

LINGUOPRAGMATIC FEATURES OF EXPRESSIONS EXPRESSING FEELINGS IN UZBEK AND ENGLISH LITERARY TEXTS

¹Mukarrama Bekzodovna Jumayeva, ²Buvijon Ulug'bekovna Jumatova

¹English teacher of the 4th general secondary school in Narpay, Samarkand

²Urganch State University 231- Linguistics (English) 1st year Master's student

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Abstract. This article analyzes the issues and methods of finding and translating alternatives of phraseological units and linguo-pragmatic features of expressions expressing emotions in Uzbek and English literary texts.

Keywords: phraseology, image, theory of translation, language, idioms, issue of translation, vocabulary, phraseological unit, problem of translation.

INTRODUCTION

In the era of rapid development of modern languages, rapid growth of vocabulary is observed in English and Uzbek languages and it is observed that it is difficult to find these new phraseologies in dictionaries in time and the translator has to translate them without a dictionary. It is certainly not a secret that it is necessary to pay attention to many aspects when translating phraseological units. The translator should be able to independently solve the problems of the basic theory of phraseology, to be able to choose the correct phraseological units and to determine the tasks of the translator in expressive and stylistic translation.

Literature analysis. During the analysis, it was found that the linguo-pragmatic features of the expressions expressing feelings in Uzbek and English artistic texts are different, and their translation requires great skill from the translator.

RESEARCH MATERIALS AND METHODOLOGY

As an object of research, the compounds expressing feelings and their linguo-pragmatic characteristics were taken in Uzbek and English artistic texts. The analysis of the processes of studying the linguo-pragmatic features of phrases in English and Uzbek languages was carried out based on the results of previous scientific works and literature on the topic.

First of all, as we dwell on the linguistic and cultural characteristics of English and Uzbek proverbs, the study of thematic similarities and differences of proverbs in both languages will enrich this part of our work.

In addition, we will try to express some unique features of the people by introducing proverbs in both languages into the scope of a certain topic and by finding alternative versions of proverbs related to this topic in both languages. Based on the general meaning of proverbs, by dividing them into certain subject areas, we will bring out the features of expression in proverbs that are specific to the mentality of the English and Uzbek peoples. In this part, we will study all the relevant aspects of proverbs in English and Uzbek languages. By doing a comparative analysis of proverbs that exist in both languages or are not found at all, we will study the reasons why they exist or do not exist in the language.

Uzbek and English folk proverbs are very diverse in terms of subject matter. If we look at the collections of all Uzbek and English folk proverbs, we will see that in them, things and various events that occur in every aspect of the life of the Uzbek people are expressed in proverbs.

Based on the main goal of this part of our scientific work, we will try to prove the reasons why proverbs on the same topic in the collection of "Uzbek folk proverbs" have or do not have alternative versions in both languages based on the mentality of the peoples. Below are some of the English alternative versions of all analyzed Uzbek folk proverbs.

№	Theme	English proverbs	Uzbek translation	Uzbek alternative version
1.	Motherland and patriotism.	Every bird likes its own nest.	Har bir qush o'z inini sevadi.	Bulbul chamanni sevar-Odam Vatanni.
2.	Honesty and generosity.	Back is spent under his belly, What is got over the devil's.	Shayton kuchi bilan topilgan, shayton puchi bilan ketar.	Haromdan yig'ilgan, haromga ketar.
3.	Goodness and badness.	Forgive and forget.	Kechir va unut.	Yomonlikni yaxshilik bilan yeng.
4.	Friendship and enmity.	A friend in need is a friend indeed.	Qiyinchilikdagi do'st — asl do'st.	Jonga kuygan jondan do'st, Jonga kuymas qanday do'st.
5.	Love and infidelity.	Love is the reward of love.	Sevgiga mukofot sevgidir.	Sevdim deb maqtanma, Sevildim deb maqtan.

As you can see from the table, almost all of the proverbs related to all topics found in Uzbek folk proverbs are found in English folk proverbs. As a proof of our opinion, we tried to find and quote the alternative version of proverbs in English or Uzbek proverbs in English folk proverbs that are used in relation to each other.

So, in Uzbek and English folk proverbs, it is possible to find equivalents of proverbs that are similar in terms of subject. As a result, do not take a proverb on any topic, it has its alternative version in both languages. The main reason for this is that all human characteristics are characteristic of all nations. However, with these thoughts, we cannot give the opinion that proverbs in Uzbek and English languages have exactly the same place of use. We just want to find out whether the topics found in English and Uzbek proverbs are present in proverbs in both languages.

If we analyze the proverbs separately, we can see that their meaning is not the same in all of them. But based on the main goal of this part of our scientific work, we do not want to analyze the variants of proverbs in both languages. The important thing is that we proved that proverbs on a certain topic in English can also be found in Uzbek, or conversely, proverbs on a certain topic in Uzbek can also be found in English. So, according to our research on English and Uzbek proverbs in terms of subject, we come to the conclusion that all the topics found in Uzbek proverbs can also be found in English proverbs.

RESEARCH RESULTS

The main difficulty in the translation of phraseological units is that none of the dictionaries can provide diversity in the use of phraseological units in the text.

In this regard, O.Y.Petrova writes: "The choice of a particular method of translation is mainly determined by the semantic relations between the components of the phrase, the grammatical norm, and the features of the word combination in the translated language (Petrova.2006, 18)".

The authors of L.Barkhudarov, V.Komissarov, Fiterman, Levitskaya, O.Petrova, etc. on translation inform that there are four ways of translating phraseological units. They consist of:

- 1) keep the image as it is;
- 2) partial image change;
- 3) replace the image with a completely different image;
- 4) not keeping the image completely in the translation or omitting it.

The first method is the method of preserving the image in its entirety. For this, we can take as an example the phrase "in the seventh heaven–yettinchi osmonda" that gives a feeling of joyous happiness. In this case, they are the same in terms of meaning and method of expression, and do not cause difficulties for the translator from the stylistic and pragmatic point of view. I.Gafurov wrote in his book "Theory of Translation" that this method usually preserves universal or international images in translation, and such phraseological units are based on historical, legendary, religious, mystical, mythological, and so on.

The second method is the method of partially changing the image. In this method the same idea is expressed in the original and translation languages, but they differ from each other in terms of their images. For example, we can take the unit "up in arms-mushtini tugmoq". Here, when this phrase is translated as "he threw his fist out of anger and anger", the image in the phraseological unit undergoes a partial change. Even so, it is adequate in translation: arm-musht. Even if the words do not match each other in the translation, the image expressed in the phraseological units is the same.

The third method is to replace the image with a completely different image. I.Gofurov writes about this in his book "Theory of Translation": "Language wealth of every nation, including phraseological units, reflects its history, culture, traditions, lifestyle, mentality and character traits and so on". The same ideas for everyone are expressed in different ways by different peoples: Uzbeks say "tuyaning dumi yerga tekkanda", "qizil qor yoqqanda", "xapshanba kuni", the English use the phraseological unit "when pigs fly". Although the lexical units in two phraseological phrases do not completely correspond to each other, especially "tuya, qizil qor va xapshanba", the main idea is "an action, an event that will never happen". We can use this method as an example of a phraseological unit expressing an emotion. For example, when Uzbeks use the phrases "og'zi qulog'ida", "og'zining tanobi qochgan", "boshi ko'kka yetgan", the English use expressions like "on cloud nine" and "like a dog with two tails". In these phraseological units, as in the phrases analyzed above, the lexical units do not correspond to each other: like mouth, head. However, all of them mean "very happy and happy".

As for the last fourth method, the images are not saved at all or are dropped. The reason is that in some cases neither the equivalent nor a similar phraseological combination of the phraseological unit being translated is found. And the phraseological unit is translated figuratively. The descriptive method requires the use of phraseological units that are not based on free transferable meaning: "feeling blue/have the blues"- "g'amgin", "in a whole skin"- "bekamu-ko'st, soppa-sog', sog'-salomat beziyon".

DISCUSSION

As can be seen from the above examples, the linguo-pragmatic features of the expressions expressing feelings in Uzbek and English artistic texts differ from each other in a unique way. We can see such differences in the place of use of phrases in literary texts, their forms, usage, function in a sentence, meaning in a sentence, and a number of similar linguo-pragmatic features.

Conclusion: *There is no substitute for visual expression and naturalness in translation. If the style is in the first place in the process of translation, the style in the phraseological units and giving it a naturalness is a very important issue. After all, the reader looks, lives and approaches the work with the eyes and thinking of the translator. Therefore, the translator should be able to correctly choose phraseological units and determine their expressive and stylistic importance.*

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