

SOME REFLECTIONS ON THE LINGUOCULTURAL FEATURES OF PHRASEOLOGICAL UNITS IN THE NOVEL "QIYOMAT"

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Abstract

This article discusses the characteristics of Russian-Uzbek phraseological units within a parallel corpus, the cases of interpretation during the translation process, their forms as collocations and clauses, as well as their combinations within sentences. It also presents considerations on the development of a literary text corpus for machine translation, the enrichment of machine memory with linguocultural units, and the synthesis of texts in the source and target languages, including morphological synthesis and the construction of syntactic structures.

Keywords: parallel corpus, phraseological unit, collocation, characteristic features, phraseological units in the form of word combinations and sentences, text synthesis, morphological models, tagging.

Introduction

Today, our national language is gradually transforming from a low-resource language into a high-resource one through corpus-based tools. Enriching and preserving the language, transmitting it to future generations in a pure form, and enhancing its international prestige is the duty of each of us. Enriching the Uzbek parallel corpus with texts of various genres across multiple languages, developing a morphologically and syntactically modeled, structurally tagged database of parallel phraseological units, identifying their linguocultural foundations, designing cognitive models related to the linguistic consciousness of Russian and Uzbek speakers, and determining the general and specific features of the development of Uzbek phraseology based on conclusions drawn from the

comparative analysis of phraseological units in these languages is the task of specialists in the field.

The worldview of a people and its distinctive features in perceiving the world are reflected in stable expressions. These linguocultural units convey cultural information about that people. V.A.Maslova emphasizes the presence of a trace of national culture that must be identified in the majority of phraseological units; the presence of cultural information in the internal form of phraseological units that contains an imaginative representation of certain phenomena of the objective world, which gives the phraseological unit a cultural and national coloring; and the importance of revealing the national-cultural connotation during their analysis [1.82]. V.N.Teliya describes phraseological units as a mirror in which a linguocultural community sees its national identity [2.76].

Sh.Rahmatullayev substantiates that at least two lexemes participate in the structure of phraseological units; these lexemes, syntactically connected to each other, are equivalent to a word combination or a sentence in their essence; and that phraseological meaning leads to viewing it not as a syntactic unit (a speech unit), but as a semantic unit (a language unit): The main part of phraseological units is formed by verbal phraseological units. In addition to the verb component, other word classes also participate in the lexical composition of phraseological units. Such components are often expressed by nouns, adjectives, or adverbs [3.9].

While researching English-Uzbek phraseological models for machine translation, Professor N.Abdurakhmonova notes that the term phrase in English is used in the following meanings: 1) the combination of prepositions with verbs or adverbs to convey a specific meaning; the integration of prepositions with nouns, adjectives, verbs, and adverbs to express a unified meaning. She also emphasizes the division of phraseological units into phrases and idioms, the semantic unity of components that form idioms, and the use of the terms idiom, phraseologism, phraseme, and phraseological unit to refer to fixed expressions [4.36].

Phraseologism, phraseological unit, and phraseme refer to stable (fixed) combinations consisting of two or more words, semantically interrelated, equivalent to a word combination or a sentence, and used figuratively as a whole. In linguistics, phraseologisms are referred to by the terms phrase, phraseological combination, fixed expression, and stable combination. Proverbs and sayings are also included in stable combinations.

In Uzbekcorpus.uz and in Russian and English corpora, such expressions are labeled with the term Collocation /COLC. Numerous fixed expressions are found in Chingiz Aitmatov's novel *Qiyomat*, which appear both in the form of word combinations and sentences. The analysis of fixed expressions in *Qiyomat* reveals that they are composed of structures such as [noun+verb], [adjective+verb], [noun+adjective], and [noun+noun]. For example, *милость судьбы* [noun+noun] – *taqdirning mehribonchiligi* [noun+noun]; *проклятой травы* [participle+noun] – *qarg‘ish tekkan bang o‘t* [participle+noun]; *самый покладистый и безобидный* [adjective+adjective] – *qo‘y og‘zidan cho‘p olmagan* [noun+noun+noun+verb].

In the translation of literary texts belonging to languages that are distant from each other, such differing features naturally occur: *целая система промыслах* [adjective + noun + noun] – *miridan-sirigacha ishlab chiqmoq* [adverb + verb + verb]; during the translation process, units without figurative meaning may be rendered as fixed expressions: for example, *как сумасшедший* – *xuddi jin tekkandek*, *поменьше общаться между собой* – *bir-birlariga miq etib og‘iz ochmaslik*, *задуманное дело* – *ko‘nglimga tukkan ish*, *обо всех своих неудачах* – *ishi yurishib ketmayotganligi*, *уже к вечеру* – *oqshomga tortib*, *не выдержали* – *yuraklari dosh bermay...*

In the work, *он умер* – a simple declarative sentence in the source language is transformed into a linguocultural unit in the target language, rendered as the phrase *omonatini topshirdi*.

The most frequent form of phraseological units in the novel is [глагол + существительное], [noun + verb], which is referred to as verbal collocation in the corpus language; these are presented in the following table:

1	<i>притаилась, от страха</i>	<i>esxonalari chiqqancha</i>
2	<i>в страхе припустили еще сильнее</i>	<i>vahimaning kuchi bilan yanada zo‘r berib</i>
3	<i>исхлестанным ветром лицом</i>	<i>basharasini yel yalab ketgan</i>
4	<i>и понеслись куда глаза глядят</i>	<i>bosh oqqan tomonga jo‘namoq</i>
5	<i>озлоблены на мир</i>	<i>dunyodan to‘ygan</i>
6	<i>не разгадали при этом извечной загадке</i>	<i>boshlarini qotirib kelayotgan jumboqni yecha olmayotganliklari</i>
7	<i>заново восстанавливая в памяти</i>	<i>xotirasida yana bir boshdan tiklab</i>
8	<i>замысел состоял в том</i>	<i>ko‘ngliga tugib qo‘ymoq</i>
9	<i>надеялся на память</i>	<i>xotiramga ishonmoq</i>

10	не вызывают энтузиазма	ko'ngillari sovimoq
11	под свою ответственность	mas'uliyatni o'z ustimga olib
12	поднять в прессе	matbuotda ko'tarib chiqmoq
13	от саморазрушения личности	shaxsning o'z-o'zini yemirishidan tortib
14	ни за что не выдавать друг друга	bir-birlarini sotmaslik
15	как щепку, живой водоворот	girdobga tushgan cho'pdek chirpirak bo'lib aylanmoq
16	как между жерновами	tegirmon tosh o'rtasida qolganday

Translation scholar G.Salomov emphasizes the existence of “structural nationality,” “stylistic nationality,” “individual nationality,” “periodic nationality,” and “speech nationality,” which arise from each creator’s unique individual style. He further highlights that finding ways to reflect these in translation is incomparably more complex and significant than merely determining external national-ethnographic features or providing components of nationality [5.83]. In the process of translating from the source language into the target language, the translator employs national linguistic templates that reflect the worldview, thinking, and beliefs of the nation to which the translator belongs: In Chingiz Aitmatov’s “Плаха,” the word мальчишек referring to addicted children is rendered by the translator as она сути ўгзидан кетмаган; the phrase человек резкого, used in reference to Pasha’s father as an addicted boy, is translated as **qattiqqo‘l; та трагедия** is rendered as **qora kun**, a force that caused violent massacre; **беседуя о разных разностях** is translated vividly and expressively as **bir bog‘dan, bir tog‘dan deganday suhbatlashib o‘tirganlarimizda**.

R.Sayfullayeva, B.Mengliyev, and M.Kurbonova distinguish phraseologisms according to dialectal, scientific, artistic, and colloquial styles; they argue that phraseological meaning has a highly complex nature—some phraseologisms possess denotative meaning as in the lexeme, while others carry grammatical meaning. For example, **burgaga achchiq qilib, ko‘rpaga o‘t qo‘ymoq, tarvuzi qo‘ltig‘idan tushmoq; ko‘ngli bo‘sh; hash-pash**, which have denotative meaning and are considered phraseologisms belonging to independent parts of speech, in contrast, phraseologisms such as **turgan gap, shunga qaramay**, which are non-independent, perform only grammatical functions [6.174].

In the novel Qiyomat, only non-independent phraseologisms performing grammatical functions are present. The translator appropriately used such

phraseological units expressing modal attitudes in the novel: **как бы то ни было – ishqilib qanday bo‘lmasin; а он, несчастный – boyaqish yigit; но это к слову – bu omadi bir gap-da; моему наивному возмущению – voy bolasi tushmagur-eu; что другого исхода, к сожалению, нет – bo‘lar ish bo‘libdi, endi iloj qancha, attang, deyishdan boshqa chora yo‘q; и вот теперь – mana endi desangiz; дело в том – gap shundaki; если бы да кабы – agar-magar deymiz; Боже – Oh, Xudoyim.**

Artistic translation is a process of interpretation, whereby the translator’s aesthetic conviction leaves an imprint on the translation: “During translation, the translator always thinks in their native language, which serves as a tool for analysis and a criterion for evaluation. At the same time, this very native language aids creative synthesis” [5.98]. The following examples demonstrate how skillfully the translator employs “stylistic nationality” and “individual nationality” within translation units in their proper context:

The phrase **тишина была живой** was translated semantically and structurally correspondingly as **O‘lik sukunatga jon kirdi**. The stable expression **прежде всего это были люди бездомные, перекаати–поле...** was translated using an image-rich, colloquial equivalent that is structurally non-corresponding: **Bedananing uyi yo‘q, qayga borsa, pitpildiq deganday, bular ham tayini yo‘q, qamg‘oqdek shamol qayerga uchirsa, shu yerda daydiyrgan kimsalar edi**. The adaptation of translation units is a dual process. First, translation units are rendered to align with the worldview, beliefs, and lifestyle of the source language community; second, they are adapted to reflect the worldview, beliefs, and values of the target language community. This is especially observed in the translation of customs and traditions, everyday realities, and stable expressions. We will observe the extent to which the following phraseological units and stable expressions correspond structurally and semantically in both the source and target languages.

А пока не стоило портить игру

Hozirdan ishning pachavasini chiqarishning hojati yo‘q.

Тишина была живой

O‘lik sukunatga jon kirdi.

Прежде всего это были люди бездомные, перекаати – поле, кроме, разумеется, Кепы: у троих из них ушли жены, все они были в той или иной степени неудачниками, а следовательно, были по большей части озлоблены на мир

Bedananing uyi yo‘q, qayga borsa, pitpildiq deganday, bular ham tayini yo‘q, qamg‘oqdek shamol qayerga uchirsa, shu yerda daydiydigon kimsalar edi. Faqat Kepagina bundan mustasno edi. Uchtasini xotini tashlab ketgan, hammalari ham na birovni yolchitgan, na o‘zlari yolchigan, shuning uchun ham dunyodan to‘ygan, hamma narsadan norozi

Меня давно терзала мысль – найти нехоженые тропы к умам и с сердцам своих сверстников.

O‘zimga tengqur yoshlarning aql va yuraklariga hech kimning hayoliga kelmagan bir yo‘l topsam deb, ich – etimni yeb yurardim.

Говорил я ему, чавыча, еще в прошлый раз говорил, не дури, Моржок, *не лезь на хухок.*

Unga aytganman, chavag‘im, o‘tgan yili aytganman, tentaklik qilma, deganman. *Avval o‘zingga bddq, keyin nog‘ora qoq.*

In the process of translation, when comparing units in the source language with their translations, there are also units that lack idiomatic characteristics yet are translated as stable expressions in the target language. For example, the free phrase *переменила свое намерение* in the work, meaning “**changed her mind**,” is rendered as **fikri yashin tezigida o‘zgardi**; the syntactic unit **как тяжело будет потом**, meaning “**it will be difficult later**,” is translated as the stable expression **keyin ish qanchalar pachava bo‘lishini bilardi**.

We will observe phraseological units in the form of sentences taken from the novel:

1	То видит Бог	Xudo shohid.
2	Я поймал себя на мысли	Bir fikr miyamdan o‘tdi.
3	Так пусто и отчужденно на душе моей	Yuragim huvillagan, bo‘m-bo‘sh.
4	Противостою угрозе небытия	Yo‘qlik dag‘dag‘asiga qarshi ustuvor turaman.
5	Что Господь внял его мольбам	Nolalari Xudoga yetib borganidan behad baxtiyor edi.
6	А увлажненные такыры смягчились, утратив свою жесткость	Qatqaloq taqirning bag‘ri yumshadi.
7	Дорога лежала в духовную сферу	Yo‘li ruhoniyl ulum sohalari sari tushgandi.
8	День клонился к концу	Kun og‘di.
9	Хладнокровно просматривали	Sovuq nazar tashlashardi
10	Переменила свое намерение	Fikri yashin tezigida o‘zgardi.
11	Освободила животных от этого проклятого бремени бытия	Tiriklikning bu qarg‘ish tekkan tashvishidan xalos etgan ekan
12	Как тяжело будет потом	Keyin ish qanchalar pachava bo‘lishini bilardi.
13	Он действительно обладал социально ориентированным нюхом..	Uzoqdan hid bilishga juda usta odam...
14	Быстро освоили новое дело	Darhol bu ishning ham payxovasini olishdi
15	Не ведая ни сном ни духом	Yetti uxlab tushlariga ham kirmagan
16	Поддались беспорядочной панике	o‘zlarni bosholmon har tomonga ura boshladilar.
17	Моюнкумское светопреставление	Mo‘yinqumda bamisoli jahannam qo‘pganga o‘xshar edi.
18	Душа болит	Odamning joni kuyadi.

In global science, extensive research has been conducted on stable expressions—collocations. In her book *1000 English Collocations in 10 Minutes a Day*, Shayna Olivier explains English collocations in the context of text, defining them as “words combined through simple or complex combinations used together” [7].

Kathleen R. McKeown and Dragomir R. Radev state: “Collocations are not easily identifiable. In linguistic and lexicographic literature, they are often discussed in one category as free word combinations and in another as idiomatic expressions. A free word combination can be described by general rules, that is, approached from the perspective of semantic restrictions on words that appear in a given syntactic relation with a head word. An idiom, on the other hand, is a fixed expression whose meaning cannot be derived from the meanings of its parts. Collocations are located between these units” [8].

Various resources have been developed for studying the system of collocations in the English language, including dictionaries such as the MacMillan Collocations Dictionary, Oxford Collocations Dictionary, and Longman Collocations Dictionary and Thesaurus; online websites like the British Council LearnEnglish website and English Grammar in Use website; linguistic tools for corpora such as Sketch Engine and Corpus Concordance; as well as mobile applications like Duolingo, Memrise, and Anki.

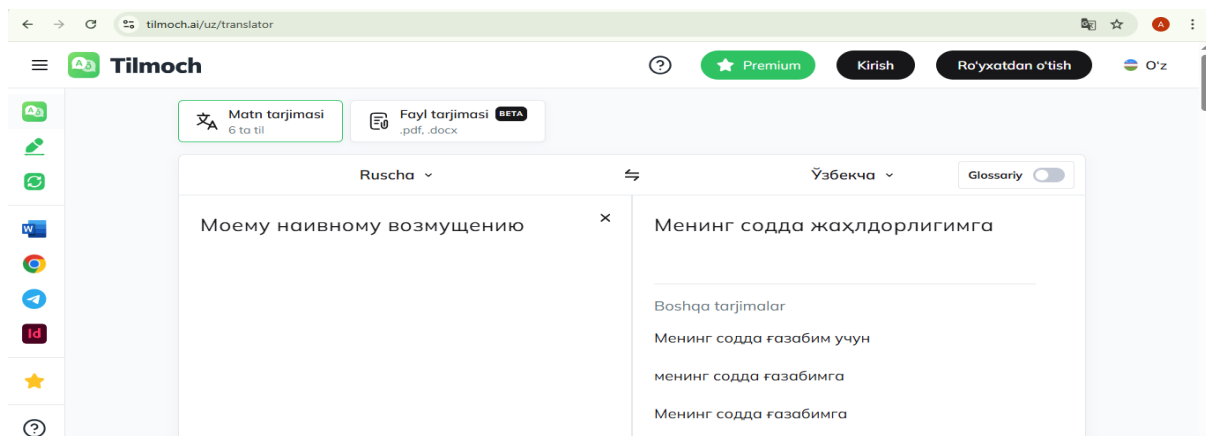
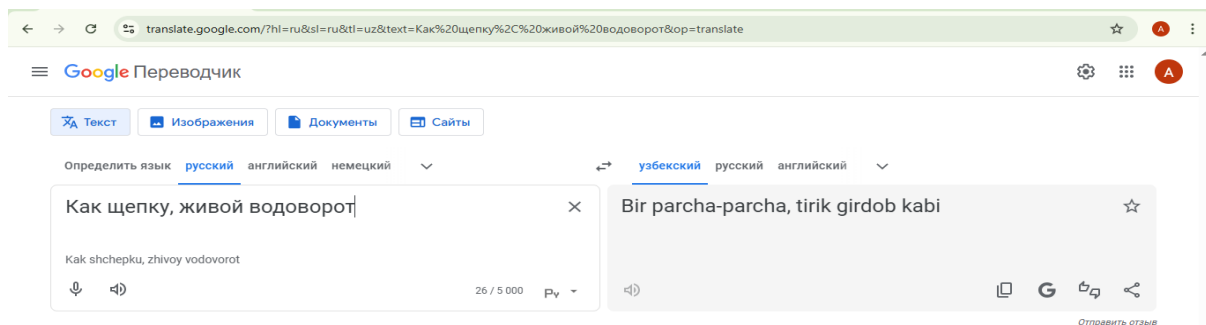
An examination of the Oxford Collocations Dictionary reveals that it identifies all possible collocational combinations with a given search word. The Turkish linguist Junayt Demir, in his article titled “Lexical collocations in English: a comparative study of native and non-native scholars of English,” analyzes collocations employed in both native and non-native research. He reviews the studies by Anglophone and Turkish scholars based on seven categories. According to Demir, Anglophone scholars demonstrate superiority due to the rarity of the collocations they use and their correctness in application. He compares corresponding examples for each category [9]:

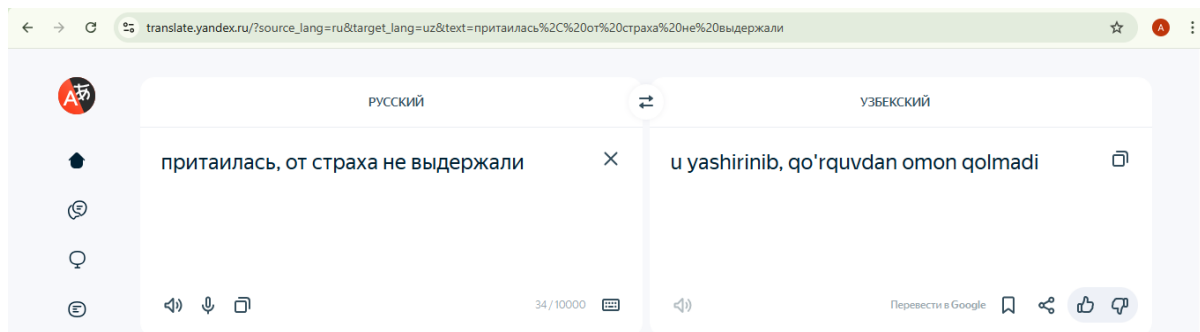
Anglophonic Writers						
<i>Verb + Noun</i>	<i>Verb + Adv./Adj.</i>	<i>Noun + Verb</i>	<i>Noun + Noun</i>	<i>Adjective + Noun</i>	<i>Adverb + Adjective</i>	<i>Adverb + Verb</i>
Capture relationship	Addressed peripherally	Analyses show	Access to information	Additional benefit	Closely related	Better understand
Demonstrate a desire	Become marginal	Data elicit	Capstone experience	Baseline population	Dramatically different	Cognitively engage
Develop idea	Communicate successfully	Findings reveal	Effect size	Close resemblance	Equally important	Deeply steeped
Give insight	Flow uninterruptedly	Results indicate	Head start	Cumulative process	Hardly controversial	Fully exploit
Lack access	Go awry	The figure illustrate	Language minority	Full credit	Immediately striking	Jointly code

Turkish Writers						
Verb + Noun	Verb + Adv./Adj.	Noun + Verb	Noun + Noun	Adjective + Noun	Adverb + Adjective	Adverb + Verb
Attract attention	Affect positively	Analyses include	Added variables	Available knowledge	Always available	Briefly stated
Cause anxiety	Answer sincerely	Change to practise	Answer key	Background information	Clearly important	Carefully listen
Complete task	Become trendy	Data demonstrate	Body language	Current situation	Disturbingly high	Dramatically increase
Create a ground	Chance quickly	Findings suggest	Career purposes	Daily activity	Easily accessible	Easily get

In a parallel corpus, the accuracy and correctness of translation units, as well as their proper inclusion in the linguistic database, are crucial. Having a linguistic database composed of a large number of units ensures the high quality of literary translations and also serves as a linguistic base for other translation programs.

We will examine some of the phraseological units from the novel Qiyomat through translation tools such as Google Translate, Tilmoch, and Yandex translate.





The Google Translate program rendered the phrase “как щепку, живой водоворот” as “like a piece, like a living whirlpool.” The translator, however, translated it as “like a twig caught in a whirlpool, swirling loosely.” The Tilmoch program translated the phrase “моему наивному возмущению” as “to my simple anger.” Ibrohim G‘afurov used the national equivalent form “voy bolasi tushmagur-ey.” In Yandex machine translation, the phrase “притаилась, от страха не выдержали” was translated as “hid and did not survive from fear.” Ibrohim G‘afurov rendered this phrase as a vivid and expressive idiom: “esxonalari chiqqancha, yuraklari dosh bermay.”

Волки сначала **притаилась, от страха** вжимаясь в корневия чиев, но затем **не выдержали** и бросились наутек проклятого места

Bo‘rilar ham **esxonalari chiqqancha**, psib chiylarning do‘mpaygan ildiz to‘plari tagiga biqindilar. Lekin baribir **yuraklari dosh bermay**, la’nati yerdan ura qochishga tushdilar.

Phrases (phrasemes) are integral linguistic units with complex structural and grammatical features that convey a new lexical meaning. Understanding this meaning is challenging for automatic translation processes. Experts in the field emphasize that phrasemes should be marked with special tags and annotations: “There are clearly problems related to phrasemes in parallel corpora based on literary works. Phrasemes consist of two or more words and serve to form a new idiomatic lexical meaning based on the semantics of these words. Therefore, when directly using machine translation to form parallel corpora, issues arise in

accurately conveying semantics. To address these problems, phrasemes must be distinguished from simple and compound lexical units and word combinations by using special tags and annotations. The translation of phrasemes certainly requires expert supervision” [10.33].

Professor Z.Kholmanova in her textbook **“Computer Linguistics”** discusses solutions to problems related to machine translation: “The Russian scholar Y.I.Shemakin, in his book **‘Начало компьютерной лингвистики’** (‘The Beginning of Computer Linguistics’), explains two models of automatic translation and the translation procedure using diagrams. The first approach is the ‘text-meaning-text’ model, which relies on a formal description of semantics. The second approach is the ‘text-text’ model, which is based on translation equivalence.

In the first approach, maximum attention is given to the semantics of the language to achieve high-quality automatic translation. The linguistic basis of the system is ‘going from the text to its meaning’ (‘from surface structure to deep structure’). In this process, translation is carried out based on morphological, syntactic, and semantic analysis of the language, dictionaries, grammatical rules, and corpora of texts” [11.122].

The problem of automatic translation between typologically different languages that do not belong to the same system is resolved based on consistent study of typological differences in linguistics, identification of linguistic universals, and the creation of a strict system for defining phraseologisms, idioms, paremiological units, synonyms, and homonymous units in languages.

The Russian-Uzbek parallel corpus is continuously enriched with content through ongoing processes. Creating a systematized and tagged database of phraseological units in Russian and Uzbek serves as a linguistic resource for teaching Russian and Uzbek languages, improving the automatic translation process, and ensuring high-quality translation of literary texts. The systematized and tagged database of Russian-Uzbek phraseological units in the Russian-Uzbek parallel corpus also serves as material for educational corpora and for creating multiple multilingual parallel corpora involving Russian and Uzbek languages.

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