

MUTUAL TRANSLATION OF SPEECH VERBS IN ENGLISH AND UZBEK LANGUAGES AND ITS PROBLEMS

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ABSTRACT

In this article, it is analyzed that translation is a matter of social need, that the translation is the responsibility of the translator in the process of natural linguistic development. The translation of a work of art is fundamentally different from the translation of socio-political and scientific-technical texts. It is necessary for the translator of a work of art to be able to correctly use various tools, in particular, lexical-structural transformations.

Key words: *linguistic development, analysis, work of art, lexical-structural transformations, content of a work of art, translator's strategy, verb forms.*

АННОТАЦИЯ

В данной статье анализируется, что перевод является делом общественной потребности, что перевод является обязанностью переводчика в процессе естественного языкового развития. Перевод художественного произведения принципиально отличается от перевода общественно-политических и научно-технических текстов. Переводчику художественного произведения необходимо уметь правильно использовать различные инструменты, в частности, лексико-структурные трансформации.

Ключевые слова: *языковое развитие, анализ, художественное произведение, лексико-структурные трансформации, содержание художественного произведения, стратегия переводчика, глагольные формы.*

INTRODUCTION

As time goes by, the inter-language difference (ie, the linguistic barrier) becomes insignificant and the level of social consciousness increases. It is a continuous process of natural linguistic development. In this process, the translator is responsible for the hard work. It can be said that translation is a matter of social necessity. Emphasizing the social aspect of translation, V. Vinogradov interprets it as follows: "Translation is the translation of information (content) that arose as a result of social necessity in an oral or written text from one language to another through an equivalent text." The translation process itself is given various descriptions.

A.Fyodorov explains that "translation is the reconstruction of the text expressed in another language through the means of one language." While L. Barkhudarov's

research focuses on the translation process, V.Komissarov's view is that the true nature of the translation process, which requires invisible difficulties, can be assessed through the translation product. According to his interpretation, the text being reproduced in the language of the receptor (translation) should fully correspond to the original version from the communicative point of view, and should have the expressiveness of the original alternative for the receptors of the translation product.

"The translation of a work of art is fundamentally different from the translation of socio-political and scientific-technical texts. It is necessary for the translator of a work of art to be able to correctly use various tools, in particular, lexical-structural transformations. Such transformations bring to the attention of the reader, while preserving the meaning, content, ideas and literary styles based on the artistic text.

Internet translation services, which have become increasingly popular in recent years, have in some ways changed the translation process and the relationship with the translator, but these programs are helpless and inadequate when it comes to translating works of art. Translating the text of a work of art is not an easy process that can be done using a huge vocabulary and systematic linguistic rules. Although language is based on certain laws, it is a dynamic process that knows no boundaries. For this reason, there is no software or artificial intelligence that can interpret the text at the level of a qualified translator. It is desirable for the translator to have a wide vocabulary. But this is not a guarantee of translation quality.

MATERIAL AND METHODS:

For the purpose of research, speech verbs used in the text of artistic style were turned into research objects. After all, the artistic style is distinguished from other styles by its emotional-expressiveness, and it is precisely in it that a rich semantically colored line of speech verbs can be seen in various pragmatic applications. "The internal possibilities of the artistic style are extensive, and through this style it is possible to express the language units of all other speech styles." In particular, scenes of conversational style, which give the language of artistic style the character of "liveness", vitality, bring the hero of the work closer to the reader heartily and spiritually, are an integral part of the artistic text. Since the colloquial style has a scope of free use, it is precisely in it that the total available meaning shades, unusual cases of use and non-linguistic features of lexical units are embodied. It is the use of lexical units in a figurative sense, the fact that the syntactic constituents of the sentence have a contextual special meaning, which causes difficulties in the translation process. The content embodied in the text is based on the system relationship between the denotative, connotative, stylistic, syntactic meanings of

sentences, parts of sentences, supersegment and lexical-semantic meanings of words and phrases.

Determining the exact meaning of the lexical unit in the text in the process of acquisition into another language is the primary task of the translator. "In this case, the language phenomenon that prevents the translator from getting lost and choosing the wrong words is the context. If we speak figuratively, the context is the guiding star, the beacon, the most reliable weapon of the translator. In linguistics, linguistic and extralinguistic types of context are distinguished. In the linguistic context, the general content is understood through the expression of the immediate meanings of the elements of a sentence or larger parts of a sentence. The function of extralinguistic context arises when the linguistic context does not fully explain the meaning. For example, in the extralinguistic context, the lexical unit in the indivisibility morpheme can express a partitive meaning, a conditional verb can express a command, a desire, and a plural unit.

It is also important to explain the concept of "translation unit" for the theory of translation. It should be said that the lexical-semantic units of the language and translation units are not mutually proportional. Even one phoneme is important for the translation process. For example, if we talk in the context of speech verbs, the phonetic variant of the verb to speak, to speak, gives the text a historical color. After all, it is used in the old Turkish language and indicates that the speaker's speech is made with a beautiful imagination and wit. And its use in modern discourse can give more meanings to this lexeme.

Let's say that the husband said to his wife: "Tell me, mother, what's wrong with you?" a little sarcasm, women's talkativeness and/or neediness can be expressed in the form of light laughter. In English, there are not only speech verbs, but also several different pronunciation options for the optional word, through which it is possible to get information about the speaker's language community (that is, British, American and other English language communities), literacy level, social background, etc. For example, the pronunciation of the verb groan, which means "to speak in a disapproving tone", with the diphthong [əʊ] is characteristic of the population of Great Britain, while the pronunciation with the help of the sound [oʊ] is valid in the American language community. As long as such differences create a difference in the content, if they are important for the meaning of the text, it is natural that how they are reflected in the translation raises questions that cause the translator to observe. According to L.Barkhudarov, the total units that make up the language system, i.e. phoneme, morpheme, word, phrase, and sentence can be a translation unit.

Although both English and Uzbek languages have a fairly wide range of speech verbs, the process of translating them is not entirely smooth. This can be attributed to two main factors: the fact that the languages in focus of research are products of different cultures and their different linguistic capabilities. I. Tokhtasinov notes that "the linguistic structure of the English and Uzbek languages is very low in proportion.

Literary translation is the transformation of cultures through two works. This transformation occurs as a result of skillful implementation of other minor transformations at different levels of the language. Under these transformations, it is clear that literal transformation of the artistic text is not meant. Literal translation is a great danger to literature, it ignores the total linguistic and extralinguistic context of the text of the literary work. A professional translation is not a perfect word-for-word translation, but a preservation of objective and subjective information in the work, whether it is through completely different words.

When talking about transformation at different levels of language, the discussion of lexical transformation, morpho-syntactic transformation and even phonetic transformation is also noteworthy.

The main difficulties in lexical transformation arise in the conditions of units with a low degree of compatibility or absolute non-existence. In these cases, it is advisable to choose the most alternative of the following methods:

1) These words can be mastered by transcription (sound shell of the unit) or transliteration (graphic representation).

The adoption of the English verb chat into the Uzbek lexicon happened as a result of transliteration. But this lexeme in the English language is considered polysemous, its primary meaning is to talk, to talk, that is, to mean light everyday informal communication between people, and in this way it is translated (in the form of talking, talking). Its transliterated meaning represents conversation in social networks, online communication, and is used in the form of chat. But this lexeme is considered as a noun and in Uzbek language, it is used in daily active use as part of the combinations sit in a chat, talk in a chat.

2) Another method of solving cross-linguistic inconsistencies is based on the selection of analogical concepts. Let's say that a certain concept in the source language does not have a special name in the translated language, then without affecting the artistic value of the work, we express it with another analog (similar) concept in the translated language with a close meaning. For example, speech verbs with a specific meaning, such as to pray, are translated into English by means of the verb pray, which expresses a similar concept in general terms.

3) One last method of eliminating linguistic inconsistency is to provide a concept in the source language with a few-word explanation (lacunas) in the translated language. It is considered one of the most objective ways to preserve the original essence of the concept in the source language when it is difficult or impossible to find even analogues of a given word. Methods of solving the problem of lacunae were put forward by Markovina.

RESULT AND DISCUSSION:

Fluency and fluency in English is a very important skill. This is due to the characteristics of the language. Since English is an analytic language, its lexical constituents can often perform several functions. For example, the verb *mused* used in the following sentence contains both "to speak" and "to think". To translate it into the Uzbek language, it is necessary to use a complex adverbial combination, and this is also an example of lacunae: – “A dollar and ninety – eight cents,” she *mused* aloud. “Well, I will take this pair”.

Two more frequently occurring features in the lexical transformation of the text of a work of art are the phenomena of meaning specialization and generalization. Sometimes the concept expressed in the source-language text is too general, and it is necessary to replace it with a relatively specific alternative lexeme in the translation language. On the other hand, due to the existing lexical limitations in translating a certain specific concept into a translation language, it is observed that it is replaced by a word with a general meaning. For example, although the lexeme *greet* in the sentence "Sam threw open the door and was greeted by a cacophony of noise" is equivalent to the word *salam*, according to the information provided in dictionaries, such a translation would be inappropriate in this context. After all, the lexeme *greet* combines several semes (saying hello, shaking hands, acknowledging the visitor with a facial expression) and expresses the general meaning of welcoming, that is, the translation of the above sentence is coordinated in the form "Sam opened the door and was greeted with noise".

While the translator interprets the content of the artistic work in the translated language, he cannot ignore the grammatical meaning as well. It is precisely because of the emphasis on the expression "grammatical meaning" that the grammatical form (form) loses its importance. Since the grammatical features of the text are of little value, even in the pro-translator strategy, the syntactic features of the sentence in the source language, verb forms are preserved in the translated language. This means that a grammatically flawless translation is inversely proportional to the concept of a perfect translation.

Gross structural errors affecting the semantics of the text, along with the irrelevance of the grammatical form, are not forgiven. In order to avoid such mistakes, it is necessary to be aware of some translation techniques. One of these techniques is to replace participle form expression in the source language with a participle form and an antonym concept in order to achieve greater artistic effectiveness and translation consistency. For example, if we say the sentence "Despite the hard atmosphere ruling in the room, she kept muttering", "Despite the depressed mood prevailing in the room, she could not hold her tongue", we will have a more artistic effect on the reader.

In the grammatical substitution method, the grammatical category of the unit being translated is changed during the conversion process. For example, a sentence in the definite article is changed to the passive article. In many cases, when a sentence expressed in the definite article in other languages is translated into English, the passive article is preferred. The reason for this is that in English, the passive participle is considered a stylistically neutral grammatical category, and in other languages, including Uzbek, it is an element of formal style.

CONCLUSION

There is a common feature that unites both samples: unique examples of both works of art shed light on the shortcomings of a certain historical period, the play of social and political conditions on the lives of ordinary people, and the tragedy of the fate of the whole nation on the example of the love of one hero. The most important of the commonalities in the language of the story is that in most scenes, the characters refrain from open speech, express their thoughts in the form of whispering, whispering, muttering, and the author chooses appropriate speech verbs.

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