

TRANSPOSITION IN TRANSLATION: TYPES OF INTERPRETATION IN UZBEK AND ENGLISH LANGUAGES

Tulkinova Mamura

Master Student of Samarkand State Institute of Foreign Languages

ABSTRACT	KEYWORDS
<p>The topic of conversion translation transposition interpretation in various contexts is the focus of this article. Language units in conversion relations are examined from a variety of angles, and their unique characteristics are discussed. The relationship between conversion transformations and other modifications is examined in the article. Additionally, the impact of intricate translation modifications on conveying the original text's discursive structure in the translation is taken into account.</p>	<p>Translation, conversion translation, interpretation, transposition conversion in Uzbek and English and interpretation, discursive form of the text, variant and non-variant forms of translation, complex nature of conversion transformations.</p>

Introduction

The majority of Uzbek translations were done so indirectly, frequently using Russian as a conduit. It's possible that the original content and meaning will be forgotten. These days, translating poetry and all of its constituent parts—rhyme, radif, narrator, turoks, hajib, and so forth—is an extremely challenging task. It becomes extremely difficult to give them instructions while translating and maintaining the original rhyme, meaning, and content. For instance, the translator must consider carefully how to translate words that are nationality-specific into a poetic translation.

Additionally, the language being translated—in particular, the way in which various artistic works created in that language have entered our social lives, its function in the exchange of information, and its noteworthy contribution to the advancement of science, technology, literature, and art—as well as Uzbek culture determine the relevance of the chosen topic. It is explained by making use of the language's existing capabilities, translating straight from the source and keeping the level of intermediate language assistance to a minimum within the confines of the Uzbek language, as well as by providing weight, rhyme, rhythm, narration, etc. Poem translation involves lexical and grammatical changes made by translators.

According to L.S. Barkhudarov's book «Некоторые проблемы перевода с английской поэзии на русский язык», transformation is employed when the Russian language's norms and poetic structure permit it, and only when it doesn't negatively impact the poem's meaning. The following compression techniques are applied in both English and French poetry:

1. A mechanical descent. In this instance, weight and measurement constraints will prevent the original element from being included in the translation.

2. Ingenious exclusion. Here, the transformation method (compression) is used to achieve the state of compression. The translator makes a creative sacrifice by condensing the source sentences in addition to translating the words.

1. A verb or phrase that is simpler is used in place of the original complex one.

At first he tried to hammer an excuse

And hast comman of every part

To live, and die for thee

(Robert Herick)

O'zing hal qil: o'laymi

Yo qolaymi sen uchun?

2. Adding nouns or adjectives to substantive phrase replacements.

Dead scandals form good

Subjects for dissection.

Ye mustering thunders from above

Your willing victom see!

Sen-chi, ko'kdagi chaqmoq

Sevgi qurboniga boq.

3. Using different kinds of pronouns to substitute for phrases.

The bard I quote from does not sing amiss.

Shoirning she'rlari shundayin kuchli.

4. Reduction of lexicosemantics.

Besides, the prince is all for the land-service,

Forgetting Duncan, Nelson, blove and Jervis.

Buyuk admiral qirol va butun mamlakatni unutdi

The sword, the banner, and the field

Glory and Greece, around me see!³

(Byron)

Atrofimda jang, maydon,

G'alaba va sen, Yunon!

"Giving the tone of an artistic work in translation is important in all literary genres," as G. Salomov pointed out. Translations that lack coherence, whether they are from a single proverb or matal (story) to a sonnet, ghazal, poem, story, or novel, will sound erroneous. The tone is associated with various elements of the artistic work, such as the lexical unit, syntax, inversion, saj', radif, rhyme, weight, etc. Depending on the translation, the tone may appear natural or artificial, resulting in an artificial artistic environment or fake context.

The ability to accurately define the relationship between the work's writing style, the author's idea and worldview, and the features of rhythm, tone, syntactic style, and image sequence is crucial to determine the right translation style. A work cannot be translated into a state where it is equivalent to the source unless a suitable stylistic key is discovered. The general idea of translation is closely related to the principle of stylistic adaptation.

Regarding the question of what constitutes appropriate translation, for instance, all translators and theorists are split into two camps. Some people argue that the translation should sound like a translation, while the first group feels the translation should sound like the original work. Each concrete translation is an outcome of the translator's interpretation of the original language. The translator must first base the form on the function of the content in order to find the form's key before translating the work into his native tongue. The poem's sound form and content are intimately related.

Different languages may use the same weight for different purposes. Due to the fact that each language has a unique pronunciation and tone. Furthermore, there are length differences between words in different languages. We can conclude from the analysis that conversion translation transformations have a complex and multifaceted nature. The intricate changes that occur during the translation process are predicated on elements like lexical-semantic, grammatical, meaningful, logical, discursive-expressive, and meaningful. Translation transformations are more significant the more ways there are to fully understand the original text's content in the translated language.

As a conclusion, it can be said that the original text's wealth of linguistic features makes translations requiring transformations more necessary. Specifically, the number of signs indicative of transformation increases with the deeper the meaning of linguistic units. When there are several interpretations, one transformation can be interpreted in various ways. The translation's variant form is compatible with many interpretations.

RESOURCES

1. Л. С. Бархударов «Некоторые проблемы перевода с английской поэзии на русский язык» М.: Высшая Школа, 1984, вып. 21. -С. 38-48.
2. Robert Herrick "To Anthea who may command him anything". SEL: Studies in English Literature 1500–1900, 25 (Winter 1985): 165–182
3. Byron, George, Gordon. "Lara." *The Corsair and Lara*. Ed. Peter Cochran. 2009. 52-85. p.52
4. Капулунко А.М. «Некоторые проблемы репродукции поэтический интонации при переводе с английского на русский (на материале сонетов Шекспира). Вопросы теории и практики перевода. Иркутск. сб. Науч. трудов-вып. 2. 1999.
5. Саломов Ғ. Таржима назарияси асослари. Т.: «Ўқитувчи». – 1983. – 230б.
6. Ruzibaeva, N. (2019). PECULIARITIES OF THE ANTITHESIS IN THE LITERARY TEXT. European Journal of Research and Reflection in Educational Sciences Vol, 7(11).
7. Munisa, M. (2019, February). WAYS OF IMPLEMENTING CULTURAL MATERIAL INTO FOREIGN LANGUAGE CLASSROOM. In International Scientific and Practical Conference " Innovative ideas of modern youth in science and education" (pp. 299-301).
8. Shokirovich, T. O., & Abdijalilovna, Z. D. (2020). Teaching EFL and ESP for Law. Activities and challenges during the covid-19 pandemic in Uzbekistan. Solid State Technology, 63(6), 8318-8325.