



MENTAL ENLIGHTENMENT SCIENTIFIC – METHODOLOGICAL JOURNAL

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<http://mentaljournal-jspu.uz/index.php/mesmj/index>



GRAMMATICAL AND LEXICAL CHANGES IN TRANSLATION

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ABOUT ARTICLE

Key words: structure, aspect, function words, reordering, figurative language, cultural terms, modification, adaptation, equivalence (semantic, stylistic).

Received: 16.05.25

Accepted: 18.05.25

Published: 20.05.25

Abstract: This article examines the grammatical and lexical changes that occur during the translation process. Translation often necessitates shifts at both the word level (lexical changes) and the sentence level (grammatical changes) to ensure meaning is accurately conveyed and the target text reads naturally. Lexical changes may involve choosing non-literal equivalents, while grammatical changes can include alterations in word order, sentence structure, or the use of grammatical categories. The study explores the reasons for these changes, their impact on translation

quality, and the strategies employed by translators to manage them effectively.

Introduction

Translation stands out as the most dynamic, widespread, and fruitful way for literature to connect and influence each other. It's been described as "the science of friendship," bridging distances, turning strangers into family, casual contacts into valuable connections, and friends into close relations. Beyond this, translation is also a unique and almost magical art form. It serves as an important learning ground for writers, offering diverse lessons in their craft. Consequently, the role of translation and translators in shaping the history of global literature, adding to its richness, and inspiring new artistic creations is incredibly important.

Translation serves as a vital link, connecting not just volunteers but also creating significant moments in the history of literary exchange and mutual impact. Due to translation, literary works that have existed for centuries can travel the globe, move countless readers, offer artistic enjoyment and spiritual sustenance, and even inspire the creation of new and original pieces. It is through translation that the Western world has been introduced to the poetry of Jami and Navoi, and conversely, the libraries of the East have gained access to the remarkable works of Shakespeare, Balzac, Dante, and Goethe, stirring their emotions and showcasing the power of language. To achieve beautiful and clear translations, it's essential to have a firm understanding of specific characteristics and techniques. These include the syntactic method, the sentence segmentation method, the grammatical substitution method, and the compensation method.

Main part.

Grammatical changes involve alterations to the structure of sentences and phrases during translation. These changes are often necessary because languages have different grammatical rules and structures. For instance, languages may differ in word order, verb

tenses, or the use of passive voice. Eugene Nida, a prominent translation theorist, emphasized the importance of “dynamic equivalence,” which prioritizes conveying the same meaning and effect on the target reader, even if it requires significant grammatical restructuring. [1] Lexical changes involve alterations to the words or vocabulary used in the translation. These changes may be important because of differences in the semantic range of words, cultural differences, or the need to avoid ambiguity. Mona Baker highlights the role of context in lexical choices, arguing that translators must consider the surrounding text, the intended audience, and the purpose of the translation when selecting appropriate vocabulary. [2]

Translating literary works from Uzbek to English presents significant lexical hurdles. It's not just about finding equivalent words; it's about capturing the cultural, historical, and emotional depth embedded within the original text. Uzbek literature is rich with unique phrases, idioms, metaphors, and cultural allusions that often lack straightforward English counterparts, making the translator's task especially complex. When translating literature, especially from a language like Uzbek with its own rich cultural tapestry, it is not easy just swap words, we have to carefully consider the cultural background of any traditions, historical events, or cultural ideas mentioned. These references often carry layers of meaning and significance that won't automatically transfer to an English-speaking audience. The translator's job then becomes not just about linguistic equivalence but also about cultural mediation.

In Uzbek literary works, such as Abdulla Qodiriy's “Bygone Days,” we frequently encounter references to local customs, historical moments, or cultural ideas that lack direct parallels in English. These require careful handling to preserve their intended meaning. Take, for instance, the terms “beshik toy” and “Navruz.” A literal translation of “beshik toy” as “cradle ceremony” falls short of capturing the social and familial importance which is held in Uzbek culture. In such cases, a translator might need to provide additional context, perhaps through an explanation like: “ ‘Beshik toy’ is a significant Uzbek tradition celebrating the arrival of a newborn, involving a large gathering of family and friends.”

Similarly, “Navruz,” the Persian New Year, carries deep cultural significance that goes beyond a simple calendar event for those unfamiliar with it. A translator might need to introduce it with a brief explanation to convey its cultural importance.

Another key challenge in translating Uzbek literature: the wealth of idioms and proverbs deeply rooted in Uzbek culture. These expressions often carry nuanced meanings that are lost in a literal translation. For instance, expressions from Cholpon’s “Kecha va Kunduz” (“Night and Day” translated by Ch. Fort) perfectly illustrates this. The literal translation of “bu gapni eshitib, kunduzi hayron qolaman” (“I am astonished during the day when I hear this”) simply doesn’t make sense to an English speaker. The surprise isn’t tied to the time of day in the English idiom.

As we correctly point out, a translator has a couple of effective strategies here. One is to find a more natural-sounding English phrase that captures the sense of surprise, like “I find myself baffled when I hear this in broad daylight.” This attempts to retain some of the original imagery while making it comprehensible.

The other approach is to use a common English idiom that conveys a similar level of disbelief or astonishment, such as “I can’t believe it when I hear this.” This prioritizes conveying the intended meaning over a direct word-for-word transfer. Both approaches require the translator to have a strong understanding of both Uzbek and English idiomatic usage.

Certainly, translating fiction from English to Uzbek can present more significant grammatical challenges due to the frequent use of intricate sentence structures, figurative language, and the author’s unique writing style in fiction. The syntactic analogy method, also known as word-for-word translation, involves directly transferring the original sentence structure to the translated text, maintaining the same number and order of linguistic units. While the Uzbek language’s sentence construction can sometimes align with that of certain Eastern languages, it generally differs considerably from Western languages, especially English. However, employing syntactic analogy can be feasible in poetic translation. For instance, the sentence “I always remember his words” could be directly translated “Men hamisha eslayman

uning so'zlarini" as a stylistic choice in poetry, and the idiom "Armed to the teeth" might be translated literally tish-tirnog'igacha qurollangan in prose. Conversely, an idiom like "On the tip of one's tongue" could potentially be used as a syntactic device in poetry as tilini uchida turmoq.

The name of the city was on the tip of my tongue just now. Shaharning nomi xozirgina tilimning uchida turgandi-ya.

Long and complex subordinate clauses and connected clauses are widely used in literary texts. Various connectives, such as when, while, as, since, although, because, if, and others express subtle relationships between ideas.

"As the sun dipped below the horizon, painting the sky with hues of orange and purple, she remembered the day she had first met him, a day filled with laughter and the promise of a shared future, a future that now seemed so distant and unattainable."

Translating such complex structures word for word can be awkward and confusing as sentences in Uzbek are usually shorter and more concise. It is important to convey the meaning of the conjunctions correctly and maintain a natural flow.

"Quyosh ufq ortiga botib, osmonni to'q sariq va binafsha ranglarga bo'yarkan, u ilk bor u bilan uchrashgan kunni esladi. O'sha kun kulgu va birgalikdagi kelajak umidiga to'la edi. Endi esa bu kelajak juda uzoq va erishib bo'lmasdek tuyulardi."

Here, several English sentences have been divided into several short sentences in Uzbek. It is necessary to correctly identify the meaning of the conjunctions and replace them with the corresponding Uzbek conjunctions or other grammatical devices (for example, the infinitive form of the verb). It is important to express the meanings of the English conjunctions clearly and naturally in Uzbek.

For example: "Although it was raining, they decided to go for a walk."

Yomg'ir yog'ayotganiga qaramay, ular sayr qilishga qaror qilishdi.

In Uzbek, this meaning can be conveyed through the suffix "-ga qaramay" or the construction "garchi... lekin". The sentence division technique involves breaking down an

original sentence into multiple parts during translation. This approach is employed when it's challenging to effectively translate complex compound sentences as they are. Often, this method enhances the clarity and sophistication of the translation. Conversely, the sentence combination technique does the opposite, merging two simple sentences from the original into a single compound sentence in the translated text. The grammatical substitution technique involves altering the grammatical elements present in the original during translation. For instance, English words that are exclusively singular might be rendered in plural form in Uzbek. For example: bread-non(lar).

In the method of grammatical substitution, foreign language sentence constructions are completely reduced to the norms of the Uzbek language. In this case, morphological units undergo the main change. For example, a noun can become a verb, an adjective can become a noun.

She is not good as a letter – writer. U yaxshi kotib emas (word-for word translation: U xat yozuvchi sifatida yaxshi emas)

In most cases, grammatical substitution leads to a change of possessor: For example, The little town of Clay Cross today witnessed a massive demonstration. In Uzbek it is translated as Bugun Kley Kros shaharchasida katta demonstratsiya bo'lib o'tdi.

Here it is clear that the possessive case has been changed. The English possessive pronouns somebody's and one's can sometimes be translated differently. We will see this in the following examples:

Keep one's nose to the grindstone- jonini jabborga berib ishlamoq

Keep somebody's nose to the grindstone – birovni tinmasdan ishlatmoq

Cook one's goose- o'ziga choh qazimoq (Uzbek), подрубить сук на котором сидишь (Russian)

Cook somebody's goose-birovga choh qazimoq

L. Barkhudarov's [3] "substitution type" encompasses all the methods that V. Komissarov categorizes as grammatical transformation methods. [4]

The antonymic translation method is also considered a type of grammatical-lexical substitution. Here, a word expressed negatively in the original text is translated using an affirmative form. For example: "Nothing changed in my home town" becomes " Mening ona shahrimda hamma narsa ilgarigidek."

The explication method, also known as descriptive translation, is another grammatical-lexical substitution technique. In this approach, a lexical item in the original text is replaced with a more detailed explanation or a phrase that clarifies its meaning in the translation. This is particularly helpful when there isn't a direct equivalent word in the target language. For instance, "conservationist" can be translated as "a supporter of environmental protection." However, a drawback of this method is that the resulting description in the translation can become lengthy and verbose.

The compensation method is when the meaning of some elements in the translation of the original text is lost, it is replaced by another means. In this case, it is not necessary to fill in the sentence itself. The lost meaning can be filled in gradually in the following lines. V. Komissarov gave the following significant example from W. Thackeray's work "Vanity Fair":

"Serve him right," said Sir Pitt; him and his family has been cheating me on that farm these hundred and fifty years" ... Sir Pitt might have said, he and his family to be sure; but rich baronets do not need to be careful about grammar as poor governesses must be.

The incorrect use of the third-person pronoun, writes the translation scholar, - not without reason provokes a communicative effect. The same situation should be reflected in the translation. However, it is impossible to convey in Russian the exact same mistake that was made intentionally in English. However, the lost meaning can be restored if it is conveyed through other (lexical) means of the Russian language: "Он свой семейкой облапошивал меня на этой ферме целых полтора сто лет!" ... Сер Питт мог бы, конечно, выразаться

поделикатнее, но богатым баронетам не приходится особенно стесняться в выражениях, не то что нам, бедным гувернанткам.

There are other examples of the primary lexical challenges encountered when translating fiction. One such challenge is that a single word can carry multiple meanings depending on the specific context in which it's used, which can lead to confusion for the translator. Therefore, grasping the overall context of the text is crucial for accurately determining the intended meaning of a word.

For example: “The bright sun” (yorqin quyosh), “a bright student” (aqlli talaba), “bright colours” (yorqin ranglar). In Uzbek, these different meanings of the English word “bright” are conveyed using distinct words: “yorug” (bright), “aqlli” (intelligent), “ziyrak” (astute).

Furthermore, the absence of cultural specifics and their direct equivalents often necessitates lexical adjustments during translation. Every language contains words and concepts deeply rooted in the culture, traditions, and historical experiences of its speakers. These terms may not have exact counterparts in another language. For instance, the English word “pub” lacks a precise equivalent in Uzbek. In such cases, a translator might opt for a general term like “kafe” (cafe) or “bar”, or alternatively, provide a descriptive explanation to convey its meaning.

When tackling lexical challenges, a translator can employ several strategies:

Finding a direct equivalent:	This involves using a word that has a clear and corresponding meaning in both the source and target languages.
Description or explanation	If a word carries significant cultural weight or lacks a precise equivalent, the translator can provide a descriptive explanation to convey its meaning.

Choosing a close word	In the absence of a perfect equivalent, selecting a word in the target language whose meaning most closely aligns with the intended meaning in the given context.
Adapting a figurative expression	This involves either finding an equivalent figurative expression (like a metaphor or simile) in Uzbek or creating a similar image that conveys the same effect.
Creating a neologism	If the original author has coined a new word, the translator might, with careful consideration, create a similar new word in Uzbek.
Transliteration or calque	In certain instances, the word might be retained in its original form (transliteration) or its components translated literally (calque), although this is less common in literary translation.

Effectively resolving lexical challenges in fiction translation demands more than just fluency in the source and target languages. A translator must also possess a deep understanding of cross-cultural nuances, exhibit literary sensitivity, and demonstrate creative thinking abilities.

Conclusion

Addressing grammatical challenges in translation requires more than just a flawless grasp of the grammatical rules of both languages. A translator must also consider the text's style, the author's intended message, and the natural flow of expression in Uzbek. Often, instead of directly mirroring grammatical structures, it's better to utilize grammatical tools specific to Uzbek while accurately conveying the original meaning.

It's important to note that lexical issues are just as significant as grammatical ones when translating from English to Uzbek. The richness of literary texts, the sheer number of words, and cultural nuances present complex hurdles for the translator. While the compensation method exists as a translation technique, translators aiming for high-quality work should recognize it as a less ideal approach. Ultimately, the excellence of a translation and its ability to engage readers hinges on several key factors: first, the translator's proficiency, their comprehension of the original author's ideas and the core of the work, and their thorough understanding of the source language and culture; second, the appropriate application of translation methods when rendering a specific work into the native language; and third, the translator's strong command of language, adherence to linguistic norms, and a broad and varied vocabulary in their native language.

The grammatical landscape of Uzbek and English differs significantly, creating a range of challenges for translators of literary works. It's not just about vocabulary; the very architecture of the sentences and how meaning is constructed can present hurdles. Overcoming these structural differences demands more than just grammatical knowledge. A skilled translator must possess a deep understanding of how these grammatical features contribute to the overall meaning, flow, and even the cultural flavor of the original Uzbek text to create a natural and faithful English rendition.

Overall, grammatical and lexical changes are fundamental aspects of the translation process. They reflect the complex interplay between language, culture, and context, and

highlight the translator's role as a skilled communicator who bridges linguistic and cultural divides.

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