

PHRASEOLOGICAL UNITS WITH THE COMPONENT “EYE” IN TAJIK AND ENGLISH LANGUAGES

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Abstract. The object of the study includes the phraseological units with the component “eye” which used in the story “The Death of the Usurer” by S. Ayni. Through specific examples from the story, the research investigates these units' linguistic and cultural characteristics. Employing methods such as descriptive, comparative, and componential analysis, the study explores the semantic characteristics of the selected phraseological units.

Keywords: phraseological units, translation, comparative analysis, idioms, syntactic analysis, semantic analysis, linguistic analysis, cross-cultural equivalence, eye.

Introduction.

Phraseological units are stable expressions that bring vividness, precision, and expressiveness when used in speech. The use of phraseological units (PU) in speech enriches the language, making it more colorful and appealing. Phraseology is considered the richest treasure of any language. Moreover, PUs are not only a means of expression but also a mirror of national culture, reflecting meanings that are significant to a particular people. As A.V. Kunin noted, "Phraseology is the treasury of language." Phraseological units reflect the history, culture, and unique way of life of particular nation. Phraseological units typically possess a vivid national character.

Literature review and methodology. Phraseologism, phraseological unit, or phraseme is the general term for stable (fixed) combinations consisting of two or more words that are semantically interconnected, equivalent to a phrase or sentence, used figuratively as a whole, and indivisible. Unlike similar syntactic structures in form, phraseologisms do not arise through free choice or substitution of words in speech. Instead, they are used as prepared material with specific meaning and lexical-grammatical content. It is impossible to exclude or omit any part from the composition of phraseologisms. For example: **at sixes and sevens** (*in confusion*), **shut your head** (*be silent*), **give a**

hand (*to help someone*), **to be all ear** (*to listen carefully*), **not to stir a finger** (*not make any effort to help*), **kitchen talk** (*uneducated talk*), **smart money** (*money invested wisely*) etc.

Tajik and English are rich in phraseological expressions and they share common and distinctive features. Phraseology, as an independent branch of linguistics, is capable of expressing not only the specific features of the language but also the worldview, lifestyle, feelings, dreams, inclinations, and morals of the speakers of that language. Phraseological units are considered the linguistic wealth of representatives of different peoples and reflect the living conditions of the nation, the inner experiences, and concepts of a person. For example, over hundred PUs with the single component "eye" (*чашм*) are actively used in speech. For instance, PU such as **чаши касе равшан шудан** (*to be happy*), **чаши касе ба чизе пухта шудан, чаши корро омӯхтан** (*skilled, experienced, to have a good hand in smth.*), **бо чаши бад нигоҳ кардан, чаши дидан надоштан** (*to hate*), **сар то по чашму гӯш шудан** (*listening and watching eagerly and carefully*), **сиёҳио сафедии чашм** (*someone's beloved child*), **ба касе, чизе чашм ало кардан** (*to look greedily at someone or something*), **чаши касе аз кор мондан ёки аз чашм мондан** (*to become blind, blurred vision*), **all eye and ears** (*to listen carefully*), **the apple of someone's eye** (*someone's favorite person or thing; a boyfriend or a girlfriend*), **to have one's eye on something** (*to admire something and to want to have it*), **to feast one's eye** (*to look at something or someone with great pleasure*), **to have an eye to** (*to have something in one's thoughts as a goal or purpose*), **to see with half an eye** (*to see or understand something easily*), **to throw dust in someone's eye** (*to mislead, deceive*) etc.

From the given examples, it can be seen that the number of PU with the component "eye" and their semantic diversity dictate the importance of this concept not only in language, but also in general human culture.

The eye is one of the most important human organs, enabling individuals not only to see and perceive the surrounding environment but also to express inner emotions, thoughts, and even influence others. In other words, our eyes play a multifaceted role, performing various actions that are essential for maintaining social relationships. Additionally, the eyes serve as a bridge between a person's inner world and the external environment. They often reveal a person's mental and physical state, emotions, mood, and thoughts, providing a means of understanding and connection. Consequently, the eyes can also be a powerful tool for influencing others.

Our research demonstrates that the number of PUs featuring the component "eye" is substantial, and these expressions carry diverse meanings. This underscores the importance and significance of the eyes in human life. As the renowned Russian writer L. N. Tolstoy stated, "**Eyes are the mirror of the soul.**" Indeed, this phrase encapsulates the idea that one can discern a person's character, emotional state, and behavior simply by observing their eyes.

Often when we meet with each other, we try to read a person's thoughts by looking at this small mirror of the soul. In literature, the writers use PU to express the feelings of the characters, reflect their

inner world, and describe their physical state.

It is notable to mention the widespread use of phraseological units in Sadriddin Ayni's work *"The Death of the Usurer"*. Sadriddin Ayni is a famous writer, the founder of Soviet Tajik Literature, and the National Hero of Tajikistan. S. Ayni is the author of many well-known books and literature in Tajik and Uzbek. This comic story, studied by literary critics worldwide, is recognized as a peak of satire in modern Tajik literature.

Famous Czech literary critic Irji Bechka notes, "Sadriddin Ayni, in his work *"The Death of the Usurer,"* achieved great success in depicting the spiritual world of usurers." Sadriddin Ayni's stories are often compared to the works of world-renowned writers such as William Shakespeare, Honoré de Balzac, Alexander Sergeevich Pushkin, Nikolai Gogol, and Mikhail Saltykov-Shchedrin. The character of Kori Ishkamba stands alongside iconic figures such as Plyushkin, Gobseck, Shylock, Judas Golovlev, and Hajji Aga—portrayed as a symbol of greediness in literature.

The work was quickly published by prestigious publishers around the world and translated into numerous languages, including Russian, Uzbek, German, French, Czech, Polish, Hungarian, Romanian, Ukrainian, Lithuanian, Estonian, and Kyrgyz. "Марги судхӯр" (*The Death of the Usurer*) was translated from Tajik into English by Prof. Abdusalom Mamadnazarov in 2024. Its enduring popularity can be attributed to the fact that *"The Death of the Usurer"* underwent several revisions and improvements by the author lasted from 1935 to 1953.

In the author's words, "I finished editing the story *"The Death of the Usurer"* in 1936, and I have submitted it to the Tajik Writers' Association for general reading and discussion. I would also like to emphasize that, at the author's suggestion, it is considered to be the first work was discussed at the Writers' Union of Tajikistan before publication

I've been rereading *"The Death of the Usurer"* for a long time. I wanted to edit and publish it, but I couldn't find time for that. Finally, in 1952, I revised it and published. I worked on the text and corrected its shortcomings, particularly regarding bonds, which were heavily dependent on usurers. I described this as a tragic page in the history of the economy of the Bukhara Emirate and placed them in their proper context. I hope that you, dear readers, will read this revised edition of the book and share your opinions. September 1952, Samarkand".

Sadriddin Aini's work *"The Death of the Usurer"* prominently features somatic phraseological units, particularly those with the component "eye" which deserve special attention. For example:

1) ...ӯ ду **чашми** худро бар рӯи бодбезак ба нонҳои шикаста **дӯхта истода**, бурдаҳои нонро дуқат ва сеқат карда ба лунҷи худ меандоҳт. (Марги судхӯр, с.15)

He **focused** solely on the fan and the broken pieces of bread on it, folding them into twos and threes before consuming them. (The Death of the Usurer, p.42)

In the original Tajik, the phrase "ӯ ду **чашми** худро бар рӯи бодбезак ба нонҳои шикаста дӯхта истода" uses poetic and idiomatic language. The imagery of sewing one's eyes ("дӯхта") onto an object conveys intense focus or fixation, a vivid and metaphorical expression.

The English translation simplifies this into "He focused solely on the fan and the broken pieces of bread," which conveys the idea of concentration but lacks the rich metaphorical layer of the original.

The metaphorical richness of "ду **чашми** худро дӯхта" is not fully retained in the English version. While "**focused solely**" conveys meaning, it does not evoke the same depth or cultural resonance. A more idiomatic rendering might be: "*He had his eyes glued to the fan and the broken pieces of bread.*"

The concept of "бурдаҳои нон" (pieces of bread) holds cultural significance in Tajik society, where bread symbolizes sustenance and respect. This cultural weight may not be as readily understood in the English version unless contextualized.

The original Tajik sentence flows descriptively, painting a vivid picture of the man's actions. The English translation prioritizes clarity over stylistic similarity, opting for shorter, simpler phrasing. While this aids readability, some of the original's narrative rhythm is lost.

To better reflect the metaphorical and cultural layers, a revised translation could read: "*He kept his eyes glued to the fan and the broken pieces of bread on it, folding them into twos and threes before stuffing them into his mouth.*"

2) – Холо пулам набудааст. Ман рафта пул оварда баъд аз мурчатон меҳарам, – гӯён аз сари дӯкони ӯ дур шудам ва дар вақти аз пеши дӯкони аттор рафта истоданам **чашмам** ба Кориишкамба **афтол**... (Марги судҳӯр, с.22)

"It seems I don't have money right now. I'll go and get some, then come back to buy your pepper," I explained before leaving his shop. As I passed by the perfume seller's shop, I **saw** Qori Ishkamba looking at him, ... (The Death of the Usurer, p.49)

The original Tajik passage flows with a sequence of actions, and this is mirrored in the English version. However, "**looking at him**" is somewhat ambiguous, as it's unclear who "him" refers to (the narrator or someone else). A clarification like "*watching the perfume seller*" would improve readability.

The idiomatic expression "**чашмам афтол**" is translated as "**I saw**", the English version was kept short and simple. The better translation would be as "*As I passed the perfume seller's shop, my eyes fell on* Qori Ishkamba, who was staring at him". This version preserves the idiom ("**my eyes fell on**") and conveys the act of character and the original's narrative rhythm is kept.

3) Ман барои пурра ва пухта дидани рӯи ӯ **чашмамро** ба ӯ **дӯхтам**. (Марги судҳӯр, с.30)

I **stared** at him to see him totally and completely. (The Death of the Usurer, p.58)

The Tajik phrase "**чашмамро ба ӯ дӯхтам**" is a metaphorical expression meaning "**I fixed my**

gaze on him" or "**I stared intently at him.**" The English translation "*I stared at him*" captures the basic idea but omits the metaphorical richness of "**чашмамро ба ў дўхтам**" onto someone, which conveys a deeper intensity and focus in Tajik.

The phrase "**нурра ва нухта дидани рӯи ў**" (literally, "**to fully and completely see his face**") uses a paired structure for emphasis in Tajik, which is common in the language for strengthening an idea. The English translation simplifies this to "**to see him totally and completely,**" which loses the focus on "**his face**" and feels slightly redundant in English.

The Tajik text suggests a deliberate and almost scrutinizing act through the choice of "**дўхтам**" (sewed). The English "*stared at him*" feels less deliberate and intense. A stronger verb, such as "**I fixed my eyes on him**" or "**I gazed at him intently,**" might better match the original tone.

- 4) Чун ў наздиктар расида назараш ба ман афтод, **чашмонашро** аз ман **наканда** омадан гирифт. (Марги судхӯр, с.30)

As he came close, he looked at me and while **keeping his eyes at** me came closer and closer. (The Death of the Usurer, p.58)

The verbs ("**афтидан**," "**наканда**," "**омадан**") create a flowing, dynamic sense of action, which is typical of Tajik storytelling. The use of "**чашмонашро аз ман наканда**" (*not taking his eyes off me*) conveys fixation, often associated with either curiosity or admiration depending on the tone.

The English text closely follows the Tajik narrative but simplifies the structure slightly for clarity. In English, the phrase "**keeping his eyes at me**" is slightly less common. A more idiomatic version might be "**not taking his eyes off me**" which aligns better with natural English expressions.

Tajik often uses participial constructions "**наканда омадан гирифт**" to convey continuity and fluidity, while English opts for separate clauses ("**looked at me and while keeping his eyes at me**").

The Tajik text tends to be more metaphorical and poetic in its expression, while English leans towards directness and clarity.

- 5) – Ин одам бой бошад ҳам бисёр **чашмгурусна будааст**, барои ситондани ягон чиз аз ҳеч кор ибо ҳам намекунаду ор ҳам, бо вуҷуди ин **чашмаш сер намешавад**. (Марги судхӯр, с.33)

"This man, despite his wealth, seems to possess **an insatiable greed**. He shows no shyness or shame in acquiring more, and **his appetite is never satisfied**," I remarked. (The Death of the Usurer, p.61)

Literal translation of this sentence as follows:

This man, despite being wealthy, is very "**chashmgurusna**" (literally: *hungry-eyed*), to take something, he neither refrains from anything nor feels ashamed, yet, his eyes are never satisfied."

The phrase "**чашмгурусна**" (**hungry-eyed**) is a metaphor for greed and insatiability. It vividly implies someone who, no matter how much they have, always desires more.

The repetition of “**ибо**” (*refrain*) and “**оп**” (*shame*) emphasizes the shameless nature of the character's greed.

The imagery of “**чашмаш сер намешавад**” (*his eyes are never satisfied*) is deeply metaphorical, painting greed as a never-ending hunger, a concept that resonates in Tajik moral and literary traditions.

The English text provides a smooth, culturally adapted version of the original Tajik passage. However, it simplifies the metaphor “**чашмгурусна**” to “*insatiable greed*” which conveys the meaning but loses some of the vividness of the original metaphor.

The metaphor “**чашмгурусна**” is unique to Tajik (and some other Central Asian) expressions. While “*hungry-eyed*” could be directly translated into English, it might sound less natural to an English-speaking audience. Instead, the translator uses “*insatiable greed*,” which is a more idiomatic choice in English.

Retaining the metaphor “**чашмгурусна**” without losing its cultural depth. An alternative in English could be “*always hungry for more*” or “*greedy beyond measure*” which preserves some of the metaphorical quality while sounding natural.

The English phrase “*shows no shyness or shame*” mirrors the Tajik “**ибо ҳам намекунаду ор ҳам**” closely but opts for simpler phrasing.

The phrase “*appetite is never satisfied*” corresponds well to “**чашмаш сер намешавад**” maintaining the idea of endless greed.

6) Ошхонадор ҳанӯз он ошеро, ки ман барои ӯ «**ҳаққи чашм**» гӯён гузошта будам, кашида нағирифта будааст. (Марги судхӯр, с.44)

Apparently, the owner had not yet taken the portion of pilaf I left for him **as his share**. (The Death of the Usurer, p.72)

The phrase “**ҳаққи чашм**” in modern Tajik phraseological dictionary is defined as follows “*агар дар вакти пухтани ҳӯроке чаими каси бегона ба он афтад, аз он ба вай қадре мединанд, ки ӯё дили ҳӯрандагон пас аз ҳӯрдани он дард нақунад*”¹ (*if a stranger's eye falls on a meal while cooking, they give him a portion of meal so that the stomach of the eater does not ache after eating it*).

Cultural and idiomatic meaning of this phrase, in Tajik culture, this phrase seems to suggest a gesture of respect, fairness, or acknowledgment, especially when sharing something. It may carry connotations of giving someone their rightful share, possibly tied to cultural norms around hospitality and fairness.

In English, the phrase “**his share**” also refers to fairness and equity, specifically in the distribution of something (e.g., food, property). However, it lacks the metaphorical or emotional undertones tied to

¹ Фозилов М. Фарҳанги ибораҳои рехтаи забони ҳозираи тоҷик (фарҳанги фразеологӣ). Ҷилди дуюм. Нашриёти давлатии Тоҷикистон, Душанбе, 1963 – с.606, №189.

the "eye" in the Tajik phrase.

In the Tajik context, this phrase likely emerges from traditions of hospitality, where offering food or gifts is seen as a moral or social obligation, and the "eye" metaphor reinforces the personal aspect of this gesture. But, the English equivalent is used in a more general and transactional sense, simply describing fairness in distribution without invoking cultural or emotional depth.

The metaphorical richness of “**ҳаққи чашм**” is somewhat lost in translation. While “**his share**” conveys the idea of fairness, it does not capture the cultural or symbolic meaning of the original phrase.

Conclusion. The comparative analysis of phraseological units across languages remains a vital area of linguistic research, offering valuable insights into the culture, traditions, and worldview of different peoples. Such expressions vividly reflect the collective wisdom and creativity embedded in language. In the works of S. Ayni, the richness of the Tajik language is amplified through the skillful use of metaphors, similes, proverbs, and phraseological units, which enhance the naturalness and appeal of literary works.

Phraseological units, shaped by centuries of oral tradition, represent a nation's cultural and intellectual heritage. They exemplify the depth and beauty of linguistic traditions while preserving the ingenuity of the people. The specific focus on phraseological units with the component "eye" sheds light on their cultural significance, expressiveness, and role in communication.

This comparative study, based on samples from monolingual and bilingual dictionaries, enriches our understanding of such units in Tajik and English. It highlights their translation challenges, cross-cultural equivalences, and the shared human experiences they embody, making them a fascinating subject for further exploration.

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