

EXPRESSION OF VERB PHRASES IN TRANSLATIONS IN RELATION TO PEOPLE

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ABSTRACT:

In this article, the translations of Agatha Christie's works by skilled translators are based on the naturalness of dialogues, the strict adherence to the rules when using artistic means, all of which create a holistic landscape, the human nature's natural attitude to nature. It is these ideological and artistic factors that increase the interest of readers.

KEYWORDS: Verbal phrase, characteristic of speech, tastes of the artist, illustration maneuver, rainbow, satin.

INTRODUCTION:

The Uzbek Encyclopedia claims that the term "color" is derived from the Latin word *rang*, which means "color, paint, meaning Latin color, Italian *colorito* to Russian and through it to Uzbek." It is necessary to talk about the language problems of translation and the plan of expression and content of phrases as a unit of language.

A phrase is a lexical unit consisting of two or more lexemes belonging to the same word family and has a nominative meaning, so it is placed on a par with a lexeme and is called a large nominative unit. For example, the phrase to fall out of the armpit of a watermelon is close to the meaning of the lexeme to be offended, while in English the meaning of the phrase to be out of spirits is close to the meaning to be offended.

Differences between the original and the translation. Peculiarities of phraseological

translation. Phraseological idioms and their classification. Differences between proverbs, sayings and phrases. Basic principles of phrase translation, concepts of translation and national color, historical, national and local color. Linguist Olga Sergeevna Akhmanova says that it is derived from the English word color.

METHOD AND RESULT:

The Uzbek encyclopedia reflects the meanings of the term in fine arts and fiction. For example, in fine arts (painting, frescoes, mosaics, color engraving) it is understood that the colors used to depict real life are interrelated. Color (color, paint) is related to the ideological content of the work and serves to more accurately reflect the idea and artistic image that the artist wants to express. A translator who pays special attention to colors in the expression of intention, idea, meaning, embodiment of the image is called a colorist-translator (U. Tansikbaev, Ch. Ahmarov, etc.). The second meaning of this term is a set of specific aspects of something. For example: a characteristic feature of a work of art: nationality, period, expression of specific features of a particular place. O. C. In Akhmanova's Dictionary of Linguistic Terms, color is defined as a characteristic feature of a work of art, a speech characteristic of the characters, a characteristic feature of a language (a country or a place) that is acquired in their speech from a periodic language or dialect. [1,565]. Examples are words and

terms for Eastern color, European color and local color.

Since the main material of fiction is the word, it can be concluded that in the literary translation, too, should be studied only the linguistic objects - the color associated with the words. Basically, it is. However, other aspects of the issue cannot be ignored. For example, fine arts, music and fiction are inextricably linked. "Color", "paint" connecting all three of them one of the standing elements. Free of color the picture, the melody, the work will be dry. (It is no coincidence that dullness and monotony are signs of indifference and lack of juice.)

The idea of a colorful work in the works of Agatha Christie, translated by a skilled translator Izzat Akhmedov, brought the author's house to life through the means of "outside" the word. In general, the sense of color is often "explained" in words. it is a magical, miraculous feeling that cannot exist. Same, coloring

We can also talk about a special "color color", which is based on the concept of color. For example, the union of the author and the translator. The author and the translator saw the author's vision, manner of description, simply put, when the star is similar to each other, only when the translator can better understand the author's excitement, joys and anxieties. [2,214]. One of the first issues facing the translator is: which of the historical and national features reflected in the work should be preserved and how should it be reflected? is a matter of We come from the basic idea of translation: to turn a work is to express it in another language while preserving the unity of form and content. But language itself is a system of means peculiar to the nation's communication. Thematic groups are usually defined by lexemes of the noun family, while lexical-semantic groups are also defined by lexemes of other families. The method of

semantic analysis used in the definition of thematic (lexical - semantic) groups is then applied to the analysis of the composition of lexical meanings. For example, the semantic analysis of the lexeme "aka" in the works can be divided into the following semantics: 1) men 2) male 3) relative 4) adult

Such a sema is called ideographic sema because it belongs to the lexical meaning. The definition of lexical meaning is based on ideographic semantics. [3,200]. The main event in the content plan of a lexeme is the lexical meaning. Stylistic assessment is based on this lexical meaning, but the meaning is complex. Methodological assessment can be different depending on the lexical meaning of a lexeme. For this reason, a lexeme has a positive stylistic value in the sense of "jilva" and a negative stylistic value in the sense of "karashma". Methodological assessment is mainly of 3 types. 1) with the help of a known morpheme, 2) with the help of a lexeme, 3) with the help of context.

The peculiarity of scientific translation is that phrases are equivalent to a compound or a sentence according to their structure. In translations, there is a connection with the interaction of functional styles in translation. Such a link is a unit of text, because it is formed in the process of text with the requirement to express a certain concept or idea; they do not exist in the memory of the language as a whole, but, as required, the translation of the original author's style in the text is re-created on the basis of templates typical of the construction of the national color of the language [4.150]. For example, the phrase "I went to the past" means I went to the center of the district or neighborhood, the center means a crowded and shopping center. This meaning does not come directly from the meaning of the phrase in the phrase. For example, the phrase "I built it in the past" used a free association. In this case, the tokens "guzar" and "kurdim" retain their

independence of meaning. In the Khorezm dialect, the phrase "I saw him passing by" means "I saw him passing by", but it means that I saw him at the crossing. Based on the above characteristics, such a text unit is called a free link. In English, the phrase cross the finger has this feature.

Although a phraseme does not differ from a free conjunction in its grammatical structure, it does differ in the nature of its grammatical structure. The phrase does not form in each text process itself, but comes as a whole before it. It lives in the memory of the language as a whole, and is incorporated into the text as a whole. These two types of fixed connections differ in the nature of their meaning. For example in English: black sheep, crocodile tears, sure as death. [5.67].

CONCLUSION:

The concept of translation is inextricably linked, but the lexical meaning is a phenomenon inherent in the construction of language, the concept is a phenomenon inherent in thinking, both of which are born on the basis of generalization, abstraction. However, if the concept of strata of style is defined in relation to a person as a result of the ability to think, the complexities of scientific translation into the lexical sense generalization takes place within each language. Therefore, the lexical meaning is usually specific to each language. The same concept can be combined in two languages with other tokens or opposite tokens [6.79]. The meanings of the same concept are combined in different lexical systems in each language, and therefore their position is different. If we take a broader approach, we can be sure that the relationship between words and concepts is a bit more complicated. On the one hand, each word has a definite meaning, but it is not correct to expect every word to have a meaning, because a concept is a

characteristic of nouns. On the other hand, a word (lexeme) can serve as an expression of two or more concepts.

In English: Keep your fingers crossed, when I take an exam. This example also appears to consist of 8 word forms, but in fact consists of 6 lexical units. Keep your fingers crossed phrase and 5 tokens involved. Such a linguistic unity is opposed to the unity of the text and is called a permanent connection. The meaning of the term "permanent connection" is very wide. Such linguistic phenomena can be divided into 2 groups:

1) direct connections with literal meaning,

2) fixed connections with figurative meaning. In a phrase, two or more lexemes, while losing their lexical semantic independence, are subject to one common meaning center. For example, the English phrase "warm days" means "very hot day". This meaning is not a simple set of "day" meanings of the lexemes of days, but a generalized metaphorical meaning based on a known image. Ideographic semantics are also distinguished on the basis of semantic analysis of phraseological meaning. For example, in the lexical meaning of the adjectives "to be out of sort", "mood" distinguishes the positives of the positive and negative emotions, the strengths and weaknesses of the emotion. On the basis of these ideographic semantics, the meaning of the above phrase can be defined as "to be upset", "to be in a bad mood". There are two semantic types of phrases based on the relationship between the meaning of the phrase and the meaning of the lexemes in it:

1. Phraseological integrity;
2. Phraseological comparison.

Phraseological integrity is a phrase that is interpreted on the basis of the specific meanings of the lexemes in the composition, which is used as a general denominator of these lexical meanings. For example, close one

"s eyes to something. [9.45] After all, the dialectic of translation itself is such that in order to express the author's point of view, it is sometimes necessary to avoid the words of the original.

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