

## **The Role of Phraseologisms in the Creation of Gustave Flaubert (In the Case of French and Uzbek Languages)**

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### **ABSTRACT**

*In this article, the role of phraseological units in linguistics, in particular, lexical-semantic peculiarities in the formation of phraseological units formed by means of colors, is discussed in the novel "Madame Bovary" by the French writer Gustave Flaubert and its translation by H. Zyokhonova ("Madame Bovary") hybrid features in phrases determined on the basis of two unrelated languages: French and Uzbek are analyzed.*

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Each learned language helps a person to discover a new world. That is why our wise people did not say for nothing that "He who knows the language knows the world." It should be noted that the role of foreign languages, especially translation, is invaluable in enjoying the beauty of the new world.

There cannot be a single measure and rules for reflecting the spirit of the times in translation. In this case, solving the problem depends, first of all, on the character of the original and the purpose of the translator in the process of translation [3]. In this scientific work, we set the goal of the research to cross-analyze the translation of French phraseological units formed by means of expressions, in particular, colors. To do this, we relied on the works of one of the French writers, Gustave Flaubert, and their translation.

In this section, an attempt was made to analyze the phraseological features of the phrases in the work "Madame Bovary" by the French writer Gustave Flaubert from the lexical-semantic point of view. The literary works were studied on the basis of French-Uzbek translations, and the features discovered in them are presented below.

The work contains many nouns, verbs, qualitative and descriptive phraseological units made with "Rouge" i.e. "Red".

Masalan:

1. Actually: Néanmoins, **il rougissait** un peu de cette obligation. [6,231.]

In translation: But when he remembered the debt, **he would sweat**. [1,231.]

In these examples, the French translation of phraseological units is represented by a color expression. On the basis of imagery, translation was able to fully reflect the stylistic essence of the original content based

on the means of artistic language. In the examples, the French verb "rougir" ("to blush") is expressed on the basis of the Uzbek phrase "to sweat from the body", so it can be said that the translation is based on the originality based on the national characteristics of the languages being compared.

2. Actually: **Sa joue** à l'épiderme sauve **rougissait**. [6,258.]

In translation: Her elegant **cheeks were burning**. [1,262.]

Or:

3. Actually: Elle **se redressa toute rouge** et le regarda par-dessus l'épaule, en lui tendant son nerf de boeuf. [6,31.]

In translation: The girl straightened up, **blushed**, looked at Charles and handed her the whip. [1,22.]

On the basis of the above examples, we saw that there is a feature of being directly equivalent in the French and Uzbek phraseological units formed by means of colors. In this case, each phraseological unit is mutually variant within two languages. In both examples, phraseological units express the situation.

4. Actually: Le soir, après le maigre diner de son propriétaire, il remontait à sa chambre et se remettait au travail, dans ses habits mouillés qui fumaient sur son corps, devant **le poêle rougi**. [6,24.]

In translation: In the evening, he ate a hearty meal at his master's house, went to his room and sat down near the **slow-burning stove** to prepare his lesson, steaming from his wet clothes. [1,15.]

Comparing the above examples, it was found that they are common in content and specific in style, that is, both phraseological units have a different meaning outside of the context:

- *le poêle rougi* – brown stove;
- *a smoldering stove*.

It is self-evident that these compounds have a certain difference in meaning. But it can be said that this factor did not lead to a complete change of the meaning of the phraseological unit in the context, but on the contrary, it helped to visualize the current situation more vividly.

5. Actually: En face, au-delà des toits, le grand ciel pur s'étendait, avec **le soleil rouge se couchant**. [6,25.]

In translation: Opposite, above the roofs, a clear, endless sky was visible, **burning with the light of dawn**. [1,15.]

It is worth noting that this phrase was translated into Uzbek through the medium of language [5], and if translated directly, it would mean "Opposite, reddened by the setting sun above the roofs, a clear, endless sky was visible" and as a result, the reader would be able to fully understand what time of the day it is about. But the translator takes a different approach, relying on the language of the tool. Nevertheless, the high level of figurativeness of the sentences translated into Uzbek hides all the defects, and with the power of the art of words, it has acquired a beautiful translation: not "reddened by the light of the setting sun", but "burned by the light of dawn".

Below are some more meanings of phraseological units, formed by the verb "Rougir" ("to blush"), derived from the word "Rouge" ("red" color):

6. Actually: Laisse-moi! **fit-elle, toute rouge de colère**. [6,206.]

In translation: Leave me alone! - Emma said, **catching up**. [1,205.]

In the above example, the phrase "faire toute rouge de colère" - "to catch up" is given, the phraseological unit in it refers to the situation, and in the following sentences, except for the first example, there is no *ottenka* denoting color according to its semantic essence.

7. Actually: L'hôtesse **devint rouge de dépit**. [6,90.]

In translation: The mistress of the tavern **blushed with anger**. [1,86.]

But in this example, we can see that the person who is angry is both explained and blushed. The emphasis

is on "getting angry".

8. Actually: M<sup>me</sup> Bovary **devint rouge**. [6,109.]

In translation: Madame Bovary **blushed**. [1,106.]

This example also refers to the situation and means "to be ashamed". Because a person usually blushes when he is shy. The following example also confirms our opinion.

9. Actually: **Il en vint à rougir** d'être un bourgeois. [6,368.]

In translation: Gradually he **became ashamed of** his behavior, typical of the bourgeoisie. [1,376.]

In this case, the expression does not refer to "blush", but directly to "be ashamed". Here is another nice comparison:

10. Actually: ...ils s'abatirent plus loin, comme des papillons blancs, sur **un champ de trèfles rouges tout en fleur**. [6,267.]

In translation: The wind blew them away, and then they landed like white butterflies on the **flowering cycads**. [1,270.]

In this place, the Uzbek translator, unlike the French writer, did not refer to the color, but beautifully revealed "*un champ de trèfles rouges tout en fleur*" by means of the phrase "*blossoming cycads*".

11. Actually: **Une grande couleur rouge** passait sur elle. [6,96.]

In translation: A **crimson light** illuminated Emma's figure. [1,92.]

In this place, in order to strengthen the meaning expressed by phraseological units, the noun components are combined with the adjectives to form a meaning. In this example, it can be said that in addition to the word expressing color, additional means are used to form a phrase, that is, the determiner "grande" ("big") and the prefix "qip-" in the translation are used to strengthen the content.

12. Actually: Le soleil se couchait; **Le ciel était rouge** entre les branches. [6,61.]

In translation: The sun began to set, and a **crimson sky** was visible through the branches. [1,54.]

In this case, the originality of the expressions is given on the basis of the fact that the phraseology formed a sentence in the first example, and in the second case, on the basis of the combination of words. Another point is that the phraseological units of the French language and translation directly involve words related to color in both phraseology.

13. Actually: La diligence descendait à l'hôtel de la **Croix-Rouge**, sur la place Beauvoisine. [6,241.]

In translation: Dilijan stopped in Beauvoisin Square, in front of the "Kyzil Yarimoy" hotel. [1,242.]

*It is known that in translation it is necessary to understand the meaning of the words in the same context, and then to find an alternative word (or phrase) corresponding to it. In any case, the desire to replace words with their main dictionary meanings risks changing the essence of events, leaving the meaning in a heap of vague words, making the language difficult, and sometimes even destroying the author's reputation in the eyes of the reader. it causes you to lose your respect[4].*

The phrase "Croix-Rouge" is translated into Uzbek as "Red Crescent". In our opinion, "Croix-Rouge" is not "Red Crescent", but "Red Cross" [2; 7] would be appropriate if it was turned in the style.

Based on the analysis presented during the research, the following conclusions can be drawn:

1. Phraseology is the expression of language phenomena on the basis of phraseological units.
2. In modern French and Uzbek linguistics, phraseological units are considered one of the main sections, and their research is gaining importance.
3. The importance of translation is incomparable when comparing the phraseology of different languages, and it performs the function of interlingual communication.
4. Expressions specific to each language are based on the mentality and language standards of that

nation and reflect only the way of thinking, spiritual world and culture of that nation.

5. Despite the fact that several words are included in the structure of phraseological units, they combine into a single common meaning and represent an emotional-expressive meaning.
6. In some cases, although the lexical and grammatical structure of phraseological units changes, their meaning does not change.
7. The importance of translation is incomparable when comparing the phraseology of different languages, and it performs the function of interlingual communication.
8. Phraseology is the representation of language phenomena on the basis of phraseological units.
9. Expressions specific to each language reflect the mentality, spiritual world and culture of that nation based on the mentality and language standards of that nation.
10. Despite the fact that several words are included in the structure of phraseological units, they combine into a single common meaning and represent an emotional-expressive meaning.
11. In some cases, although the lexical and grammatical structure of phraseological units changes, their meaning does not change.
12. The use of phraseological units in works of art is characteristic of all languages.

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