



**TRANSLATION OF PHRASEOLOGICAL UNITS WITH THE COMPONENT
“EYE”**

(On the Example of Sadriddin Ayni's Story “The Death of the Usurer”)

Jamshed Norkulovich Mirzoyev

Samarqand davlat chet tillar instituti

“Tarjima nazariyasi va amaliyoti” kafedrası o'qituvchisi

e-mail: mirzoyev@samdchti.uz

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Abstract: *This research investigates phraseological units (PUs) containing the component “eye” used in Sadriddin Ayni's story **The Death of the Usurer**. The study examines the linguistic and cultural characteristics of these expressions through a descriptive, comparative, and componential analysis. The analysis explores the meaning, translation challenges, and cultural significance of these PUs in both Tajik and English.*

Keywords: *Phraseological units, idioms, translation, comparative analysis, semantics, cultural equivalence, eye.*

Introduction. Phraseological units are fixed expressions that enhance language by reflecting the culture and worldview of its speakers. In both Tajik and English, the component “eye” is commonly found in PUs, symbolizing perception, emotions, and personal traits. These expressions serve not only as linguistic tools but also as cultural mirrors, capturing the values and experiences of the people who use them. This study focuses on analyzing these units in Sadriddin Ayni's story “**The Death of the Usurer**”, a significant piece of modern Tajik literature, to explore their cultural and semantic characteristics in both languages.

PUs, or fixed expressions, are combinations of words that convey specific meanings that cannot be altered or replaced without losing their figurative meaning. These units reflect a culture's worldview, traditions, and values. As A.V. Kunin pointed out, phraseology is the “treasury of language,” rich in metaphorical expressions that capture a nation's history and identity. In languages like Tajik and English, these expressions offer insights into social norms, emotions, and even spirituality. Particularly, PUs with the component “eye” are significant, reflecting the importance of vision in understanding both the external world and one's internal emotions.

The eye is a powerful symbol in both Tajik and English phraseology. In Tajik, numerous expressions involving “eye” convey vivid meanings that relate to emotions, desire, and perception. Examples include:

- **чашмгурӯсна** (hungry-eyed): Refers to insatiable greed, portraying someone whose eyes are never satisfied.



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• **чашми касе равшан шудан** (to be happy): This expression implies joy or contentment.

• **чашмамро ба ӯ дӯхтам** (I fixed my eyes on him): Represents intense focus or attention, often used metaphorically for scrutinizing someone.

In English, we find similar expressions, such as:

• **The apple of someone's eye**: Refers to someone's favorite person or thing.

• **To feast one's eyes on**: Means to gaze at something with great pleasure.

• **To have an eye for**: Implies an aptitude for noticing or appreciating something, such as beauty or detail.

Both languages use the “**eye**” as a metaphor for attention, affection, and judgment, though the specific expressions and their cultural weight differ.

Sadriddin Ayni's story “*The Death of the Usurer*” uses many somatic PUs, particularly those involving the “**eye**”, to convey deep emotions and societal commentary. A few examples include:

1. “...ӯ ду **чашми** худро бар рӯи бодбезак ба нонҳои шикаста **дӯхта** истода, бурдаҳои нонро дуқат ва сеқат карда ба лунчи худ меандохт.” [1, 15].

He **focused solely on** the fan and the broken pieces of bread on it, folding them into twos and threes before consuming them [2, 42].

In this sentence, the phrase “**ду чашми худро дӯхта**” (to sew one's eyes (word for word translation)) conveys intense focus. The English translation simplifies this to “**focused solely on**,” which misses the metaphorical intensity of the original Tajik. A more fitting translation could be, “He had **his eyes glued to** the fan and the broken pieces of bread.” This version retains the vivid image of fixation.

2. “Ҳоло пулам набудааст. Ман рафта пул оварда баъд аз мурчатон мехарам, – гӯён аз сари дӯкони ӯ дур шудам ва дар вақти аз пеши дӯкони аттор рафта истоданам **чашмам** ба Қоришкамба **афтод**.” [1, 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 [2, 49].

This phrase, “**my eyes fell on** Qori Ishkamba,” is a common idiomatic expression in Tajik, meaning to notice or be drawn to someone. The English translation, “**I saw** Qori Ishkamba,” simplifies the expression, losing the idiomatic richness of “**eyes falling on**” someone. A better translation might be, “**My eyes fell on** Qori Ishkamba,” to preserve the metaphorical sense of the original.

3. “Ман барои пурра ва пухта дидани рӯи ӯ **чашмамро ба ӯ дӯхтам**” [1, 30].



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I **stared at** him to see him totally and completely [2,58]. The phrase “**чашмапро ба ӯ дӯхтам**” (I fixed my eyes on him) suggests a deep and deliberate focus. While the English translation, “I **stared at** him,” conveys the basic meaning, it loses the metaphorical intensity of the original. A more fitting translation could be, “I **gazed at** him intently,” to preserve the focused and deliberate act suggested by the Tajik expression.

4. “Чун ӯ наздиктар расида назараш ба ман афтод, **чашмонапро** аз ман **наканда** омадан гирифт.” [1,30].

As he came close, he looked at me and while **keeping his eyes at** me came closer and closer [2,58].

This expression, “**not taking his eyes off me,**” is a vivid metaphor for someone’s sustained attention or obsession. The English translation simplifies the structure but remains close in meaning. However, a more natural translation could be, “He **couldn’t take his eyes off** me,” to better align with common English expressions.

5. “Ин одам бой бошад ҳам бисёр **чашмгурусна будааст**, барои ситондани ягон чиз аз ҳеч қор ибто ҳам намекунаду ор ҳам, бо вучуди ин **чашмаш сер намешавад.**” [1,33].

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 [2,61].

This phrase, meaning “**greedy-eyed,**” metaphorically describes someone with insatiable greed. The English translation uses “**insatiable greed,**” which conveys the meaning but loses the visual and metaphorical richness of the original expression. Retaining the metaphor in English, such as “**always hungry for more,**” might better preserve the original intent.

The metaphorical expressions involving the eye in Tajik and English reflect different cultural values and social behaviors. In Tajik, the eye symbolizes attention, love, and judgment, often tied to the moral and social context of the language. In contrast, English tends to use the eye more in terms of perception or desire, focusing on the physical act of seeing rather than the deeper emotional or cultural implications.

In story “*The Death of the Usurer*”, Ayni uses PUs to reflect societal issues such as greed, focus, and obsession. The rich metaphorical language gives the text its emotional depth, and these PUs enrich the narrative by conveying the internal states of characters. The challenges of translating these expressions lie in their cultural and metaphorical complexity, which does not always have a direct counterpart in English.



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Conclusion. This study of phraseological units with the component “eye” in Tajik and English reveals their cultural and linguistic significance. These PUs offer valuable insights into the worldview, emotions, and values of the speakers of both languages. In Sadriiddin Ayni’s story “*The Death of the Usurer*”, the use of somatic PUs, especially those involving the “eye”, enhances the richness of the narrative, conveying deep emotional and cultural meanings. The comparative analysis highlights the challenges of translation, as some expressions lose their metaphorical depth when adapted to another language. Nonetheless, the study of such PUs provides an important tool for understanding the interplay between language, culture, and literature, and underscores the importance of preserving the cultural richness embedded in linguistic expressions.

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