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THE USE OF THE KALKA METHOD IN THE TRANSLATION OF PHRASEOLOGICAL UNITS

Abstract: *The study of phraseological units has long been one of the essential issues in the focus of linguistics and translation studies. Significant scientific research has been conducted in this area. In particular, as a result of scientific research in the field of phraseology in recent years, phraseological units have been noted as a large part of the lexical layer of language. It is noteworthy that this layer is very wide in language, both in terms of quantity and meaning. Adequate interpretation of phraseological units in translation, which are more complex linguistic means than lexical units of language, is one of the most complex and, at the same time, very responsible issues of translation practice. Because phraseological units, as artistic and descriptive means of speech, are more diverse than simple, neutral expressions of thought, the desire to interpret them in translation is directly related to the re-creation of the figurative and emotional-pictorial value of the work of art. This article also discusses these issues.*

Key words: *phraseological units, idiomatic form, phraseological equivalents, methodological sensitivity, pragmatic task and etc.*

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Introduction

Phrases are one of the units that make up and the base of the vocabulary of a language. A phraseological unit is a language unit that consists of two or more words and has a single figurative meaning. Although the structure of a phrase is similar to a phrase, it is completely different from such units, which are counted as a unit of speech. Like a phrase, it does not always occur in the speech itself. Accordingly, expressions are also referred to as fixed expressions. For example:

*playing with fire - jouer avec le feu,
love at first sight- coup de foudre,
laughing and rolling - rire comme une baleine,
rire comme un bossu.*

Because farceologisms, like lexical units, are so ambiguous and multifunctional, two linguistic units that are semantically appropriate do not always replace each other in translation. Phraseological equivalents or alternatives that can replace each other in a particular textual situation may differ from each other in terms of semantic features or methodological

functions in another textual situation that may be scientifically-creative to the artist's own responsibility. Although some of the phraseological units that sometimes exist in the languages of origin and translation are semantically and stylistically compatible with each other, but they have a distinct national color, this feature makes them unique and does not allow them to be replaced in their translation. The reason why, no linguistic phraseological unit can cover all aspects of life, a particular phraseology that expresses a particular concept in one language may not have its own equivalent or alternative in another language. In this case, the translation practice is often referred to as kalka (*French, "calque" - copy*), more precisely, the literal method of translation.

Kalka means to translate words, expressions and phrases from other languages in linguistics accordingly. In linguistics, there are such types of kalkas as: semantic, phraseological, semi, and false. Moreover, kalka is a language carriers. In this way, the compound formed in the language of translation takes the form of a phrase and, if it sounds natural, can

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reflect the intended meaning and methodological function. This not only ensures adequacy, but also enriches the vocabulary of the translated language. One of the most effective methods of translation practice is to distinguish the shield from the letter. Unlike literacy, phraseological kalka fully retains its original meaning and methodological function. At the same time, the artistic-aesthetic, ideological-semantic feature of the original is recreated.

This is due to the fact that the shield is made on the basis of strict consideration of the nature of the new language conditions. Therefore, the shield, which is one of the most productive methods of translation practice, cannot be equated with literacy, which is a vague expression of the content and form of the original. However, while the image embodied in some kalkas is understandable and acceptable to translators, it sometimes seems unnatural because it does not have a traditional character in the target language. Since in the process of kalka the expression of another language is embarrassed, and thus its semantic-stylistic aspect and syntactic structure are mastered, it is possible to kalka only a stable phrase with a bright semantic structure. For example, phraseological confusions that do not derive directly from the meanings of their constituent components, as well as other expressions that reflect the national identity of the people to which they belong, are not excluded. It contains the names of ethnographic concepts, lexical and semantic archaisms, as well as phraseological expressions that use words related to the history of the nation, the life of the people and its religion and beliefs.

The following ways of translating phraseological phrases into Uzbek are of interest to us. Fully compatible with the original units in terms of lexical content and methodological function (the grammatical structures of the expressions of the two languages can sometimes differ from each other). If the image embodied in the phraseological phrase used in the original is based on life observations and well-known and popular natural phenomena, as well as on the basis of events familiar to the native speakers, the logical connection between the elements of the phrase. It is obvious that the embarrassing translation of such phrases recreates the original semantic style and pragmatic function of the original, and does not seem alien to the language system, as the Uzbek phrase is imported. Sometimes, translators choose this method in order to convey to the reader the national identity of the original language without knowing the

equivalent and alternative variants of the originally used phrases in their own language, which is also often ineffective. It is necessary to base the phraseological expressions of the original on the basis of the form, meaning and methodological functions of the stable linguistic means available in the language of such translation. Artists sometimes resort to the kalka method, even though there are alternatives to the original stable phrases in the translation language, so that the resulting phrases sound natural based on the vital realities and figurative generalizations embodied in those existing appropriate means.

Create meaning by adding words that clarify the meaning and expanding the content of the components.

Sometimes translators come to the conclusion that the compounds formed as a result of literal translations of the original phraseological expressions fail to create the necessary meaning and methodological impact, and that they are clarified, logically supplemented words. However, sometimes translators, abusing this method, quote their metaphorical imagery in a methodologically neutral way by over-interpreting word-for-word translations of compressed phraseological expressions, because of the concise and succinct expressions characteristic of phraseological expressions. Failure usually also eliminates the methodological sensitivity created by using them. It is possible to recreate the figurative generalizations contained in the units by preserving the specific compression forms of the units in translation.

The internal content and figurative basis of phraseology in the original have a logical basis, and if this basis is clearly visible, but also created on the basis of people's life experiences, such phraseology is sometimes translated in the kalka method, in which case the translation not only the semantic-methodological feature of the relevant phraseological unit in the language, but also the national identity, socio-cultural feature is re-created. This method also lays the groundwork for the enrichment of the language of translation. If the compound that gives the phrase a national character is not based on historical, religious, or other evidence that serves as a purely national basis, but is associated with national customs familiar to the speakers of the translation language and does not contradict their customs, such a phrase can be interpreted. At this point, it is vital that the unit used in the original is free of figurative and emotional expressions.

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