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Research Article

## ON THE ROLE OF THE ETYMOLOGICAL PRINCIPLE IN THE TRANSLATION OF PHRASEOLOGIES

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## ABSTRACT

Today, many linguists are studying the national-cultural specificity of the phraseological systems of languages.

This study focuses on the ways in which the category of phraseological compounds in English is expressed between languages and between levels, mainly free expressions, stable compounds, phraseological confusions and expressions using lexical-semantic features of phrases, the study of the origin of phraseological compounds and it involves a historical approach to it.

## KEYWORDS

Perception, Interpretation, Reproduction, proverbs, parables, and idioms.

## INTRODUCTION

Uzbek translator Qudrat Musayev approaches translation from a linguistic point of view and defines it as follows: is a creative process of re-creation based on. Hence, the spoken expression (text) created by means of the language to which it belongs is replaced by such an expression, which is formed based on the laws of the language of translation. In this way, the semantic and methodological adequacy of the texts of the original and translated languages is created [1-4].

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It should be noted that each country can be used specific terms that describe this or that process. This, in turn, makes it difficult to translate political texts. In order to express the essence of the translated text, a political translator must have a broad knowledge of the peculiarities of life in another country, as well as the political situation in it, the mood and psyche of the population and other aspects of his life. The political translation is not only the literal formation of phrases but also the understanding of the cultural traditions of another state [5-9]. In addition, the translator must be able to form sentences correctly and follow the word order. Its translation should be easy to read and understandable to ordinary people. It should be noted that the translation of a political text must be done by a neutral (true) translator. There are cases when the newspaper publishes articles expressing the author's obvious negative attitude towards some foreign high-ranking officials. It is felt that this article was made to order, and the desire to refer to such sources of information disappears. To cover the message objectively, the interpreter must not give his opinion about the situation or consciously distinguish one fact from another [8-11].

### THE MAIN PART

The main feature of translation is that it is a creative process, a verbal art, consisting of its re-creation by other means of language. Because other types of art (fine arts, music, dance) are understandable to everyone without translation.

"The concept of translation is very broad. Fiction from one language to another: poetry, dramatic and prose works, scientific and popular books in various fields of science, diplomatic documents, official papers, articles of political figures and speeches of speakers, newspaper materials, etc. "Conversations of people who speak different languages and need the services of a translator will be translated, and movies will be translated."

There are two requirements for any translation:

- The idea expressed in the original must find its brother in translation in a complete, clear, and impressive manner;

- The translation must conform to the norms of the language in which it is translated.

There are two situations in the translation process: what is being translated must first be understood, defined, and interpreted. This happens in the native language - there are elements of translation. Second, in order to translate, it is necessary to find appropriate means of expression in the language in which the work is translated. These are words, phrases, and grammatical forms [12-17].

Two situations are common to any translation that is translated from one language to another, regardless of the text or speech being translated:

1. The purpose of the translator is to acquaint the reader (or listener) who does not know the language of the original with the text of the work (or the content of the speech) as completely and perfectly as possible.

2. Translation is the precise and complete expression of something once expressed by certain means of language in another language. "Differs from them by the same accuracy and completeness) [15-21].

"The translation process consists of three stages:

1) Perception of the original;

2) Interpretation of the original;

3) Reproduction of the original.

The translator's understanding of the original takes place in three stages in order to translate the work into his own language:

In the first stage, the text is perceived literally, that is,

philologically. Several translation defects may occur at this stage: mixing a word in another language with a piece of sound that sounds similar; falling into the trap of false equivalents in nearby languages; misunderstanding the context, not understanding the meaning of some specific words; misunderstanding of the author's intent;

In the second stage, attention is paid to methodological factors. The reader who reads the text correctly also understands the stylistic factors of linguistic expression, i.e. mood, pitching or tragic meaning, melody or tendency to dryly narrate an event, and so on. The reader does not have to understand all these qualities, and the translator must determine and study how the author achieves the appropriate result. Translation requires a conscious attitude to the book with much higher demand than ordinary reading;

Third stage- From understanding the methodological and semantic content of some language tools, the translator moves to the understanding of the artistic integrity of the work, the phenomenon of artistic reality, characters, their attitudes, and the ideological intent of the author. This way of understanding the text is much more complicated - in order to fully comprehend the artistic reality created by the author, the translator must have the power of broad observation. To fully comprehend and comprehend the original, the translator must have the same imagination as, say, a director ”[22-26].

The meaning of phraseologies (proverbs, parables, and idioms) is revealed in context. Therefore, in order to reveal the meaning of a particular phrase, it is necessary to look at it in context. It is true that in two or more languages there are absolute equivalents that correspond exactly in form, content and spirituality. However, the number of such absolute equivalents is small. In most cases, the translator finds alternative or similar combinations in his own language for each proverb, parable, or idiom, depending on the content of the events described in the play, the object, the national environment, and the nature of the style.

translates z. Accordingly, the same proverb or idiom can be translated differently in many places, depending on the meaning. Therefore, it is impossible to order a ready-made recipe that is equally suitable for any situation [25-29].

"Three principles prevail in the translation of proverbs, parables and idioms: 1) to find an equivalent in the language of translation to the original phraseology; 2) to find a similar alternative to the language in which the work is translated; 3) literal, the literal translation of phraseology. In the absence of all three cases, the interpreter will have to be content with reflecting their general meaning. We also need to keep in mind that they, too, can change with their place. In artistic and colloquial speech, we encounter such a situation. Mas: Suppose that in artistic discourse the author is not satisfied with this very state of the stable compound present in the language. In such a case, he uses the compound to make partial changes in order to express his thoughts or feelings more fully or to create new ones on the basis of an existing pattern. Usually, - says A.Mamatov. The structure of phraseological units within the norm and its general components are preserved in phraseological expressions created based on the image of existing phraseological units in the language. The general meaning of the original phraseological unit is also expressed in the occasional variant ”[14-19].

Then they have compared: the normative variant is the author's variant: what I put in my lap as a woman turned out to be a snake - what I put in a cage as a nightingale turned out to be a squirrel; I said I knew I was caught,

I said I didn't know, I got rid of it - the one who drank yoghurt got rid of it, the one who drank iron got caught; itchy tongue - to lick the tongue; Turdali, who had started a fight, and Berdali, who had been beaten, was pulling a cart and the dog was sighing; to take one's life for one's life is like punching one's head in the stomach.

These cases cannot be considered a violation of the
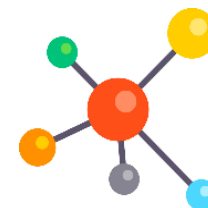
grammatical norm. Hence, it is not correct to look for normative changes in word combinations from the composition of fixed compounds. At the same time, one should not be in a hurry to consider the above changes as a violation of the phraseological norm. Because it is determined by the process of its application. If the proposed, created new variant seems to melt in speech, it will remain unpopular in the circulation, without entering the dictionary. Consequently, our language is protected from normative distortion. If the position is accepted and popularized, there will be grounds to believe that it has been standardized.

There are cohesive, manageable, flexible forms of free expression. They are distinguished by their relation to the norm. Consider horse-horse-type combinations: silver spoon, movut chakmon, chilvir belt, dice doppi, brick wall. These compounds are formed in our minds in the form of a spoon made of silver (metal), a shawl made of movut (material), a belt made of chilvir (rope), a doppi made of gold, a wall made of brick. But using them in this way is not the norm. The rules of thrift and brevity in the language require them to say and write in the forms in which they were originally used. such as. The defining feature of these compounds is also the appearance of two limbs: a sharp-edged knife, a black-eyed child, a brown bag, a very intelligent man, a very zealous woman, and an extremely strong wind. . While some of them can be used in the form of an unmarked - sharp knife, black-eyed boy, brown bag, the second part can not be used in this way, the norm is violated.

It should also be noted that although the use of indefinite pronouns in speech is possible from the point of view of grammatical norms, they differ from each other in terms of methodological norms. The Grammar of the Uzbek Language provides an analysis that confirms this idea: a child with black eyes (child) is generally black, but when the combination of the black eye (child) is combined, it is a whole concept, not a colour - is a compound word denoting a sign of beauty [27-30]. This analysis can be continued based on other examples as well. For example, for the future of the route, the norm is a certain situation: love for the motherland, trust in a friend, the head of the household, the head of the family.

In this part of our dissertation, the lexical-semantic features of the Uzbek equivalents and alternatives of 80 somatic phraseologies with the word component "hand" and "foot" in English are analyzed. As a result of the analysis, we found that 30 of the 46 equivalent or alternative variants of the English word "hand" - component somatic expressions are represented by the word component "hand" (which are fully noted in the appendix). given). In 16 of them, the word-component "hand" was expressed in Uzbek with other word groups. Below we analyze their lexical-semantic features:

| 1.  | a safe pair of hands | Ishongan tog'(i) |
|-----|----------------------|------------------|
| 2.  | be an old hand | Oq qorani tanimoq |
| 3.  | bite the hand that feeds someone | Tuzini yeb tuzliqiga tupurmoq |
| 4.  | come hat in hand | Tilanchilik qilmoq |
| 5.  | fight hand to hand. | Yoqalshmoq |
| 6.  | give someone a big hand | Olqishlamoq |
| 7.  | hand down | Me'ros qilib qoldirmoq (pul, |
| 8.  | hand in hand | mahorat..) |
| 9.  | handin the glove | Yelkama yelka |
| 10. | have a free hand | Til biriktirmoq |
| 11. | have the upper hand | Ozod qush |
| 12. | live from hand to mouth | Katta og'iz |
| 13. | put one's hand to the plough | Qora qozon qaynab turmoq |
| 14. | show one's hand | Ishga kirishmoq, bel bog'lamoq |
| 15. | wait on someone hand and foot | Qartasini ochmoq |
| 16. | have on your hands | Jonu dili bilan mehmon qilmoq |

From the table above it can be seen that the English component of the word "hand", in the Uzbek variants "Jon-u dil", " bo'yin", " til", " yelka" - the human body. They are represented by a number of images, such as "qarta", " qora qazon", " oq qush", " tog'", " yoqa".

Thus, we can conclude that the use of phraseologies, whether in English or Uzbek, their equivalents or alternatives, not only reflects the wide range of phraseological layers of the language, but also the ancient way of life of the people, embodies traditions, values. Writers, poets, and linguists consider phraseology to be a rare, priceless treasure of our language, a treasure of folk wisdom. 'lib serves. NM Shanskiy, Ye. According to the dictionary "700 phraseological expressions in the Russian language" co-authored by A. Bistrova and T. Alikulov (M., 1981), If it is possible to compare language with phraseological expressions to "spring water", the language without expressions can be equated with distilled water. When a phrase is not used in the speech process, it appears to be "very regular" or even "artificial".

## CONCLUSION

Phraseological combinations are widely used in modern linguistics as a stylistic tool in the works of writers and in the speech of orators. Because it expresses the idea clearly, completely, and figuratively, and also serves to give the speech expressiveness, emotionality, and upliftment.

When we compare the ways of formation of phraseological compounds in English and Uzbek, we have studied their peculiarities, similarities and differences. This is one of the most important issues for future teachers to know.

Due to the fact that both languages have their own lexical, phraseological, and grammatical structure and features, there are several differences between English and Uzbek. These differences make it difficult for a student to learn a foreign language. And students
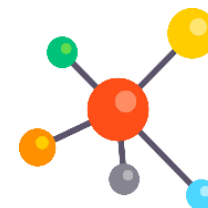
need to address these issues.

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