also makes the same point: stupid thinking is like treating a bullet. It seems that the profound moral implications of a few simple words are in short, compact form. Consequently, the form and the compactness of the content are characteristic of the

article, which is a combination of form and content that is called the norm in translation. We can see this in the following example:

1. **Mol egasiga o'xshamasa harom o'ladi. Like master like man.** There is an alternative in translation through fake alternatives, that is, the Uzbek article refers to the use of a human character or character through an animal image, and in English the human image. They look stylistically similar.

2. **Bo'sh qop tik turmas!** (Between the Two Doors, Otkir Hashimov, Tashkent Gafur Gulom Literature and Art Publishing, 1989, p. 407)

Empty sack can not stand upright! This article can be translated into words. This article has the same meaning in two languages. In Translation Theory and Practice, it is thought that these phraseological units are fully compatible with translation.

3. **Obbo! Ja, olasanda!**- Don't exaggerate! This translation is an example of reverse (antonymous) translation.

4. **Ukamning topgani ham, tutgani ham sensan! You are jeweler of my brother!** Translated by using alternatives. In this case, the closest person single child, and in English, the word "jeweler" is an alternative for this word.

5 **Obke, tosh bo'lsayam yeyman! I am hungry as a wolf.**

6. **Tavba! Bunaqangi chiroyli qizni umrim bino bo'lib ko'rmaganman! Oh, my God! I have never seen such a beautiful girl in my life!** It is advisable to translate here, both in word and in national traditions, with the preservation of national color. Tavba - Oh my God!

The second part of the unit, with its meaning and stylistic function, is translated by superficial equivalents that do not actually differ, in terms of lexical content. **I have never seen such a beautiful girl in my life!**

7. **Yulduzi-yuldiziga to'g'ri kelibdi. They are such wonderful pairs!** The translator retains the proverb in the article only by means of the image, but the

effect on the original is diminished. It was translated by using free meaning of the phrase.

The translator must learn not only the foreign language, but also the grammar, lexicology, and stylistics of their language. The problem of reflecting the original national identity in translation is an area that has been thoroughly studied in translation studies. National identity refers to the realities of a particular nation, which reflects the notions of living, worldview, culture, clothing, and household goods. This peculiarity is reflected in the character, thoughts, speeches, articles, jokes, and the author's reaction to the event. Therefore, a full reflection of the originality of the translation will put forward the task of a complete re-creation of the artistic, aesthetic, semantic, and stylistic aspects of the work in a second language. It requires a profound knowledge of the language in which the translator is created, and a thorough understanding of all aspects of the artistic aesthetic effect of the work.

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