

## **USAGE OF LEXICAL AND GRAMMATICAL TRANSFORMATIONS IN TRANSLATION**

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Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. [2]

Translation implies correct and comprehensive rendering what is expressed in one language by means of the other language. [5] The present work is focused on the grammatical transformations that are vital while converting linguistic units of the source text into the text of the target language.

According to the definition by V.N. Komissarov, literary translation is such a kind of translation, which is supposed to create a literary text in the target language and influence the reader emotionally and aesthetically. For this reason a lot of critics believe that the literary translation is a piece of art, which is dominated by masters only who follow only aesthetic criteria while making a translation. The preceding considerations support the notion that literary translation is both a language and a literary phenomenon. Literary translation is intended to render the meaning and message of the original text in order to make the translated text more creative. [4]

The main purpose of the translation is to achieve adequacy. The main task of an interpreter at achieving adequacy is to skillfully produce various translation transformations so that the text of the translation as accurately as possible conveys all the information contained in the original text while observing the appropriate norms of the target language.

Translation transformations are subdivided into lexical and grammatical ones according to units of the source language that are considered as initial units in the process of transformation. A translator very often starts translation with a word, in particular, with changing its form that is why the issues of word formation, creation of new words, are of special importance for the process of translation.

At present, there are many works devoted to translation studies, which concern the concept of translation transformation and classification (Komissarov, 2002; Barkhudarov, 1975; Latyshev, 1981; Toury, 1995, Harris, 1970; Esin et al, 2016; Khabibullina, 2015; Bessonova, 2011). The theoretical basis for this study was the classification of translation transformations given by V.N. Komissarov, L.S. Barkhudarov. L.S. Barkhudarov notes that, first of all, the highest possible level of translation equivalence of the text should be achieved (Barkhudarov, 1975). V.N. Komissarov considers the translation transformations to be “transformational change by means of which it is possible to make a transition from the original units to the translation units” (Komissarov, 2002). The translational transformations, in his opinion, have a formal and semantic character, transforming both the form and the meaning of the source units.

The adequacy of the translation is always connected with the skills of a competent statement of the translation problem and the ability to make the necessary

transformational translation. The main objective of this study is to study comprehensively the lexical and grammatical transformations on the material of the translation of the literary text of Jack London «Martin Eden».

The act of transferring words from one language to another is referred correctly to as translation. The biggest obstacle in communicating between the two cultures is the intermediary, because he conveys information via the lens of acquired experience, personal experiences, and thus loses impartial judgment of what is going on. The linguistic-cultural element is equally important.

A literary text's translation is unique. The translator must consider not only the historical period of the literary work, but also a cultural phenomenon unique to this time period, such as the stylistic characteristics of a certain author. The primary goal is to keep the author's intent intact.

Content of the study consists of the original text of the novel of Jack London «Martin Eden» and his translated editions ed. by E. D. Kalashnikova.

Sentence «Remained the bedroom, small as the one occupied by Martin» (London, 2018, p. 5, p. 238) E.D. Kalashnikova translated as «Спальня была так же мала, In a sentence «<...> in the eyes there was an expression such as wild animals betray when they fear the trap» (London, 2018, p. 6) both translators replaced the plural form with the singular form, translating the comparison as follows: 1) «<...> в этом взгляде все еще была тревога, как у дикого животного, опасющегося западни» (Bulgakov, 1997, p. 6), 2) «<...> взгляд настороженный, словно у дикого зверя, когда он чует ловушку» (London, 1986, p. 8). как и комната, занимаемая Мартином».

The use of the singular is more appropriate here, thus the authors, comparing Martin Eden with one frightened animal, emphasize that in this unfamiliar situation Martin felt lonely, experienced insecurity and fear with family members Ruth. In most cases, translators tried not to deviate from the original text and translate a comparative construction with a comparative construction, there are still some exceptions. For example, the comparison in the sentence «He saw her hand coming out to his, and she looked him straight in the eyes as she shook hands, frankly, like a man» (London, 2018, p. 10). R. Oblonskaya translates literally, using a comparative construction будто мужчина: «Девушка протянула руку и, прямо глядя ему в глаза, просто, будто мужчина, обменялась с ним рукопожатием (London, 1986, p. 11). Adaptation, expressed as relative comparative in the composition of a complex sentence. Let us consider an example: «<...> as if the level floors were tilting up and sinking down to the heave and lunge of the sea» (London, 2018, p. 5). This sentence was translated by the authors, словно этот ровный пол то, кренясь, взмывал на волне, то ухал вниз» (London, 1986, p. 7); «<...> sweet and sensitive, smiling with pity and tenderness as only a spirit could smile» (London, 2018, p. 36), some differences were found the translation of the authors: R.Oblonskaya gives an exact translation: «Ему полегчало, он сел поудобнее, только сжал ручки кресла, словно оно могло взбрыкнуть и сбросить его на пол» (London, 1986, p. 14), while E.D. Kalashnikova adds another simple sentence to this complex sentence as if she feared: «<...> глубже уселся в кресло, продолжая, однако, крепко держаться за ручки, словно опасался, что оно уйдет из-под него и не шлепнется на пол», thus showing the nervous condition of Martin Eden when visiting Morse's house. Sentence «<...> and the furtive hobo who slid in like a shadow and like a shadow hovered at

the end of the bar» (London, 2018, p. 194). R. Oblonskaya translates literally: «<...> и вороватого бродягу, что проскользнул сюда как тень и как тень маячил в конце стойки» (London, 1986, p. 158), E.D. Kalashnikova includes a comparative construction: «Проскользнул в кабачок как тень и маячил у дальнего конца стойки» (London, 2014, p. 109), possible in order to avoid tautology in the Russian sentence.

The translator determines the role of each transformation, because, it is the translator who decides which transformation is necessary to render the author's idea. Some transformations are supposed to keep the original structure of the sentence; others transpose it considerably but help to create idiomatic language of the source text and, thus, implementing its main role that is convey the idea and emotion, which the author aspired to tell the reader.

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