



**THE PRESERVATION OF PECULIARITIES OF LEXICAL AND SEMANTIC
ASSOCIATION OF TERMINOLOGICAL PHRASAL COMPONENTS IN
INDIRECT TRANSLATION**

(in example of Ray Bradbury's stories)

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ABSTRACT

The article discusses the peculiarities of lexical and semantic association of terminological phrasal components used in Ray Bradbury's stories in English and Uzbek Languages.

KEYWORDS

Science fiction scientific term, lexico-semantic, phrase, telekinesis telepathy, field, smell, stylistic devices, space

Introduction

It is known that language is a kind of Mirror that shows the extent to which society is progressive. In the rise to the national level of the people, the role of the language, no doubt, is of great importance in the disciplining of the people who make up this people in the pursuit of Dream goals. Today, the role of literature in the development of the language, in particular, is incomparable. The literary process of world literature is a complex phenomenon, and it is precisely the wide possibilities of the writer's talent in fantastic works, the sometimes scientific and sometimes artistic features of the language of the work that directly take place in the reader's heart. Acquaintance with other state samples of literature, the study of scientific terms in works by foreign science fiction writers, the creative mastery of their rich, the study of scientific terms in English and Uzbek in a comparative aspect, put on the agenda. From the rules of writing a fantastic work, writers not only used scientific terms in their works, but also widely used them as stylistic tools. The manifestation of these features in translation requires a high level of skill from the translator. The possibilities are also limited for the fact that the translator, turning from the language of the intermediary, did not lead over the original. Sometimes some passages in the original can be omitted, or modifications can be made to extract the meaning in the translation process. In particular, the role of indirect translation in the translation of terms into another language in such a complex literary process is incomparable.

At this point, if we focus on the concept of the term and its characteristics, then the terms L.V. Sherba refers to science and the field and is given as a word or a combination of words that a particular concept represents.[1] The intensity of the process of studying traditional and stable terms in our language ensures that they form a whole terminological series and is important in the development of the language. Due to its lexical nature, terms are mostly monosyllabic, but there are also multiple meanings in the language, a condition commonly observed in fiction. The definition given by S.V.

Grinev to the adjective property - "this is a special lexical unit of a particular language that gives the name of individual concepts" - is more accurate.[2] In the second half of the 20th century, the narrative genre of American literature developed rapidly. In it, along with stories of a realistic orientation, stories belonging to different modernist currents are created and are being created. One of the most widely developed genres in American literature in the second half of the 20th century is considered a fantastic story, the largest of which is undoubtedly Ray Bradbury.

Ray Bradbury, a popular exponent of 20th-century American literature, has written numerous novels, short stories, and stories. His books have been translated into 33 different languages of the world and published in 35 countries. Ray Bradbury became known to everyone as the most famous author of science fiction. The language of the works of Ray Bradbury is interspersed with its scholarship, richness in scientific terminological series. The writer also takes advantage of the possibilities of literature. The scientific terms in his stories covered unusual events in the life of Man and society, sacred and high feelings in human nature, hidden in man, nature and society, and simple, everyday events capable of exploding outside and changing the presence of the environment beyond recognition. Ray Bradbury uses fantasy and science fiction in his works, an element of novels that terrorize the reader's heart. Usually in the works of Ray Bradbury, elements of different genres are intertwined. It is these characteristics that ensure the originality of Ray Bradbury's work is perceived differently from his readers' novel. Ray Bradbury, while in his works tells about vampires, cruel killers, pyromans, ghosts, telekinesis, telepathy, scientifically raises the most pressing problems of the time, such as the person and his place in society, the struggle between goodness and evil.

Currently, the issues of translating scientific and technical terms from English to Uzbek are the most relevant, since it has not yet been studied theoretically. The translation of some special terms in scientific and technical texts gives birth later. To translate such terms, it will be necessary for the translator himself to look for alternative terms in the Uzbek language.

Analyzing the scientific terms in the works of Ray Bradbury, the terms related to science and technology in English provided the requirements of the science fiction genre. While many analyze the scientific terms in his pen story "a sound of Thunder" ("I gryanul grom" - "the Thunder of Tuyo"), one of the ways of the fiction genre is to use teleportation in this fantastic story, allowing humans to travel across time to another space and distance. But not a fantastic trip, as a result of the technique, a real trip is made.

During the comparison of samples of scientific terms used in the story in three languages, namely English, Russian and Uzbek, each language was discovered achievements and shortcomings. In the process, you will be sure how rich and preferred our native language is. But the advantage of English is that the idea is conveyed in a concise and simple way, both grammatically and lexically accessible. In these aspects, sentence lengthening occurs for the purpose of two languages, Russian and Uzbek. The delivery of content and thought to the reader means that the terminological vocabulary given in the works of science fiction not only gives the type concept of terms, but also expresses the appearance of terms in combination with their clarified characters. One or another component in terminological compounds can have both general and special signs at the same time, that is, participate in the composition of other Terminological compounds. Such a property gives rise to a specific terminological hive, representing a cathode of several terms of a sphere. For example, the English term "impedance" - meaning "complete resistance in the alternating current chain", is used as a base

component in a series of terminological compounds, involved in the following terminological compounds in the sense of resistance quality and chain participant: - blocked impedance

-biasing impedance

- vector impedance

- driving- point impedance /5,7/

From this, it is also necessary to pay attention to the analysis of semantic components in the process of terms. The semantic components (semas) of scientific terms in the stories of Ray Bradbury are understood as the units of elements of the meaning that the term implies. In the modern fantastic work, these units are the unity of the disintegration of the meaning of the word and are inextricably linked with the meaning. The semantic component includes, Of course, lexicon. In this Slovak, each word is compared with a certain content corresponding to it. According to: Karaulov Yu. N. "semantic components, their complex and interpretation should not be derived from the level of the language representation of the middle level, otherwise the interpretation will not be of use." [3]

One of the important features of the semantic component in scientific terms is its high level of abstraction. It is this property that determines the flexibility, relative stagnation of semantic components. One component belongs to the meaning of different words, which indicates that the semantic component cannot be individual. The semantic component used in the work should have a certain degree of "accuracy", "meaning". This helps it to be absorbed into the meanings of different words as an additional element.

As for the language of the field of indirect literature, semantic components are widely used in various works of fiction, and often one semantic element is interpreted differently in fantastic works on different topics. The narrative translation sometimes translates words, the original of terms relating to science and technology, as preserved:

English text: "- **if you hit them right, said Travis on the helmet radio**" [5,58]

Russian translation: "-**Если верно попадушь наушниках Тревис**"

Uzbek translation"-**Agar nishonga urolsangiz, - naushnikda Trevisning ovozi etili»**

It is known that "naushnik" is Russian word, Uzbek for ear radio. But the work does not provide an explanation for this term.

The word "helmet" in the English compound terms "helmet radio" and "oxygen helmet" means "Kaska" in Russian,"helmet" in Uzbek. "Naushnik", translated as "oxygeny shlem". In the Uzbek version, the scientific term is preserved in its own way.

We will refer to the next example: "**A dead mouse here makes an insect imbalance there, a population disproportion later, a bad harvest further on, a depression, mass starvation, and finally, a change in social temperament in far-flung courtiers**". [5,61]

In this text, the English term "imbalance", which specifically refers to the field of Psychological Science, would be even if given as "imbalance" rather than "smaller change". The word "depression" in the original was omitted in the Russian version of "depression", and in the Uzbek translation. After all, it would be desirable if the word was given as "mood of depression".

Each of Ray Bradbury's fantasy books and novels contains its own elements of prophecy and warning. The danger to the future of human beings is also an urgent topic in other works. A notable example is the one-act play, which was performed in one of the Los Angeles theaters in late 1964. The most impressive of these is the story "The Veldt". The writer also makes extensive use of scientific terms in this account, and the terms mentioned in the work are instrumental in revealing the problematics of

the work. The work plays a role belonging to the genre of science-modern fiction. The plot of the work is as follows: Affected by attention-grabbing ads, the American family buys a completely automated house for 30,000 dollar. The children's room was especially unusual in nature. After all, the best things are only for children. The firm that produced such a house had also named the house "for happiness". A complex system of designed devices and various devices, according to the last technique of the future, will be able to transform a room into any place on the Earth in a moment, according to the envy of children, make a living image of the desired appearance.

Children's imagination is not attracted by gardens in fairy tales. In an environment far removed from human qualities, their soul hardened like a methine, they became cruel due to lack of affection, warmth. This house, which led a person to laziness, even washes both the teeth of children and himself, tying the thread of the shoes. Even his parents are put to sleep by their beds, and cooking is also the responsibility of an automated kitchen. A mechanism developed to this extent also performs the lesson of children, combing their hair. In this age of technology, there is no work left by a person to do, parental affection is also occupied by a mechanism. The mechanized home is both the father and mother of the children, their own. There is no place for human feelings in life from machining.

In recent times, the parents hear terrible screams from the children's room. According to the order of the children, the room turned into a dry African desert - Veldy, burning from the heat of the sun. In it, hungry lions were digging as if they were alive. Angered by this, the parent decides to turn off the room, the mechanism of the house as a whole. In the case of children, they do not want to part with their room. Because this room is as dear to them as its parents. They lock their parents in this terrible room and make them victims of hungry lions. Only then do parents realize that the screams heard earlier are actually their own. It is possible to imagine how sad the scene of tragedy that shakes the heart is. The author says that with it "you are forgetting what is needed for the happiness of your children and pushing them into the abyss of fierceness and bereavement." [4]

A play intellect, apparently imbued with the spirit of inventiveness, shows that the consequence of the failure to apply engineering skills for type purposes ends in such a tragedy. This play raises the question of future generation upbringing, spirituality, which has become a global problem. below we will get acquainted with the Uzbek translation of the story "Veliyd ". The story " Veliyd " was translated from Russian by Nozim Komil. The translation preserved the spirit of primacy, but was evident in the abandonment of some words, as well as in the use of language possibilities, especially scientific terms. The translation of scientific terms is preserved in its own way. This in turn ensures that there is no alternative to scientific terms and that the translation remains the same in other languages.

Origin: -Walls, Lydia remember; crystal walls, that's all they are. Oh, they look real, "I must admit - Africa in your parlor - but it is all dimensional **super reactionary, supersensitive color film** and **mental tape film** behind glass screens. It's all odor phonics and Sonics, Lydia" [5,68]

Uzbek translation: "Lidiya, ular devor, bor yo'g'i nurlanuvchi devor, xolos, buni htcham unutma. To'g'ri, sherlar xuddi rostakamiga o'xshaydi, bunga hech narsa dtya olmayman - bizning uyimizda Afrika-ya! Biroq bularning hammasi tasviri oynavand ekranga tushirilgan rangli hajviy fil'm, **psixozapis, odorofonlar** va **stereotovushning** o'ta kuchli ta'siri, xolos.

Finding an Uzbek alternative to terms such as the above odorophonic-olfactory propagator, stereosound psychorecord is a unique challenge. Odorophone is an English term, the structure and meaning property of which are as follows, that is, a complex term formed from two words, defined in

the scientific terminological dictionary as follows: "**odorophonic (science - fiction term) - a device producing smell and sound consists of two units - "odour", "phone" which means "smell" and "sound"**".

In another place, it would be born if it were given not as a "color comic film", but as a "color embossed, stereoscopic image". Because neither the English text nor the Russian text involved the word "comic". Russian translation: " – Но все это лишь ноиышенного воздуйствия цветом объемный фильм и психозапись проектируемые на стеклянный экран одорофоны истереозвук".

The real hero of Bradbury fiction is not the role of Science, Technology, which is changing the world, but a person living in a world that is slowly changing. He writes feeling a joyful or anxious miracle that has entered a person's life. Whether man is on Earth, going in the universe, or Mars is left, Bradbury writes about man with such care, extreme subtlety that these images are preserved in our memory as if they were poems expression.

Ray Bradbury's story "The Kaleidoscope" ("The illustrated man") also uses a number of scientific terms. The story "Kaleidoscope" is written from English to Uzbek translated by the writer translator A. Fozilov. In the Uzbek translation of this story, scientific terms skillfully used translation alternatives. It is in this story that we can meet the terms related to astronomy, psychology.

English text: "They were all alone. Their voices had died like echoes of the words of god spoken and vibrating in the starred deep. There went the captain to the **Moon**: there Stone with the **meteor swarm**: there Applegate toward **Pluto**: there Smith had formed a thinking pattern for so long, hurled apart. and Turner and Underwood and all the rest, the shards of the **kaleidoscope** that

-And I? - thought Hollis. What can I do? Is there anything can do to make up for a terrible and empty life? If only I could do one good thing to make up for the meanness I collected all these years and I didn't even know was in me! But there is no one here tomorrow night I'll hit **Earth's atmosphere**. [5, 27]

Uzbek translation: "Har kim o'zi bilan o'zi yakka qoldi. Kapitan **Oy** tomonga qarab chirpirak bo'lib ketayapti; Stoun **meteoridlar to'dasi** oralab bormoqda; ana shu vaqtdan Stimos; Eplgeytin bo'lsako'zga ko'rinmas kuchlar **Plutonga** tortib ketyapti ; shu vaqtdan beri rango-rang va jimjimador fikrlar naqshini jilvalashtirib kelgan Smit Tyorner, Andervud va boshqalar **kaleydoskopning** shisha parchalari endi har tomonga yakka to'zg'ib ketishdi.

" -Men-chi -o'ylardi Xollis. Men nima qilishim kerak?. Qanday qilib va anima bilan bekor o'tgan umrim bo'shlig'ini to'ldira olaman? Juda bo'lmasa biror savobli ish qilib gunohlarimni yuvsam bo'ladi.; bu gunohlarim uncha yillardan beri yig'ilib kelayotganligini sezmayman ham. Lekin hozir yonimda hech kim yo'q, tanhoman- bu ahvolda kimga yaxshilik qilib, gunohlarimni yuvishim mumkin? Bu ketishda Xollis, ertaga kechqurun **Yerning havo qobig'**ni yorib kirasan. Kuyib kul bo'lasan va kulning barcha qit'alar uzra sochilib ketadi "....

In this passage ,it is described that a crew member scattered in the universe remains in a pile of thoughts as he descends from space, this passage acquires philosophical content, and we also see how skillfully the writer uses language methods in the process of studying the stories of Ray Bradbury, a comparative study of not only the terms used in the story but their relation with the meaning.

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