

## **Semantic Analysis of “Heart“ Component Phrases and Alternative Translations in English which Were Used in the Story “Naughty Boy” by Ghafur Ghulam**

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**Abstract:** This article will conduct a semantic analysis and analysis of the semantic features of the “heart” component phrases used in the short story “Naughty boy” by Ghafur Ghulam. In particular, information is also provided about the monosemantic and polysemantic properties of phrases, types according to the relationship of form and meaning. Examples of English-translated alternatives to the “heart” component phrases used in the narrative are also given, with reference to translation methods.

**Keywords:** homonymous phrases, synonymous phrases, antonymic phrases, component, semantic unit, adequate translation, phraseological equivalence.

A phrase is an important unit that makes up the vocabulary of our language. A phrase is the expression of a concept or sentence through the combination of meaning and grammar of one or more words. For example, the term “yurakka yaqin” means “untidy”, “impatient” in Uzbek and corresponds meaningfully to the English phrase “anticipating with bated breath”. The two-component phrase “yuragi taka puka bo‘lmoq” is similar in meaning to “mentally restless, restless” to the English phrase “cross to bear”. The meaning of feeling the need to say what he has gathered is the expression “his heart is full”, in addition to the meaning of this expression to stand in a state of tears.

The phrase can be metaphorically equivalent to “seek salace” in English, as the meaning of the phrase also corresponds to the phrase to keep the heart full. So, the “heart” component phrases serve to express the mental state of a person - pain, desire, joy, sadness.

In linguistics, the term phraseologisms is used to refer to expressions that are used in a portable sense. Stable compounds in the portable sense, which have the integrity of meaning and are formed from a stable relationship of two or more words up to the speech process, brought in ready for speech, are phraseologisms, and the field that studies them is called phraseology.

In Uzbek linguistics, phraseologisms have been studied extensively since the first half of the last century, with aspects such as sturuktur, semantic, grammatical, methodological, functional. In 1992, Sh.Rakhmatullayev compiled a "farseological Dictionary of the Uzbek language", and this dictionary contained more than 3,000 phraseological unit annotations.

There are also phrases in linguistics that are associated with members of human reproach. For example, phrases related to the word head like “boshi qotmoq”, “boshi ochiq”, “boshdan oyoq”, phrases related to the word “heart” like “Yuragidan urmoq”, “yuragi dov bermoq”, we can also cite a number of phrases with eye components such as “ko‘z quloq bo‘lmoq”, “ko‘zini yog‘ bosgan”, “ko‘zi to‘rt bo‘lmoq”. Such expressions are called somatism or somatic componentary phraseologisms in linguistics. Such expressions are studied not only within the framework of one

language, but also by comparing, comparing several languages. A.Isayev, O.Nazarov, Sh.Uzmanova, H.Linguistic scholars such as alimovas have researched somatic component phrases.

In this article, we will draw on the analysis of phrases formed on the basis of the heart component, which is considered the most basic organ within the human body, which concentrates emotions, and cite their English equivalents.

For example, the two-component phrase “Yuragi urmoq”, which is present in our language, is indicated in dictionaries to mean “to accelerate and increase the heart rate from excitement [O’TFL, 568].

An English-language variant of the phrase has been used to mean “have the courage” i.e. “yuragi urmoq”, “jur’at etmoq”. The story was intended to represent the mental state of the characters entering the morgue: inside the cell, the ghost of the dead swirled like a wander, struck a heart, walked with the tip of a foot and approached the dead.

A two-component verb phrase with a beating heart came to be used in the sentence, meaning “qo’rquvni bosib”, “qo’rquvni yengib”.

In the English translation of the “Naughty boy” the sentence used in this phrase is translated as follows: *With fear we went to the shed where the dead body was (I.Tuxtasinov); Inside the cell, the ghost of the dead swirled like a wander, I have the courage and walked with the tip of a foot and approached the dead (tarjima bizniki. M.Mardiyeva.)*

The three-component phrase “to be heartbroken” is considered a variant counterpart of the phrase “the heart will crack” in dictionaries, meaning "to be loved and excited very strongly

The phrase is also an option for the phrase “Yuragi qoq yorilmoq”, and means “to end patience and become ugly”. [O’TFL, 274] in the work, this phrase embodied the meaning of “to be very frightened” in the form of “the heart has become bright”: My Heart has become bright. I stumbled on the OMON, who was falling on the ground, saying that I would run back, and climbed round. (*Naughty boy, 38*); *I frightened to death I stumbled upon the Omon, who was falling on the ground, saying that I would run back and climb over the round .*

An English-language alternative to the phrase used in the work is “frightened to death”, in which the phrase "my heart is broken" formed a separate sentence. In the English translation of "Naughty boy", the sentence in question appeared as follows: I feared very much. I had beaten Someone who was lying on the ground and I fell down.

The three-component phrase “Yurak oldirib qo’ymoq” is described in the phraseological dictionary as “to stun” [O’TFL, 573], and the Explanatory Dictionary lists the two-component phrase “to shave the heart”, which means “to be afraid and to stumble”. In the story “Naughty boy”, this phrase was used in the form of “Yurak oldirmoq” in order to describe the state of fear of the black man: as long as the heart shook, I was aiming for a path where every breath would run towards my back. The phrase may be worthy of meaningfully the following phrase in English: "Shivering with terror" - this phrase expresses inner fear due to an event, the phrase associated with the state is found in World Literature in Daniel Defoe's “Robinson Crusoe” in the following case: "Frightened hare fled to cover, or fox to earth” “ i.e. a Frightened Rabbit and a fox that fled to the hole “ the phrase was used to express one-time fear”. This sentence is given in the English translation of the work as follows:

I was afraid of it very much. In every breath I tried to find the way which I could leave. Due to the fact that there is no alternative to this phrase in English, this sentence is translated directly by the translator. But, in our opinion, the phrase “shivering with terror” can be used as adequate in the translation process. (*Naughty Boy, 23*). I was shivered with terror and I was looking for a path that would run towards my back every minute.

The three-component phrase “Yuragiga o’t yoqmoq” is shown in dictionaries to mean “to inspire, to bring up the mood of mobilization” [O’TFL, 571]. The Explanatory Dictionary of the

Uzbek language lists various meanings of the word “grass ” in the composition of this phrase. In the quotation, the word fire is used to mean the burning process, Fire, fire, in reference to the desire to eat the food in a snow-hungry brown cauldron, or to refer to that food as to the appearance of grass, fire, or fire in the heart. In English, the equivalent of “breathe life into”, in the form of “burning fire in my heart”, was used to express the spirit of the hero of the work, the state of his appetite: but my hungry heart burned fire (Naughty boy, 50). But my hungry heart burned in fire.

The third meaning is: “to increase the money in the middle in the game”, “money bet in the middle or something valuable”. Fourth meaning: “War,” quarrel“,” struggle“,”struggle”. As we have seen, the word *dov* alone in the phrase means several meanings. In the story “the wind child”, this phrase was used to reflect the processes of not being able to go to the rich due to the fear of the heroes of the work: the servants are hungry, but no one's heart will give a dove to go to the rich (wind child, 70). The sentence given in the English translation of this work is given as the servants were very hungry; however, they were all afraid of talking to him. According to Komissarov, it is necessary to analyze this phrase in meaning before turning it into English and find its equivalent in another language accordingly i.e. it is considered as level 3 of equivalence i.e. to translate it into another language first after understanding the meaning. Therefore, if we look at it in terms of meaning, the phrase “Yuragi *dov* bermoq” is adequate to the phrase “have a cold feet “ in English. This phrase expresses fear that a work does not give a heart to start or finish an action.

The three-component heart Rumble reference expresses the meaning of “Yuragi shuv etmoq” [O'TFL, 275]. In this information, the song was used to express the feeling: my heart “fell silent”. Let him know that he will return. (Shun bola, 158). It has been argued that the word “silence” denotes the previous “swoosh”. This information is used to express a strong fear of something or a strong state of life. This reference can be derived from the fact that as its English equivalent, “having the desired feeling”. In the English translation of the work, this information is translated as follows: my heart is bombarded. “He gave it to me.” (Naughty boy, 111). It seems to us that when translating this information, it is advisable to apply the information presented above. I have a feeling that I want a not have to ask him back for a gave himself.

In conclusion, when the “heart ” semantically analyzes component phrases, it is manifested that each of them expresses different meanings in the text. We can also consider that there are a number of semantic relations in the composition of such somatic expressions. The above examples have proven that such relationships arise among them on the basis of antonyms, meaningfulness, formality. In addition, several phrases with a “heart” component and their English-language alternatives were compared in the article, which came to reasonable conclusions. The “heart” component phrases used in the narrative were cited in what form the work was used in the English translation variant, and new translation options were proposed by the author, taking into account the linguistic features in the artistic translation. It is also worth noting that not all of the quoted phrases are equally alternative to their English variants, some phrases can only correspond in meaning and component terms to the phrase used. Since there are not exactly adequate variants of the phrases presented in the English translation of the work, we witness that the translator gave a direct translation of the phrasemas. In our subsequent work, we will try to cover such a comparative analysis in more detail, even on the example of other phrases.

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