



**LINGUISTIC ASPECTS IN TRANSFORMATION. IN THE CASE
OF AURANGZEB'S DRAMA**

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A B S T R A C T	K E Y W O R D S
<p>In order to thoroughly study the language units of foreign languages selected for the implementation of work in the field of translation, information about lexical, grammatical and stylistic transformations is highlighted through examples. Also, during the study of this scientific work, great importance is attached to the process of linguistic and cultural analysis. In order to understand the difference between cultures, it is necessary to understand and study the mentality of the people in the original language of the text.</p>	<p>translation transformations, linguistic culture, communication, culture, normative, transformational grammar, transformational model of translation.</p>

Introduction

Linguistic concept is the main unit of culture that has an ethnocultural character and conveys functionally important information about existence. It represents spiritual universals. Linguistic concept exists in thinking, it combines cognitive-rational and emotional-psychological content. The linguistic and cultural concept serves as a worldview model for all language speakers. The linguistic and cultural concept is a cultural tool influencing the formation of national character. Concepts of culture are studied separately in Linguistics. The main concepts of culture are important in the consciousness of the collective language, in particular, conscience, fate, fate, will, sin, law, freedom, intellectuals, homeland, etc. are understood. It can be seen that linguistic, cultural, sociological (content analysis, frame analysis method), ethnographic (description, classification, etc.) methods are used in linguistic and cultural research. In most linguistic and cultural studies, it is noted that these methods complement each other with different principles and analyzes and allow research of the interaction between language and culture, which is a complex object of language and culture. It is possible to observe the use of a specific object, for example, an animal, as a standard of stable analogy in various linguistic cultures. For example, in most languages, the fox is used as a symbol of trickery, deceit, and deception: хитрый как лиса (Russian), as false as fox (English), you chorom (Korean). Or, as the unique similes of the Uzbek language, it is possible to show - as gentle as a sheep, thin as a ghost, eats like a mole, etc.

Being able to use lexical, grammatical, and stylistic methods in accordance with translation norms improves the quality of translation. Even in the words expressing the color, the cultural traditions of different peoples are visible, if we take the color red, in the USA "danger" in France "aristocracy" in India "life and creativity" in Japan and "anger" in China is a symbol of happiness. From this it can be said that the concept of color reflects emotional and emotional factors along with social culture.

It is the author's intention to use expressions related to color in fiction. On the contrary, it is a tool that reflects the subtleties of the language used to increase the effectiveness of the author's creative thoughts. When translating literary texts, the translator's task is to fully convey the author's intention in the language being translated. In fiction, colors are widely used to name characters and to describe their behavior.

The transformational model of translation is based on N. Chomsky's rules of transformational grammar. Transformational grammar studies the basic logic-syntactic relationship and the rules of derivation of syntactic structures characterized by the similarity of lexemes. According to transformational grammar, all types of syntactic structures can be combined into nuclear structures in which the transparency of logical-syntactic structures is limited.

Surface structures are formed from nuclear structures according to known transformation rules. If we consider English sentences as a nuclear structure through the sentences mentioned by John Dryden in the prologue of the tragedy "Aurangzeb", a number of transformations can be made from this sentence:

The court greatly encouraged the play of 'Aureng-Zebe.'

The play of 'Aureng-Zebe' greatly encouraged by the court

It was the play of 'Aureng-Zebe' who was greatly encouraged by the court

The greatly encouraging of play of "Aureng-Zebe." by the court

Korolevsky dvor court greatly supported and encouraged the "Aureng-Zebe" game.

The Aureng-Zebe match was widely encouraged by the court

This game of "Aureng-Zebe" was widely encouraged by the court.

Aureng-Zebe's game is widely encouraged by the court

When translating from one language to another, not only its direct translation, but also the essence of the content is given deep importance. In most of the linguistic cultures, we can see stable similes in terms of image and its content, as well as the similarity of comparative objects. For the Uzbek linguistic culture, it is normal to compare a woman's face to a moon, an apple, sometimes a kulcha, in the English to a cherry, a rose (as red as a cherry/rose), in Chinese and Koreans to an apricot, a willow branch. In China and Korea, women are happy when they are compared to snakes. Because in these linguistic cultures, the snake is a symbol of wisdom, beauty and dexterity. The same concept can be expressed in different linguistic cultures by means of different means of expression, that is, by means of different analogical standards. For example, the Uzbeks compare strong people to an elephant, and the English compare them to a horse: strong as a horse. Or, Uzbeks likens people who work tirelessly to an ant, and Turks like a bee.

Let's consider another example. If we take the sentence "The princess Melesinda, bathed in tears" from John Dryden's tragedy "Aurangzeb" as a nuclear structure, the following artificial structures can be created based on the rules of transformational grammar: "Princess Melesinda bathed in tears, (bathing (ing))", "Princess Melesinda is washing with tears" in these structures the main relationship is preserved "the owner of the action is the action". V. N. Komissarov said that despite the diversity

of the forms that make up the structure, these transformations have a significant level of content and meaning in common.

If we take another example from Aurangzeb's drama, "An ill dream, or a cloudy day, has power to change this wretched creature", "cloudy day" in Uzbek means "cloudy day", i.e. a fall in mood , explains that a person is in a sad, depressed mood.

Linguistics is related to ethnolinguistics, a field that approaches each other in some issues with the sciences of ethnography and physical science, which study the life and cultural characteristics of peoples, their origin, location, cultural-historical interactions. The main direction of ethnolinguistic research studies the activity and development of linguistic, entocultural and ethno-spiritual (ethnopsychological) factors in language.

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