



**CONVERSION OF SPEECH EXPRESSIONS INTO UNITS REPRESENTING
METAPHOR, METONYMY, SIMILE AND IRONY IN TRANSLATION**

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ABSTRACT

Translation is one of the most ancient types of human activity, aimed at the implementation of communication between peoples with different languages. In the componential structure of the translation, attention should be paid to the following features of the original source text: a) sequence of narration; b) the order of individual sections in the text does not change. The aim of these is to ensure that each part of the translation is as similar as possible to its corresponding part in the original, and any deviation from uniformity is the result of the need to more accurately convey the meaning reflected in the original.

KEY WORDS

functional status of translation, means of artistic image expression, metaphor, metonymy, irony.

Introduction

Translation is one of the ancient types of human activity, aimed at the implementation of communication between peoples with different languages [3.12]. The functional status of the translation is strengthened by the structural and semantic uniformity of the original [3.12].

In the componential structure of the translation, attention should be paid to the following features of the original source text: a) sequence of narration; b) the order of individual sections in the text does not change. The aim of these is to ensure that each part of the translation is as similar as possible to its corresponding part in the original, and any deviation from uniformity is the result of the need to more accurately convey the meaning reflected in the original. Changing the order of narration or interpretation by the translator is allowed only when a direct, direct translation is not possible [3.12].

In translation theory, translating metaphors from one language to another is considered a complex issue and has always gained relevance. The reason for this is the issue of metaphorization in translations of works of art. In order to perform a high-quality translation, the translator must not only have perfect knowledge of his native language, but also the necessary knowledge of translation theory, practical translation skills, and in-depth knowledge of the culture of the people of the work being translated. Metaphor, which is one of the means of artistic image expression, is a method of expression based on some random signs of two things, the similarity of these signs, and is based on the interaction of lexical-logical and figurative-textual meanings. For example, let's look at the combinations in which "tongue\til" is used in its own and figurative meaning: issiqdan itning tili osilgan (in its own sense); soatning tili, qo'ng'iroqning tili (in a figurative meaning).

In the original, the idea expressed using words with a logical free meaning is expressed in the translated language using linguistic means with different lexical meanings - language units that are materially close to the original means and differ from it in their lexical composition. Such options, which make up the contextual synonymous series, are materially closer to the original unit, and were formed under the influence of other languages. It does not cause any objection from the point of view of its meeting in speech, especially in translation, the combination of words, and the expression of thought within the norm. A combination that differs from it in terms of lexical content is considered a "property" of the translation language from time immemorial. Turning to this option in translation creates the naturalness of the translated language. Because this way ensures not only the correct interpretation of the thought, but also the pure Uzbek sonority of the expression. For example, As the English people use a man with the heart of a lion in relation to a man (sher yuragi bo'lgan odam), they prefer to use the phrase "sher yurakli erkak" in Uzbek.

In order to further strengthen our opinion, we would like to show the use of the metaphorical phraseological unit given above in sentences. Here are some examples from the English version of Abdulla Qadiri's work "Scorpion from the Altar". "But it did come to pass. Before that midday they saw a man with a great conscience, **a man with the heart of a lion**"[1.97] - a metaphorical phraseological unit that usually means that a man is brave. The lion has always been a symbol of courage. The term "**Lion Heart**" is used for someone who has a special courage and tenacity. ...A lion heart means a very fearless person[4.5].

Let's also mention the next metaphorical phraseological unit: **go to his death with a smile on his lips**"[1.117] - translation of this phraseological unit given in the work is given with "**lablarida tabassum bilan o'lmoq**". As for the denotative meaning of the phraseological unit: it means to die satisfied with what he did in his life.

The translation of the metaphorical phraseological unit "**the wheel of fate, turning awry**"[1.237] given in the work is converted with "**taqdir g'ildiragi, ag'darilgan**", we observed that the denotative meaning of "the direction of fate turns in an unexpected or unwanted direction" is semantically compatible with the phraseological unit "taqdir charxpalagi" in the Uzbek language.

The metaphorical phraseological unit "**the wind rippled the smoke fumes**"[1.148] given in the work is translated with **shamol tutun bug'larini to'lqinlantirdi**". The line "**the wind rippled the smoke fumes**" in the work describes the scene of smoke and wind, increasing the attractiveness of the work and helping to increase the artistic image to the reader.

Now, let's analyze the expression of speech expressions through **irony**. First, let's start with the definition of **irony**. This colloquial word is a Greek word that means to **pretend not to know**. The expression of the sentence through irony usually means that the author tells the story calmly and seriously, but uses words in the opposite sense to their meaning. With this, he shows his superiority over a person or an event. [2.90] Sarcasm-irony is a joke, an allusion, and is one of the methods of denial in an artistic text. The method of using words and phrases in a speech in a way that is contrary to their meaning is called irony. So, irony is the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect; a speech expression that expresses modal meanings such as sarcasm, teasing, touching a person's sensuality through humor. Now we want to think about the reflection of irony in artistic texts in translation.

The original text in Uzbek, that is, the speech expression **Hatto zolimning qo'riqchi itlari ham befarq qola olmadilar** is translated by the translator with the equivalent speech expression

"Even the watchdogs of tyrant couldn't remain indifferent", which means that even those who are expected to be loyal to the tyrant, to support him, cannot remain indifferent or neutral. This is ironic because expecting the guardians to be completely loyal to the tyrant is ironic because it implies that the guardians are incapable of doing so.

The original text in Uzbek, that is, the speech expression **Sultanali odamdan boshqa hech narsamas** is translated with the equivalent speech expression **"Sultanali is nothing but a man"**. From the quoted statement, we can easily understand that Sultanali is not a person of great importance or power, but simply a person. This is a type of sarcastic or derisive statement because the context of the story may indicate that Sultanali has an important position and influence, but the statement conveys his humanity and simplicity. We think that the use of irony in the translation of the text can have an ironic effect on the reader.

Metonymy is a Greek word, that means the **substitution of the name** of an attribute or adjunct for that of the thing meant. If the name of one thing, symbol, action is transferred to another on the basis of interdependence, it is called transfer by metonymy. This object, symbol, action is interconnected with the expression of related concepts in our imagination. In our imagination, the author and his work, the famous discoverer and his discovery, the dish and the food in it, the place and the people in it, and similar concepts are formed in connection with each other. People always try to be sparing with words. In such cases, it remains to mention one of the related things listed above. Metonymy is also based on the figurative meaning of the word.

For example: The original text given in Uzbek, a speech expression meaning metonymically **"Xon taxtga o'tirdi"** is translated into English with the alternative speech expression **the Khan sat on the throne**[1.206] which can be interpreted in several ways depending on the context. However, the original meaning indicates that the speech expression "Khan" is usually used to refer to a person related to royalty or of a higher class.

The line in the original text **Tashqaridan yomg'irni shivirlab yog'ishi eshitildi** is translated into English with: **"big drops were heard outside"**[1.148] – this speech expression is considered a poetic description of rain, and "big drops" is a metaphor for raindrops, because it can be understood from the speech word "heard" that the sound of the rain was very loud or that it started to pour from the context.

The original text **Darvesh eshik ostonasida turardi**, is translated into English with **"The Darvish stood by the entrance"**[1.206] . We can easily understand that the character named "Darvesh" standing at the entrance is describing a scene from the story. As for the translation of the text, the translator was able to translate the text successfully.

In conclusion, it can be said that in many places in Abdulla Qadiri's novels, based on this ironic method, the reality and the specific characteristics of the characters are clearly and vividly displayed before the eyes of the reader. We can say that the author can show the character of events, situations and persons with all their subtlety and uniqueness based on the ironic use of the speech expressions chosen by the author.

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