

## Aspects of Learning Phraseological Units and Features of Their Translation

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### ABSTRACT

*The process of expressing thoughts for each native speaker is independent, in other words, the world around is not perceived by different people in the same way. The complex harmony of phraseological units, the originality of the writer's style - all this puts the translator in front of the need for fundamental creative decisions.*

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At the lexical level of language construction, there are lexical and phraseological layers, and it is also the subject of phraseology study.

There is a broad and narrow understanding of the scope of phraseology, and in addition to stable combinations of words, proverbs, parables, aphorisms are considered. Phraseological units are determined by their structural and semantic characteristics.

In recent years, research in the field of phraseology has gained particular importance [1-12]. The problems of phraseology are intensively developed by both domestic and foreign linguists. They defined the criteria for the classification of phraseological units (FE), and a number of classifications have already been recognized. However, there are still controversial issues that are waiting for an adequate solution. This concerns, in particular, the comparative-typological study of the normativity of phraseological units in languages of different cultures and the peculiarities of their translation.

The phraseological norm characterizes only the phraseological level of a particular language and differs from the norms of other language levels by its multidimensional and multifaceted nature. The difficulties of studying FE in comparative and typological terms are primarily due to the complexity of applying the concept of norm to FE itself, as well as the theoretical lack of knowledge of the concept of linguistic norm in languages of different cultures. The concept of a phraseological norm includes criteria for the correctness of the choice of phraseology and the optimality of its application, taking into account its characteristic features [13-25].

The scientific literature studied during the preparation of this article, as well as a critical analysis of explanatory and phraseological dictionaries of different languages, suggest the following idea: the norm of phraseology is a set of norms of its individual components. Therefore, when studying FE in a foreign language audience, attention should be focused on the fact that the structure of the phraseological burrow consists of the following types of norms: a) the phonetic norm of FE, which focuses on its articulation and punctuation patterns; b) the morphological norm of FE, interpreted as a unit intermediate between a lexeme and a phrase; c) the syntactic norm of FE, which determines the patterns of combination of components and methods of formation of FE; d) the stylistic norm of FE, which determines the patterns

of the semantics of FE, the integral meaning and additional shades of the meanings of its constituent components.

Thus, the phraseological norm is the use of phraseological units traditionally created and fixed by linguistic practice.

It is also important to consider the issue of translating these units from one language to another.

The necessity and importance of a comparative approach to the study of the translation of phraseological units from one language to another has been repeatedly pointed out by many researchers [26-35].

A comparative study of phraseological units is important not only for the theory of translation, but also for the correct assessment of the artistic merits of the work. Phraseological units appear in the language as composite terms, as expressions of concepts in words and phrases with a figurative meaning, having high emotional saturation, therefore phraseological units in most cases represent a complete artistic form and are expressive and valid. Phraseological units are one of the sources of language enrichment and carry a huge functional-stylistic and emotional-expressive load in a literary text. A phraseological unit expressively and emotionally colors the meaning of which it is the bearer, resembling those lexemes that not only name a person, process or phenomenon, but paint or "call them names", i.e. characterize and reveal the speaker's attitude to the object of speech.

The process of expressing thoughts in each native speaker is independent, in other words, the surrounding world is not perceived by different people in exactly the same way. Suppose two people see an object. One marks one side of the subject, the other the other. It depends on the presence of a certain experience, association, the degree of development of combinatorial abilities, the nature of the environment, interest in the subject and other circumstances. At the same time, it should be borne in mind that when translating a phraseology into another language, it is extremely difficult to be faithful to the original. The possibility of coincidence of phraseological units of different languages in terms of component composition, meaning, and stylistic functions is not excluded, but even in this case, phraseological units differ significantly in some shades of meanings or internal motivation.

A word for which the leading aspect of meaning is denotative, depending on the communication situation, can sometimes acquire such a consciousness, connotation, for the transmission of which there is a need to choose a figurative-emotional means, mainly phraseological units.

Translators do not blindly copy every word of the original, but approach the translation creatively, i.e. scrupulous formal adherence to the original text does more harm than good. One should be careful in using similar variants when translating a lexical unit, as they can lead to distortion of the semantic, functional-stylistic and emotional-expressive side of the context. The same is necessary for the translation of phraseology, first it is necessary to determine the semantic and stylistic function of the FE of the original, and then find the appropriate means in the translation language.

Thus, the correct choice of phraseological and lexical units to create the imagery of the author's language is of great importance. An important condition for achieving the adequacy of the original text is not the formal replacement of various expressive means, including phraseological units, but the recreation of the figurative basis and stylistic expressiveness. At the same time, the translator often refers to the method of calculus.

The complex harmony of phraseological units, the originality of the writer's style - all this puts the translator in front of the need for fundamental creative solutions.

Of course, when reconstructing the stylistic function and national peculiarities of phraseological units, translators have specific difficulties characterized by differences in languages and related to the peculiarities of peoples' lives. The psychological makeup of each nation finds expression in national-distinctive character traits, actions, ways of expressing thoughts, speech, customs and traditions. It finds expression in the phraseological system of the language. Phraseological units have their own specifics, which is explained by the fact that in addition to purely linguistic factors, extralinguistic and ethnographic factors participate in the formation of phraseological units. This determines their national diversity and color. The presence of such phraseological units in a work of art gives it uniqueness, originality.

Thus, depending on the context, the style of the author, the nature and features of the entire message or description, each phraseology has a certain stylistic function. To preserve the originality, expressiveness, colorfulness and national coloring of phraseology and to convey to the reader its figurative basis is a task of paramount importance.

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