

THE THEORY OF TRANSLATION OF ADJECTIVES DESCRIBING PERSONAL CHARACTER WITH THEIR OWN ALTERNATIVE IN UZBEK AND ENGLISH LANGUAGES

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Abstract

In this article, scientific recommendations are presented on the desirability of a contextual approach to the translation of adjectives that express a person's character, mood, mentality, and similar abstract meanings. That is, when translating these tools from Uzbek to English, the translator should pay attention to the meaning in which they are used in the context of the literary text and choose a lexeme that expresses the same contextual meaning from among the variants in English.

Keywords: theory of linguistic translation, linguistic units, hyperseme, macrocontext, image hyperseme.

It is known that the theory of linguistic translation specifies, studies and models the conditions of transformation of one language text into another language text.[1] Applied linguistics deals with the creation of a basis for the development of rules and models, that is, with the clarification of problems in the translation of certain lexical-semantic group tools and making recommendations for their elimination. With this goal in mind, in the above chapters, the adjectives of personal image were classified into different meanings, the semantic structure and semantic relations of the adjectives of personal image in English and Uzbek languages were clarified.

From the point of view of translation practice, it is permissible to divide the qualities of the person's image into three poles. The first group includes tools that have a mutual alternative in English and Uzbek, the second group includes elements without an alternative, and finally, the third group includes lexemes that have a partial semantic equivalent of a word expressing a certain meaning in one language in another language.

It is natural that the first type of means, that is, the mutual translation of the meanings of the person's image that has its own alternative in two languages, does not cause any formal problems. The expressions already present in both languages have exactly the same lexical and expressive meanings. In most cases, the task schemas, which are the summaries of their grammatical features, also coincide. Among the attributes of the person's image, the means of describing the appearance are counted, as well as the elements that have a mutual alternative in the English and Uzbek languages. Although adjectives expressing a person's appearance have either a negative or a positive contextual meaning, their translation is convenient and does not cause problems.

As it is understood, the linguistic units with the meaning of appearance image in Uzbek and English languages are proportional to each other according to all their semantic parameters. The reason for this is that these elements represent specific concepts. Abstract lexicon has a number of specific features, these words denoting objective behavior, state, character or objects are connected with non-linguistic

factors. The meaning of these words tends to change due to relationships in the lexical system, that is, when they enter into relationships with other lexical-semantic group tools. Also, words expressing an abstract concept enter into relations of meaning and opposite meaning within their own microsystem. In contrast to lexemes representing abstract concepts, the appearance hyperseme itself includes concrete, visible phenomena, which have exactly the same meaning value in all languages. The translation of these tools requires a specialist to have a perfect knowledge of the lexical structure of a foreign language, there is no need to adapt, copy or use similar methods when translating them.

For example: In the narrow streets of the old neighborhood, in front of the rickety door, my old grandfather chatted with his friend — an **old** man with a long beard, **tall** body, and **deaf ear**. (trans. Carolyn Wei);

Then his wife also shook the hands of the guys with her laboring, **callous** hands. (trans. H. Allanazarova).

Among the qualities of personality-image that have a clear meaning, it is possible to distinguish the elements that describe the behavior of the personality. It is known that there are three main features of lexemes representing abstract concepts: the semantic content of an abstract concept is very wide, almost limitless. The words representing them are distinguished by a large number of derivational means. This wide range of derivational possibilities is not limited to one person's lexicon.[2] The semantic structure of adjectives representing specific concepts of human behavior includes narrow, monosyllabic and limited expressions, the scope of their semantic relations is also narrow, and there are few synonyms or variants. Words with such indicators, which have a specific meaning, exist in all languages.

DEFT a. skilful, clever, or quick: Her movements were **deft** and quick; She answered the journalist's questions with a **deft** touch; He's very **deft** at handling awkward situations; He cut some logs up for firewood with a few **deft** strokes of his ax , in uzbek it is translated “**Эпчил**”.

DECREPIT a. in very bad condition because of being old, or not having been cared for, or having been used a lot; weak and in poor condition, esp. from age or long use. Most of the buildings were old and decrepit.

A decrepit old man sat on park bench in uzbek it is translated “**мункиллаган**”

HARUM-SCARUM (behaving) in an uncontrolled way; (too much) speed We are not back alley, harum-scarum politicians in uzbek it is translated “**шошма-шошар**”.

GRUFF a. (of a person's voice) low and unfriendly, or (of a person's behaviour) unfriendly or showing no patience: "Yeah, so what?" came the **gruff** reply. He's quite a sweet man beneath the **gruff** exterior. Dealing with people in a way that lacks patience and seems unfriendly: He has that **gruff** exterior, but underneath he's very kind in uzbek it is translated “**қўпол**”

In practice, words in Uzbek that have the image of an action or situation are translated into English as follows: The houses are full of bread, but my child is **hungry** (in uzbek it is translated “**оч-нахорим**”)

The waterways are full of water, but my child is **thirsty** (trans. Sh.Sattorov); in uzbek it is translated “**ташнаи зорим**”

Hey you! Haven't I ever brought you a pomegranate? I've never brought you one, is that right?—he asked **softly**. But behind this **softness** there was a treat. (trans. Sh.Sattorov); in uzbek it is translated “**майин**”

Our grandfather **surprisingly** opened his mouth. (trans. A.Obidov); in uzbek it is translated “**анграйганнамо**”

Translation is a complex creative process that requires attention, precision, talent and high skill from a specialist. Literary translation has a more laborious and complex aspect than other literary processes, including the direct creation of a work of art. In contrast to creation, independent creation, the creator in translation has two major limitations. On the one hand, the translator is limited by the content, narrative style and means of expression of the finished artistic text. The limitation in translating the content of the text is caused by the structural peculiarities and expressive possibilities of the language being translated. It was noted above that there are all conditions and grounds for accurate and perfect translation of personal image qualities that express relatively clear concepts, that is, qualities that express a person's appearance and behavior. In fact, the means of expressing these meanings carry the same semantic properties and semantic relations in both languages. However, the meaning of personal image is not limited only to these qualities - tools that describe a person's character, mood, mental abilities, and mental state also belong to the category of personal image qualities. Since these tools represent relatively abstract concepts, their translation can be ambiguous. The characteristic of a lexeme denoting any abstract concept also applies to these adjectives, their scope of meaning does not have clear boundaries, their lexical meaning changes depending on the context of the text. This complicates the process of choosing an equivalent alternative that fully conveys the same meaning in translation. For example, in the Uzbek language, the following words have the meaning of a person's image, their meanings are different, and their common aspect is that the meaning expresses an abstract concept.

CAPABLE a. able to do things effectively and skilfully, and to achieve results; having the ability, power, or qualities to be able to do something: She's a very capable woman/worker/judge. She's a very capable woman/worker/judge.

We need to get an assistant who's capable and efficient in uzbek it is translated “**салоҳиятли**”.

SENSITIVE understanding what other people need, and being helpful and kind to them; having or showing awareness. My experience made me very sensitive to the suffering of others. Representatives of the company claim their plan will be sensitive to local needs in uzbek it is translated “**фаросатли**”.

OBEDIENT doing, or willing to do, what you have been told to do by someone in authority. Students are expected to be quiet and obedient in the classroom. Teachers' authority is seldom challenged, and this authoritative role awes the students into obedient listeners in uzbek it is translated “**солиҳ**”.

ANGELIC 1 very beautiful and very good; belonging to an angel, or pretty and kind like an angel
This behaviour is very near to angelic non-determinism. An angelic voice/face/smile; He promises that the individual who achieves "perfection" will acquire freedom from doubt, angelic ranking, and immortality in uzbek it is translated “**фариштали**”.

It is desirable to approach the translation of adjectives that express a person's character, mood, mentality and similar abstract meanings in a contextual way. That is, when translating these tools from Uzbek to English, the translator should pay attention to the meaning in which they are used in the context of the literary text, and choose a lexeme that expresses the same contextual meaning from among the variants in English.

These characteristics are still preserved in the modern Uzbek literature, which was formed on the basis of strict literary standards and laws over the centuries. Emotivity, expressiveness and imagery are still observed in the examples of Uzbek literature, which have turned towards new forms, themes and narrative methods. The qualities of the person's image are also among the elements that increase the characteristics of the Uzbek artistic text. Therefore, accurate translation of the qualities of a person's image, their original meaning in the translated text is one of the necessary conditions for ensuring the high quality of the translated text. However, the meaning of the image of a person can be expressed not only by adjectives, but also by means of other categories of words or combinations, expressions. It is difficult to find an exact equivalent of such units in Uzbek in English. Therefore, one of the basic criteria of translation is to use single adjectives that represent the meaning of these elements without observing the requirement of volume proportionality with the original. In rare cases, personal images in the form of a compound or phrase have an equivalent form in English. In exceptional cases, it is permissible to assign this meaning to another single lexeme.

Not all qualities of personification are considered a major problem from the perspective of translation practice. After all, regardless of whether adjectives express abstract or concrete concepts, there are proportionate means of expressing their meaning in whole or in part in the English language. The main problem is the qualities of the image of the person, which according to the meaning does not have a complete alternative. In most cases, such qualities represent the invisible aspects and characteristics of a person. It is inevitable that their translation will not be like reality. It is known that the translation of realities is a part of the issue of reflecting the national and historical identity in another language. In general, in the formation of literary translation as a separate field, the main goal was to reflect such peculiarities in a foreign language.[3]

Even if we consider the qualities of a person's image as reality, which have no equivalent in English, according to their meaning, it is clear that there is no such word that cannot be translated into another language. Untranslatable words can at least be translated as explanations or phrases.[4] From this it is understood that adjectives, combinations and other types of lexical means of the image of a person without a complete alternative should be translated with an explanation. They cannot be copied or transliterated as reality.

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