
Translation problems of some phrasal verbs from english into uzbek (on the material of the story “The ransom of red chief” by O.Henry)

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Abstract. *The given article deals with translation problems of phrasal verbs from English into Uzbek. The collection of stories by O. Henry is taken as a source of the article, where translation peculiarities of literary texts are studied .*

Keywords: *phrasal verb, translation, literary works, target language, source language, equivalency.*

Translation is a complicated phenomenon involving linguistic, psychological, cultural, literary, ergonomical and other factors. Different aspects of translation can be studied with the methods of the respective sciences. Up to date most of theoretical research of translation has been done within the framework of linguistics.

But another important task of translation theory is to develop translation principles of rendering literary works.

Literary translation deals with literary texts, for example, works of fiction or poetry whose main function is to make an emotional or aesthetic impression upon the reader. Their communicative value depends, first and foremost, on their artistic quality and the translator's primary task is to reproduce this quality in translation [1, P.31].

In literary translation, the poetic function of the text prevails. It is the translation of fiction prose, drama, and poetry. To translate a literary work, a translator should apply for the copyright.

In the given work, we studied the translation problems of short stories of O. Henry from English into Uzbek. The collection of stories by O. Henry was translated from English into Uzbek by Q. Yusupova [2]. The object of our research is the story “The Ransom of Red Chief”, which is translated from Russian by H. Teshaboev. RANSOM- an amount of money that is paid to free someone who is held as a prisoner: *the kidnappers were demanding a ransom*; 2. to pay an amount of money so that someone who is being held as a prisoner is set free: *They were all ransomed and returned unharmed*.

So translation issues of phrasal verbs became the object of the given article. The term **phrasal verb** is commonly applied to two or three distinct but related constructions in English: a [verb](#) and a [particle](#) and/or a [preposition](#) co-occur forming a single semantic unit. This semantic unit cannot be understood based upon the meanings of the individual parts in isolation, but rather it can be taken as a whole. In other words, the meaning is non-[compositional](#) and thus unpredictable. Phrasal verbs that include a preposition are known as **prepositional verbs** and phrasal verbs that include a particle are also known as **particle verbs**. Additional alternative terms for *phrasal verb* are [compound verb](#), *verb-adverb combination*, *verb-particle construction*, *two-part word/verb*, and *three-part word/verb* (depending on the number of particles), and [multi-word verb](#).

The analyses of translation of phrasal verbs used in the story showed that, some phrasal verbs don't correspond with the one in original text. For example, **to pull off** — **olmoq**. Ex. Bill and me had a joint capital of about six hundred dollars, and we needed just two thousand dollars more **to pull off** a fraudulent town-lot scheme in Western Illinois with. [3. P.13] — O'sha paytda Bill bilan birga jamg'arib kelayotgan

pulimiz olti yuz dollarcha bo'lib, harbiy Illinoysda yer-suv oldi-sotdisi bilan bog'liq "ishbilarmonligimiz" ni **boshlab yuborish uchun** naq ikki ming dollar yetmay turgandi [2, P. 223].

To talk sth over- ...ni muhokama qilmoq. Ex. We talked it over on the front steps of the hotel [3, P.13] — Mehmonxona oldida o'tirib, bu haqda **obdon gaplashdik** [2, P. 223].

The aspect of these types of phrasal verbs that unifies them under the single banner *phrasal verb* is the fact that their meaning cannot be understood based upon the meaning of their parts taken in isolation. When one picks on someone, one is not selecting that person for something, but rather one is harassing them.

In analyzed story we faced it very often, so Uzbek translation of some phrasal verbs draw our attention: **To stir up- qo'zg'amoq:** Ex. Philoprogenitiveness, says we, is strong in semi-rural communities therefore, and other reasons, a kidnapping project ought to do better there than in the radius of newspapers that **send** reporters **out** in plain clothes **to stir up** talk about such things [3, P.13].

Yarim qishloqi joylarning odamlari bolajon bo'ladi, shuning uchun, yana boshqa sabablarga ko'ra odam o'g'irlash rejamizni aynan shu yerda amalga oshirish osonroq bo'ladi, degan qarorga keldik. Boshqa joyda qilsak, gazetchilar e'tiborini tortardik va ular buni darrov **shov-shuv qilib** har tomonga ayg'oqchi muxbirlarini **jo'natishardi** [2, P. 223-224].

One of properties of the fiction, it from other products of a book word, its semantic capacity is distinguishing. It is shown in ability of the writer to tell more, than speaks direct sense of words in their set, in its skill to force to work both ideas, and feelings, and imagination of the reader. The semantic capacity of a literary work is shown or in forms of realistic typification, or in allegorical meaning, or in the general diversity of art speech.

While analyzing translation materials we observe semantic changes in translation:

To melt down- erimoq: Ex. Bill and me figured that Ebenezer would **melt down** for a ransom of two thousand dollars to a cent. [3, P.15] — Bill bilan xomcho'timizga ko'ra, Ebenezer o'g'li uchun bizga oz emas, ko'p emas, naqd ikki ming dollarni shu zahoti **qurtdek sanab berardi**. [2, B. 224]

To put up- tan bermoq: Ex. That boy **put up a fight like a welter-weight cinnamon bear**; but, at last, we got him down in the bottom of the buggy and drove away[3, P.18]- Bola emas, balo ekan. **Mitti ayiqdek biz bilan rosa olishdi**, lekin oxir-oqibat uni bir amallab arava tubiga tiqishtirdikka-da, u yerdan jo'nab qoldik [2, P. 225].

One more characteristic feature of fiction is a strongly pronounced national painting of the maintenance and the form. It is important as well close communication between historical conditions and images of product reflecting it. On all these features, characteristic for fiction, also the individual manner of the writer comes to light.

The analyzed phrasal verbs contain national coloring: **To camp out** — lagerga chiqmoq Ex. I never **camped out** before...[3, P.22] — Hech qachon **o'rmonda yashamagandim**...[2, P. 226].

To pick up- termoq, olmoq: **To pick up** something or somebody (or **pick** something or somebody **up**) is to lift something or somebody by using your hands.

Ex. Every few minutes he would remember that he was a pesky redskin and **pick up** his stick rifle and tiptoe to the mouth of the cave to rubber for the scouts of the hated paleface [3, P.23-24] — Bolakay har besh daqiqada qizil tanli ekanini eslab qolar, o'zi qurol deb aytayotgan tayoqni **qo'liga olib**, oyoq uchida g'or og'ziga biqsinib borar, jirkanch kelgindilarning ayg'oqchilarini poylardi [2, Pp. 226-227].

To spread down- yoymoq, tarqatmoq: Ex. We **spread down** some wide lankets and quilts and put Red Chief between us. [3, P.25]- Jun va qavima choyshablarni yerga **to'shab**, o'rtasiga Qiziltanlilar

Sardorini yotqizdik, o'zimiz esa ikki chetiga yonboshladik. [2, P. 227]

To fix up- aniqlamoq, tuzmoq: Ex. But we have got to **fix up** some plan about the ransom. [3, P.35]-Lekin tovon masalasida qandaydir reja **o'ylab topishimiz kerak** [2, P. 230].

To knock out-hushidan ketkazmoq, hushsiz qilmoq, yengmoq: Ex. Just then we heard a kind of war-whoop, such as David might have emitted when he **knocked out** the champion Goliath. [3, P.36-37] — Shu payt vahimali jangovor na'rani eshitdik. Axilles Gektorni **jangga chorlaganda**, xuddi shunga o'xshash na'ra tortgandirov [2, P. 230].

The examples of phrasal verbs used in the story showed they are not adequate with the one ones in the original. The meaning of equivalents practically does not depend on the context, so to translate them literary one should merely look them up in a dictionary. The demand to consult dictionaries is essential. No guesswork is allowed in translation.

However, proper combination of these means makes it possible to translate any literary text rendering all the necessary information. When choosing the means of translating it is also important to keep in view stylistic characteristics of the text itself and of different words in both the languages.

It is much more difficult to translate those words of source language, which are characterized by partial correspondence to the words of target language. Such words are mostly polysemantic.

That is why in order to translate them correctly it is necessary first of all to state which particular meaning of such a word is realized in the utterance. The most reliable indicator in this case is the context in which the word is used.

Literature

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