Translation Problems of Phraseological Units with a Color Component and Recommendations Regarding It

Zuhra Torebayevna Makhsetova
Tashkent State Technical University Almalyk branch, Teacher of the Department of Uzbek Language and Literature

Usmanov Azizjon Zakirjon ugli, Yunsov Asadbek Shuhrat ugli
Student of "Tashkent State Technical University Almalyk branch"

Abstract: This article covers the translation problems of phraseological units with a color component and recommendations about it.

Keywords: etymologist, typologist, lexical unit, semantic, combination, equivalent.

Introduction. Research in the field of color is carried out by many people as psychologists who actively use color therapy in their work. This may explain the importance of the phenomenon of color in people's lives. However, experts often study this or that aspect, the historical and cultural and deep experience of a person. And this is a colorful picture of the world. Therefore, the color of linguists is one of the most popular lexical groups. Etymologists, linguists and typologists have studied dozens of languages: the coloring system has a number of universal features. In addition, different attitudes towards a certain color and color are reflected in the words, phrases and figurative expressions that exist in the language. After all, they have intellectual, emotional, socio-historical information of a unique national nature.

Phraseological unit or phraseologism is an indivisible lexical unit of the language, a stable semantically connected combination, separated by an image in its meaning, expressive, stylistic and emotional color, a holistic association of words that is completely or partially revised. Phraseological units have an existing evaluation function, that is, the speaker uses to express his attitude to one or another topic or event, the speech is lively and expressive, and they are a powerful means of influencing the audience.

There is a large number of classifications of phraseological classifications based on different criteria. The most famous of them belong to V. V. Vinogradov. Its focus is on the structure of phraseological units and the system of elements and semantic lexemes showing different levels of dependence. According to this classification, phraseological units are divided into phraseological compounds, phraseological units and phraseological combinations.

Phraseological combinations are stylistically and emotionally colorful, often nationally specific, and consist of indivisible and most important parts. The words included in their composition have lost their semantics, therefore, phraseological fusion meanings cannot be removed. Therefore, the values of their components, their meanings, are not justified. Sometimes it is difficult to guess what meaning is expressed by a phraseological unit. If the translator cannot find a phraseological fusion equivalent or analogue in the target language, he can convey its meaning using a descriptive translation.

Phraseological combinations are stable combinations of words whose meaning consists of the values of their components, but one of the words is always used figuratively. They have no national identity, and the transparency of their internal form and often the lack of image to
understand their significance is easy. Phraseological combinations are often translated with words in a direct sense with the necessary stylistic color.

Having perceived the semantic and emotional and affective information in the core of the sentence to be translated, the translator recreates this information by means of the material units of the translation language, while trying to preserve the full volume of the content. It does not look for a word or phrase that corresponds to every word or phrase in the original (as some people think it should), but rather it expresses the meaning of the text again and again in the translated language. After the process of re-expression of the text of the work is completed, identification of the translation, i.e. processing of the translated text (polishing it) is carried out. The translation process ultimately creates an artistic work that is exactly similar to the original (adequate) in terms of its meaning and functional-stylistic and ideological-artistic content. In this case, each translated sentence and paragraph is carefully compared and compared with the corresponding text in the original.

**Conclusion.** This, in turn, is a factor in finding the lost part of the information. At the same time, searching for the right word, clarifying the syntactic landscape, functional-stylistic and genre compatibility, correct description of events, word play, final polishing of the translation, which is expected to become a unique phenomenon in Uzbek literature. The "pains of creation" associated with giving begin. During this period, the duration of which depends on the size of the original text, language and literary difficulties, as well as the skill and experience of the translator, the work carried out on the manuscript comes to an end. When it is read again, almost imperceptible corrections are made to it. Of course, every professional translator has his own style and skills. However, it cannot bypass the above-mentioned stages, because they objectively reflect the process of translation, which is recognized as a type of human thinking.

**References:**


