

**ANALYSIS OF PHRASEOLOGICAL UNITS IN ENGLISH TRANSLATION
STUDIES FROM A PRAGMATIC ASPECT**

**АНАЛИЗ ФРАЗЕОЛОГИЗМОВ В АНГЛОЯЗЫЧНОМ
ПЕРЕВОДОВЕДЕНИИ С ПРАГМАТИЧЕСКОЙ ТОЧКИ ЗРЕНИЯ**

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Annotation: *In the following article, the author thoroughly analyzes the pragmatic use of phraseological units in English. It identifies the problems that arise in the process of translation and language learning and gives special emphasis to their solutions.*

Keywords: *English translation, sampling method, phraseological units, indicator, pragmatics, analysis, problems.*

Аннотация: *В следующей статье автор подробно анализирует прагматическое употребление фразеологизмов в английском языке. В нем выявляются проблемы, возникающие в процессе перевода и изучения языка, и уделяется особое внимание их решению.*

Ключевые слова: *английский перевод, метод выборки, фразеологизмы, показатель, прагматика, анализ, проблемы.*

Annotatsiya: *Quytdagi maqolada muallif ingliz tilidagi frazeologik birliklarning pragmatik aspektida qo'llanilishini atroflicha tahlil qiladi. Tarjima va til o'rganish jarayonida vujudga keladigan muammolarni aniqlab, ularning yechimlariga alohida urg'u beradi.*

Kalit so'zlar: *Ingliz tiliga tarjima, tanlab olish usuli, frazeologik birliklar, indikator, pragmatika, tahlil, muammolar.*

Relevance of the study, results which are reflected in the article, due to the need to determine the functional and pragmatic properties of phraseological units (hereinafter - FE), since the use of any language units in speech is one of the important factors of the characteristics of the language regulating its development. This article discusses phraseological units in the aspect of pragmatics based on analysis of one of the popular contemporary works by Chris Higgins - "A perfect 10". The object of the study was the phraseological units identified by the continuous sampling method[1], containing direct or indirect characteristics of a person's emotional state. The phraseological units used by the author of the novel to express and convey the emotional attitude to the main character's events in

order to create a certain pragmatic effect oriented to the reader are subject to study. The research contributes to the development of principles and approaches to the study of functioning the use of phraseological units in a modern artistic text; its novelty consists both in the selection of material for analysis - modern British literature for teenagers, and in the selection of the subject - the pragmatic properties of FE in fiction for teenagers.

In the process of communication, a phraseological unit, having a semantic structure, contributes to the transfer of associative information contained in its meaning, and its use is determined by the conditions and purpose of communication. The pragmatic potential of using FE in speech or in art the number of the text is related to the speaker's attitude (the author of the work or his characters) to the language signs, with the help of which emotional and evaluative positions are expressed in speech acts. The problems of the functioning of speech signs can be considered both in pragmatics and in the theory of speech acts, there are no clear boundaries between them [2]. The term "pragmatics" was introduced into scientific circulation by Ch. Morris, who for the first time paid attention to the relationship of signs to their users and for the first time deeply and comprehensively justified the significance of this relationship for ponies mania of mental activity [3]. The theory of speech acts arose independently of pragmatics. Its foundations were laid by the English philosopher J. Austin (for more information on the development of the theory of speech acts, see: [4]. The speaker and the addressee participate in the speech act, acting as carriers of certain, mutually agreed social roles or functions. The participants of the speech act have a fund of general speech skills (speech competence), knowledge and ideas about the world (the sphere of interpersona relations). The composition of the speech act includes the setting of the speech and that fragment of the day the person concerned with its content. During the speech act, the utterance is correlated with reality, giving it purposefulness, having an effect on the addressee. One of the main issues of research both in pragmatics and in the theory of speech acts is the interaction of the speech act and context. The context is in relation to complementarity to the speech act. The subject of the speech act is the speaker, and the addressee is the listener. Depending on the circumstances, the statement may be successful, or it may be unsuccessful when the purpose of the statement has not been achieved.

The role and functions of the FE in the process of speech act and the transmission of information designed for a specific target audience are communicatively relevant. Based on the communicative and pragmatic characteristics of the FE, we can assert that the main pragmatic parameters of phraseological units are expressiveness, conceptuality and subtext information. Each FE performs a certain communicative function and implements a certain communicative task. For example, the expression of a communicative task can manifest itself in an indirect way teristics of the hero 's condition:

That's not important, " he says, frowning at her: "We are going to wipe the floor with them tomorrow; you watch!"

The feeling of being in the mood for victory, as well as the spirit of rivalry, are transmitted to the reader from the very first pages of the work. In this context, the coach's appeal to his gymnasts to wipe the floor with ... (smash, crush) is used to convey the emotional tension of the heroes before an important event-competition, and also demonstrates a pronounced aggressive position of confidence and on built to win. The context of you watch, which corresponds to the FE, only strengthens the pragmatic attitude of the entire utterance.

To indirectly characterize the state and experiences of the main character, the following metaphorical FEUDS are used: But, fortunately for me, the bell saves me, and instead I go to my first lesson hand in hand with my best friend, hugging her tightly to me, because I am all in the sea, and she is mine a lifeline, and if I don't hold on to it tightly, I may drown (p. 68)..In this context, the metaphorical meaning of FE I am all in the sea (to be in complete deadlock, confusion; as in a dark forest) [5] . expresses a negative the heroine's attitude to the situation in which she found herself, to her depressed state. The pragmatic task of the FE in the given context, in addition to the descriptive one, is to convey the general emotional tension of the situation. The expression she is my lifeline only reinforces the state of insecurity and desperation of the situation of the main character, the pragmatics of FE conveys the powerlessness of the main character in this situation, and the introductory expression but, fortunately for me, relating to the whole sentence, is the starting point for the transmission of her confusion as a whole. Indicators of the negative attitude of the main character and to third parties are shown in the following example:

I don't want Patty Williams hanging around Jimmy, that remark about her stalking us was only half-joking. As we line up outside the science lab, I see that Rommie is still far down the hall, checking Fat Pat's schedule with her: Trust Rommie, she is always gentle to the touch.

The pragmatic task of using FE in the given context is to be a gentle touch (simpleton, simpleton) the method of expressing his opinion is an attempt by the author (addressee) to convince the reader (addressee) of his rightness, to impose on him his attitude towards third parties, which in this case is a function of speech effect, maybe a soft touch characterizes a person who does not have his own opinion or position, which is not it can refer to the positive qualities of a person. The disapproving attitude of the main character is emphasized by the introductory phrase trust Rommie at the beginning of the sentence. Thus, in the given example, in addition to creating a description of the hero, FE realizes its pragmatic potential by expressing the negative attitude of the main actor to a particular situation or to third parties, causing the reader (addressee) to react adequately to the intention of the author (addressee). Sometimes the addressee, using the figurative meaning of

phraseological units with the original negative meaning, creates a positive descriptive pragmatic orientation of the context.

So I'm posting myself out so it doesn't look like I'm Billy with no buddies, and I'm trying to focus on the lesson.

Keep in mind, I'm not a boffin. I'm not a science geek. As I have already said, my favorite thing is words... my English teacher says that I am good at conveying feelings.

WORDS used in a formally negative context: I am Billy without friends,

I am not a boffin, I am not obsessed with science, are used to characterize the main character. The heroines realize the pragmatic evaluative and positive potential. The communicative task of using these FE is to evoke a positive attitude of the reader towards the main character. The author of the book, through speech acts, of which the main character is a participant, enters into communication with the reader not as a global personality, but as a person "parametrized, revealing in the act of speech one of his social functions or psychological aspects, in connection with which his utterance should be understood. Thus, these idioms with a negative meaning perform a contextual and positive function. The text of the work also contains FE, originally intended to give a positive assessment. For example, a positive subjective assessment is realized in the context when using the following idioms: I seem to be in Mrs. Ellis's good books at the moment.

It does me a lot of good, dear. I should have done this many years ago. In the given contexts, phraseologisms are we be in good books (to be in good standing) do a lot of good (to benefit) contribute to the transfer of positive emotions and feelings of the main actor of the artwork.

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