



PROBLEMS OF TRANSLATING GERMAN PHRASEOLOGISMS INTO UZBEKI

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Abstract: In this article, we talked about the problems of translation from German to Uzbek, which are considered to be very relevant topics in the field of phraseological units in linguistics at the present time.

Keywords: phraseological unit, scientific observation, method of linguistic comparison, method of comparison of variants of artistic speech, method based on dictionaries

In the past, many linguists encountered problems during the translation of phraseological units, and questions about the methods of translating phraseological units began to arise during research. One of the mistakes made by most translators is to correctly convey the meaning of phraseological units in two languages (Uzbek and German) to the reader and to choose the correct alternative.

During the translation process, the translator should pay special attention to the following:

- a) accurate translation of the words in the phraseological units while preserving the material meaning;
- b) slightly changing the content or form of phraseology in the original version;
- c) turn the phraseological units of the original version through the existing alternative in the language being translated.

Many methods can be used when translating works of art from German to Uzbek. For example:

1. Method of scientific observation. In the process of reading a work of art, the events, characters, places, and various situations depicted in the work appear involuntarily in our eyes. We feel that we share the pain of the heroes, and the feelings that affect them begin to affect us as well. In the process of reading the work, we are completely guided by the writer. We follow what he believes to be true, or we also accept what is written in the book as true. But after reading the work, we realize that not everything we imagined at first is correct. So, we will start analyzing through observation. With this, we will recreate the work in our imagination according to our level. In the method of scientific observation, it is necessary to approach every language phenomenon based on scientific logic. For example :

German jdm um die Bart gehen [1,10] When the phrase is translated into Uzbek, the word for word translation is translated *as go to someone's beard* . But the artistic translation of this word is translated as *leaving someone in a spot* .

2. Linguistic conversion method. Tabdil means "to replace, to change, to replace". The results of this analysis method are used to determine the artistry of the language of the work, believability, authorship of the writer. It is intended to reorganize the words or phrases,

sentences used in the work, artistic speech, replace them with similar ones, and give an assessment on this basis.

3. The method of comparing the options of artistic speech. Through this method, the speech of a certain work is compared with other variants and the essence of linguistic differences is explained in relation to the writer's point of view, artistic-aesthetic intention and the idea of the work. This method is effective in studying the writer's work on the speech of the artistic work, in determining the various means of the writer's corrections aimed at expressing the same content, and in general in determining the writer's skill in using the language.

4. Method based on dictionaries. It is necessary to refer to the relevant dictionaries when examining the artistic speech of the work, especially the speech features of the works or translated works on historical topics. For example, knowing the meaning of the military terms such as *gudar*, *savash*, *sovut*, *sadok*, *ghul*, *tuv*, *bayadoq* used in the artistic speech of the "Shaybani Khan" epic helps to study the work carefully. Since this is a work of several hundred years ago, it is becoming a simple need to create a dictionary for works written at the beginning of the last century. As Umarkhojayev noted: "It is difficult to imagine the linguistic analysis of artistic speech without various dictionaries. Working on a dictionary is considered one of the most important factors in developing the vocabulary, oral and written speech of pupils and students. The meanings, the linguistic element of each word, its etymology (the history of the origin and gradual development of the word), its structure, and sometimes its grammatical form are intimately known.»[4,142]

First of all, these two languages, German and Uzbek, historically belong to different language families. This is due to the fact that the two nations have different cultures and traditions.

As we know, phraseological units are often understood in their own and figurative meanings. There are some problems in translating phraseological units from German to Uzbek and finding alternative equivalent translations for them. For example: *jemandem fällt ein Stein vom Herzen* in German [1,50] when the stable phrase is translated literally, *the stone is thrown from the heart* means The same combination is given to the Uzbek language by another word combination, the mountain is overturned from one's shoulder . In the given example, the phraseological unit cannot be understood from the meaning of the core components, and it is used in a figurative sense. Let's look at another example: *Ich bin so müde "Das Maß ist voll "* [1,72] There is an alternative equivalent in Uzbek for the stable phrase, which is " *the cup of patience is full "* , " *the knife goes means "* to stick to the bone " .

The similarities between the phraseological units in the languages indicate friendship and mutual relations between peoples that have been going on since ancient times. Gaybulla Salomov stated that "there are several reasons for the meeting of similar figurative meaning in the languages of peoples who are distant from each other in terms of kinship, territory or ethnicity." That is why in the languages of different nations there are phraseologisms that are close to each other in content, but have similar figurative bases, although they are different in form. For example:

etc. wieder ein bisschen auf den Beinen kommen; (in German)
to come to one's senses, recover, recover; (in Uzbek) [2,45]

Thus, in the process of translating phraseology, it is necessary to deeply feel their meaning. Although this phraseology sounds differently in two languages, it is based on one

common meaning, the recovery of a sick person. Also, the German and Uzbek peoples, whose geographical location, social development, and national traditions are fundamentally different from each other and belong to different language groups, have phraseology similar in content, although they are partially different in form:

Zwei Fliegen mit einer Klappe schlagen (in German)

Killing two birds with one stone (in Uzbek) [3,102]

Our translators mainly used the methods of transformation, transcription, and transliteration to preserve the commonality, oriental traditions, and national color in the works translated from German.

In conclusion, some deviations in the translation of phraseological units into the Uzbek language made it possible to preserve not only the meaning and content of the original, but also its epic style, series of images, and emotional spirit based on the laws of the Uzbek language.

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