

**THE PHRASEMES TRANSLATED
WITH THE DESCRIPTION METHOD IN
THE UZBEK-KARAKALPAK
LITERARY WORKS**



Linguistics

Keywords: phraseologism, phraseme, phrase, expression, comparative analysis, alternative variant, semantic association.

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Abstract

Translation of works in translation to other language owners is an important and responsible task of the translator, with the preservation of the literary meaning of the work and nationality of the literary level. Therefore, it is necessary to use as many alternatives as possible to translate phrases from one language into another. Thus, strong emotionism, dyeing, and expression represented by phrasemes are full of translations. Otherwise, the artistic content may be damaging to the idea of the work. Sometimes there are cases when it is presented without the use of existing phraseme. The skill of the translator is expressed in the full text of the full range of language tools. In some cases, phraseme events and phenomena are being interpreted in a description method. The misinterpretation of translations in the translation may be harmful to the text. It is natural that uncertainty and misunderstanding exist in the mind. In this article, translation of the works by Rahim Fayziy "The great man" and Pirmuqol Kadyrov's "Starred nights" from Uzbek into Karakalpak language, the interpretation of the phraseological units used in the original and the correct interpretation of their meanings in the process of their interpretation.

It is well known that the phrasemes are linked to the national culture, traditions and lifestyle of every nation. In his work, the writer uses the same nationality to expose heroes and use the idea to express them. Translation also serves as a bridge for such nationality. Therefore, it is important and responsible task of the translator to convey to the native speakers the idea of the literary work, the nationality of the artistic level. Therefore, it is necessary to use as many alternatives as possible to translate phraseme from one language into another. Thus, strong emotionism, dyeing, and expression represented by phrasemes are full of translations. Otherwise, the literary content may be damaging to the idea of the work [1, p. 96].

Sometimes there are cases when it is presented without the use of existing phraseme. This can lead to the loss of textual content and capabilities. The translators sometimes dropped the visual language tools in the text altogether. This method does not give a clear idea of the content of the text, the author's skill.

The skill of the translator is expressed in the full text of the full range of language tools. Sometimes, phraseme events and phenomena are attempted to illuminate in translation. The phraseme *ko'ngli g'ash* in Uzbek, expressed the mean "worried, disturbing, frustrating": *Mahkam akaning ko'ngli g'ash* (X,II.324) [12, p. 324]. In the work, the writer used a phraseme *ko'ngli g'ash* in order to describe uncomfortable, fussy situation of the man.

The translator translated this text into Karakalpak language the following way: Маҳкам ағаның кеўли қапа (X,II.314) [13, p. 314]. Although the translator has correctly portrayed the meaning of the word phraseme in Uzbek, it has lost its image, emotionality and dignity. The equivalent of the ko'ngli g'ash in the Uzbek language is in the form of a кеўли кешимеў in the phraseological dictionary of the Karakalpak language. This expression refers to non-calmness [7, p.94]. The interpreter tried to interpret the work in an illustrative way without using the

phraseme. When the translation of the кеўли кешимеў *phraseme was used in the translation, the text would be more beautiful, figurative and juicy.*

The same phraseme is used in the work «Great man»: Маҳкам akadan ancha oldinga o‘tib ketgan Ivan Timofeevich shapkasini baland ko‘targanicha har bir vagon oldiga borib, ko‘zi to‘rt bo‘lib derazalarga tikilar, shoshib narigi vagonga chopardi (X.I.108). The phraseme ko‘zi to‘rt bo‘lmoq is given as a mean “to waiting forward to”. It is not difficult for the writer to describe the phrase in the sense of waiting patiently for someone close to his own. In this translation, this phrase is illustrated in the following way: Маҳкам агадан ҳадеўир алдыға өтип кеткен Иван Тимофеевич шәпкисин жоқары көтерип алып, ҳәр вагонға бир жуўырып жүр, көзи менен дөгеректи асығыс шарлайды да келеси вагонға жуўрады (X.I.75). The translator tried to describe the phraseme ko‘zi to‘rt bo‘lmoq as s equal to sentence ҳәр вагонға бир жуўырып жүр, көзи менен дөгеректи асығыс шарлайды (har bir vagonga bir yugurib, tevarak atrofni zudlik bilan ko‘zdan kechirib). In a sense, the interpreter has a clear understanding of the content of the Uzbek text and has translated it into a clear and clear way.

It is worth noting that in the later versions of the Karakalpak language phraseological dictionaries, the phraseme " ko‘zi to‘rt bo‘lmoq " was introduced in form көзлери төрт бөлди, which is mean waited a long time [8, p.101]. The author could not say that this phrase was not in the Karakalpak language at the time when the author's frazeological unit was translated into an illustrative way, rather than an alternative to the Karakalpak language.

It is known, the phraseme hasratdan chang chiqadi is mean more than enough to speak in protest. The writer used this expression in the text: Sho‘rlik aravakashning ham hasratidan chang chiqvotti (X.I.96). The interpreter tarnslated this phraseme in the following way: Арабакеш сорлықныңда дарти аз емес екен (X.I.81). Although the interpreter did not fully comprehend the meaning of the phraseme in Uzbek, he managed to partially explain it. The equivalent of phraseme hasratidan chang chiqadi in Uzbek language is not mentioned in the explanatory and frazeological dictionaries of the Karakalpak language.

The phraseme jig‘ibiyroni chiqdi is mean dissatisfied with speaking in extreme cases. In the work, the author has changed the expression slightly, and in this sense, the hypocrite uses the word of the hero to convey his sayings to the real world in an effective, convincing manner and to ensure the image: Qarasa, jig‘ibiyron bo‘lib, astoydil kiyinib gapirayotgan Orif otani ranjitib qo‘yadigan (X.I.80). This expression is translated into Karakalpak: Шын кеўли менен күйип-писип айтып атырған Ариф атаға көзи түсип бул пикиринен қайтты (X.I.53).

It is shown that the translator used the phraseme jig‘ibiyron bo‘lib instead of күйип-писип form. Jig‘ibiyron bo‘lmoq phraseme doesn’t meet in the Karakalpak language dictionaries, but it is used in dialect күйип-писип сойледи form, which is mean narration one of the event with excitement. Thus, the translator interprets the phraseological unit of the phrase as close as possible to ensure the originality of the original, and to translate it in a description method.

We analyze one of the example in this work: *Ertasiga og‘zini juftladi, bo‘lmadi, indiniga... mana, hozirgacha aytolmaydi* (X.II.84). The phraseme *og‘zini juftlamoq* was explained as a *gapirishga hozirlanmoq* in the “Phraseological dictionary of Uzbek” by Sh.Rahmatullaev, its *og‘zini juftlamoq* variant, and also *labini juftlamoq; og‘iz rostlamoq* synonym is given. Author used this phraseme *оғзини жуфтламоқ* variant. In the context of the speech, the use of this phrase in the game is primarily aimed at ensuring emotionality and attractiveness, but it also serves to save us from unnecessary repetitions. Translator translated this sentence into Karakalpak as a following: *Ертеңине де ҳарекет жасап көрди, болмады соңғы күни де... мине, ҳазирге шекем де сол аўхал* (X.II.57). Translator translated the *og‘zini juftlamoq* phraseme as a *ҳарекет жасап көрди* form with the description method.

Ҳарекет жасап көрыў combinations are actively used in the oral speech of the Karakalpak language not only in terms of speech, but also in the meaning of trying to perform a physical task. *Аўызын жуплады* equivalent is exist of the phraseme *og‘zini juftlamoq* in the Karakalpak dictionaries, this phraseme expressed the beginning of the speaking act, which differ from Uzbek version. The same can be said of the fact that the translator transformed it in an illustrative way without using phraseme. But the fact that the translation of the *og‘zini juftlamoq* phraseme in the form of an artificial means of translation in the form of *ҳарекет жасап* has reduced the appeal, but the original content is completely translated.

The phraseme *o‘limini bo‘yniga olmoq* used in Uzbek folk as a mean “to be ready for everything”. This phraseme didn’t note in Uzbek explanatory or phraseological dictionaries. *Bobur bir o‘limini astoydil bo‘yniga olib shunday deganini sezardi* (Ю.Т.251). The writer used this phrase to increase the expression in the sentence. This frazem is translated into Karakalpak by way of the following: *Бабырдың урысын өлгенди тирилей қолға түскеннен артық билип турғанын да түсинип тур* (Ж.Т.239). The interpreter understood the meaning of this phrase and translated the Karakalpak language into a perfectly accurate and effective way. As a result, the original meaning in the original Karakalpakstan was reflected.

Draw close attention to the following illustration from the book “Hazrati inson”: *Faqat odamlarning ko‘ngli nozik bo‘lib qolgan, frontdagi jigargo‘shalarining dardi, bu yerdagi qiyinchiliklar ruhiy holatini ezib, asablarini tarang, pashsha uchsa titraydigan qilib qo‘ygan* (X.II.253). The frazeological units with many different meanings related to *pashsha* (fly) in the Uzbek language are explained in dictionaries. For example: *pashshadan fil yasamoq, pashsha uchsa eshitarli, pashsha qo‘rimoq, oshga pashsha bo‘lmoq* and etc. The author explored another aspect of the fraise that has not been mentioned in dictionaries in this dictionary. The author trembled with the tremulous expression of the flames of the war, who suffered from a stroke in the wounds of the war, and the inner emotions behind the front, were very sensitive and tried to show the character of the ordinary people in a strongly illustrative way. The translation into Karakalpak language by visual means is as follows: *Тек адамлардың кеўли нәзик болып қалған, фронттағы жигербентлериниң дәрти, бул жердеги қыйынышылықлар кеўилди қапа етип, нервлерди жуқартып, таслаган* (X.II.192).

Equivalent of the phraseme *pashsha uchsa titraydigan* doesn't meet in Karakalpak phraseological dictionaries. In this way, the translator illuminated with the description method, that is **кеўилди қапа етип, нервлерди жуқартып** combinations. But the emotionality of the original was not understood.

The **yengil tortmoq** phraseme is used in the work "Great man". This phraseme is mean "disperse of psychological suffering". Its following synonyms are noted *qushday yengil tortmoq* варианты ҳамда *ruhi yengil tortdi, ruhi yengillashdi*. Author used this phraseme as a following: *Vityani qo'liga oldi-yu, yengil tortdi-qoldi* (X.I.145). The writer expresses the impression of a person who instantly forgets all the worries. This sentence to the Karakalpak language is as follows: *Витяни қолына алып еди, бари умыт болды кети* (X.I.125). The phraseme **УМЫТ БОЛДЫ** combination is noted that expressed the means "to forget" [9, p.390].

The interpreter translated the Karakalpak language in an illustrative way, **yengil tortmoq** of the phraseme of the Uzbek language. In the Karakalpak translation, the meaning of the Uzbek phraseme has been fully exposed.

The phrasemem **qulog'iga chalinmoq** of the Uzbek is expressed the mean "hearing the sounds or voices uncertainly". Author used this phrseme as a following: *Devor orqasida Tojixonning o'g'liga gapirayotgani qulog'iga chalinib qoldi* (X.I.156). The phraseme **qulog'iga chalinib qolmoq** is translated with the description method into Karakalpak as a form **сози де еситилди**: *Дийялдын аржагынан Тажиханын боласына айтып атырган сози де еситилди* (X.I.135). The translator clearly understood the meaning of this phraseme, and in the translation it clearly illustrated it. This expression, therefore, is translated correctly by way of illustration. The translator was able to interpret the purpose of the author as soon as possible in translation. The phrasemem **yuragi orqasiga tortib ketdi** used in Uzbek as a mean "feeling terrified of the mood of fearing for a moment": *Mahkam aka militsiya idorasidan yuborilgan chaqiruv qog'ozini ko'rduyu, yuragi orqasiga tortib ketdi* (X.I.134). The writer describes expressed with image the mean "fear, excite" with the phraseme.

The translation has also been attempted by the writer to describe the situation as illustrated: *Маҳкам ага, милиция кеңсесинен жиберилген шақырыў қағазды көрди де, жүреги бир түрли болып кетти* (X.I.115). In this text the translator has been able to partially explain the meaning of the Uzbek phraseme.

Юқоридаги каби тасвирий усул билан таржима қилинган фразеологик бирикмаларни П.Қодировнинг «Юлдузли тунлар» романида ҳам кузатишимиз мумкин. Жумладан, асарда шундай фразема қўлланилади:

The phraseological units, translated as an illustrated method above, can also be found in P.Kadirov's novel "Stars of the night". In particular, the following frazem is used in the game: *Yuqoridan yog'ilayotgan ajal shotiga chiqqanlarni tutdai to'kayotgan bo'lsa ham, bir necha yuz kishi shovqin-suron bilan devor tepasiga chiqib bordi* (Ю.Т.236) [10, p. 236]. In the "Explanatory Dictionary of the Uzbek language" there are three different meanings of this phraseme. 1) to die,

to perish; to be lost; 2) to get out of ruins, to be destroyed; 3) to wear out, to tear, to tear, to tear [11, p. 205]. As you can see in the text, the writer used the first meaning to illustrate this expression. The translator interprets this phrase to Karakalpak in the following way: *Жоқарыдан жауылып атырған әжел заңиге шығып киятырғанларды шыбындай қырып атырса да бир неше жүз адам бирден әмеллеп дийәалдың төбесине шығып үлгерди* (Ж.Т.222) [11, p. 222]. We can not see the phraseme *tutday to'kilmoq* in the Karakalpak language texts. However, the interpreter also decided to turn it into an illustrative method. The meanings of the phrase *шыбындай қырып* is not reflect the mean *tutday toilmoq*, which is used in the translation, as well as a certain amount of emotional dyeing. Taking this into consideration, it is possible to say that this translation was a successful translation.

In the work the writer uses a similar sentence: «*Osmondagi yulduzlarga qarab, Boburni tezroq jang qilishga ko'ndirsin, agar ishni cho'zsa, josusligini fosh qilib, boshini kestirgaymen!*» *deb munajjimga tahdid qildi* (Ю.Т.238). The word **tahdid** is Arabic, which is mean the “*threats, intimidation*”. **Tahdid qilmoq** phraseme is used in two maen: 1) tahdidli hatti-harakat qilmoq, do'q-po'pisa qilmoq; 2) biror falokatning, qo'rqinchli voqeaning sodir bo'lish xavfi; hatar, xavf [14, p.41]. The writer can also be used to describe the term as "threatening". The interpreter translated this sentence as follows: «*Аспандагы жұлдызларға қарап, Бабырды тезирек урыс баслаўға көндирсин, егер исти созса, сатқынлығын паше тип басын кестиремен!*» - деп мүнәжжимди **қорқытип та қойды** (Ж.Т.224). As shown, the phraseme **tahdid qilmoq** is translated into Karakalpak as a **қорқытип та қойды** with the description method. Despite the fact that the content of the original text was transmitted, the sensitivity significantly decreased.

In the book "Stars of the night" again the phrase is used: *Kampir allanarsadan xijolat chekkandai bo'ib: - Xonning nomasi, dedi-da, qo'lidagi qog'ozga istar-istamas qarab qo'ydi* (Ю.Т.248).

In the Sh.Rahmatullaev's "The Phraseological Dictionary of the Uzbek" this phraseme is given as a **xijolat tortmoq**, it is decribed as mean *awkward, embarrassing situation*. The writer used the form of the phraseme **xijolat chekmoq**. The translator interprets this phrase to Karakalpak in the following way:

Кемпир әлленәрседен азарланғандай болып: - Ханниң хаты, - деди де, - қолиндагы қағазға қарады (Ж.Т.235). The interpreter tried to illuminate the phraseme not only with equivalent, but with the description method. From the meaning of the sentence, we can understand that the meaning of the phrase in Uzbek is almost reflected in Karakalpak.

The author used phraseme *xayolini qochirmoq* in the following sentence (Х.И.135). This phraseme is noted as a mean “*their thoughts were drawn to other things*” in the dictionary of phraseological units of Uzbek [4, p.283]. This phraseme is translated into Karakalpak with the description method: *Маҳкам ага кулип жиберди, баланың гәплери қыялындагыларды умыттырып жиберди* (Х.И.116). The interpreter could not accurately reflect this text. The phraseme *қиялындагыларды умыттыру* is noted in the dictionary of Karakalpak phraseme,

which is mean the “to forget” [9, p.390]. Thus, the translator did not fully understand the meaning of the phraseme in translation.

During the translation work, we also witnessed the incorrect translation of phrasemes. For example, the phraseme is used in the work “Great man”: *Ishqilib yahshilik xabar bo‘lsin-da, deb yuragi taka-puka bo‘lib turardi*. The phraseme is mean *to be frustrated and disturbed*. Translator translated this text as a following: *Илайим, жақсылық хабар бўлғай- деп жүреги дурсилден турын кутеди бул ўақытта* (X,И.334). As it is seen in the text, the translator did not fully understand the meaning of the phraseme.

The translation process requires a great deal of work from the interpreter to translate the text content correctly, to the word and the meanings in the sentence.

As the translator interprets the phrasemes, he tries to find the alternatives as far as possible. If there is no alternative to a phraseme, she will try to translate it into an illustrated way or a lexema. Sometimes, the interpreter may be phraseme with the consequences of not understanding the meaning of phraseme. In some cases, the meaning of the phrase is misinterpreted. The contents of this work will be damaged. As a result, the meaning of the portrayal of the phraseme is not reflected in the translation, and the thought of an adventure.

Misinterpretation of the statements may harm the text in any way. It is natural that uncertainty, and misunderstanding exist in the mind. Such a situation can be seen in the translation of the writer's work.

For example: *Kuyovingiz bo‘lganlarida bunga ko‘ngillari to‘larmidi* (X,И.126). This phraseme used as a mean “to be happy” in Uzbek. This sentence is given in the translation: *Күйеў балаңыз балғанында бундай болып келер ме едик* (X,И.109). It appears from the translation that the meaning of the Uzbek phraseme was misinterpreted. As a result, the meaning of the sentence remains unclear. The meaning of the phraseme is explained different. This is a negative event for the interpreter.

The phraseme *ko‘ngli bo‘lmadi* is used: *Qodirxo‘janing ko‘ngli bo‘lmadi* (X,И.394). This phraseme is used as a mean “to be self-inflicted with all kinds of thoughts”. The text is given in the translation as a following: *Қодирхожа олай еткиси келмеду* (X,И.343). The meaning is not entirely reflected in the translation. He tried to translate this phraseme into the Karakalpak language by interpreter. However, the meaning of the word phraseme has not been found in the translation. The meaning of phraseme is different. The above-stated phraseme is used in another text: *Gaplarini eshitib o‘tirib, ko‘nglim bo‘lmadi* (X,И.168). This phraseme is used in the translation as a following: *Сөзлерин еситип отырып шыдай алмадым* (X,И.146). As it is seen from the example, the meaning of the phrase, which is understood from the phraseme, does not fully reflect the meaning. Frustrated with misunderstanding of the phraseme.

It is evident that the meaning of the phrase would have given a broad and full coverage of the work, if it were to be accurate, clear and vivid. Unfortunately, this is not reflected in

translation. There are many such misinterpretations. The misinterpreted phraseme can certainly have a negative impact on the text. Therefore, translation of the phrasemes is important for the value of the work. Keeping the original nationality as important as possible is of great importance in the translation.

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