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TRANSLATION ASPECTS OF THE VERBALIZERS OF THE CONCEPT OF “WEDDING”

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ABSTRACT

In the ongoing processes of integration and globalization in the world today, the role and importance of translation is growing continuously. It is well known that translation is an area that acts as a bridge between cultures. Translation allows us to have a great deal of information, through which we have the opportunity to get acquainted with the culture of different nations. This article touches upon the problems in the process of translation of the units that express the concept of “wedding” in the two typologically non – related languages: English and Uzbek, and shows the results of the comparative analysis based on both original and translated versions of literary works written by Jane Austin and Ernest Hemingway.

KEYWORDS: *Concept, Verbalizer, Translation, Lacunae, Filling, Compensating, Phraseological And Paremiological Units.*

INTRODUCTION

Translation is one of the most ancient types of human activity, thanks to which we can clearly imagine the history of human development in all its details. Translation is a powerful weapon that serves the interests of friendship, brotherhood and cooperation between nations, the expansion of economic, political, scientific, cultural and literary ties between them. Translation accelerates the process of influence and interaction of the literature of different nations. With the help of the translated works, readers will enjoy the masterpieces of world literature, their aesthetic feelings will increase, and their tastes will grow.

Translation, as a necessary tool for the perfection of languages, accelerates their development, increases and improves the richness of vocabulary. Translation enriches a person's spiritual life,

realizes the potential of the native language, augments it. Because of the translation, the reader's thinking capacity is sharpened and enriched with new concepts. In a word, translation is the art of re-creating, re-interpreting the original.

MAIN PART

The translation has been variously defined by scholars in the field. For example, according to the famous Russian scientist L. S. Barkhudarov, "translation is a complex of interlingual spiritual and semantic transformations." Professor G. M. Hoshimov describes the translation as follows: "Translation is a process of transformation by the translator, or its end result, in which the content of the text in the original language is fully (or very close) preserved to the language of translation" [4,79].

The purpose of the translation is to recreate the text created with the help of foreign language linguistic means on the basis of the material of the native language. To do this, the translator must first fully understand the original, and then reinterpret it in his own language [7,11].

Translation is a theoretical and creative process consisting of a combination of inspiration, high talent and intuition, deep philological knowledge, relentless vocabulary and appropriate scientific interpretation [9,149].

Thus, translation, which is a complex form of human activity, is a creative process of re-creation of a spoken expression (text) created in one language on the basis of another language, while preserving its unity of form and content. This definition is related to the process that takes place between languages, and much of human activity is related to this practice. For this reason, when we talk about translation, most people think of translating a text from one language into another.

It should be noted that it is not always possible to translate linguistic units in different languages completely. Words that are specific to one language may not exist in another. Such phenomena are especially evident while translating texts that contain specific features such as the culture, customs, and rituals of nations. The concept of "wedding", which is the object of our study, is also a topic that is rich in such units.

For example, it is natural to have difficulties in translating Uzbek units such as *hatna tuyi*, *beshik tuyi*, *non tishlatar*, *aqiqa* into other languages, especially English, which is culturally distant from each other. In turn, this situation can be observed in the process of translation from English to Uzbek, for example, expressions such as *shotgun wedding*, *wedding planner* do not have exactly the Uzbek variants, in turn, such events can serve as examples of lacunae.

The term "lacuna" was first coined into scientific circulation by Canadian linguists J.P. Vine and J. Darbelne, and it is described as follows: "Where a word in one language cannot find an alternative in another, a lacuna phenomenon always occurs" V.G. Gak explains lacunae as "gaps in the lexical system of a language, the absence of words that seem to exist". The researcher considers lacunae to be the existence of concepts in this society, but the absence of words to express them, the existence of separate lexical expressions in another language for such concepts. Lacunae are an important factor in intercultural communication, highlighting the differences between languages and cultures.

Lacunae are mainly felt in the comparison of languages. Lacunae, which represent the national characteristics of a particular linguocultural community, are a unique barrier to foreign language

teaching. However, the experience of intercultural communication shows that there are different ways of overcoming the difficulties in the national differences of these cultures. For instance, G. A. Antipov, O. A. Donskix, I.Y. Markovina and Y.A. Sorokin distinguish two methods of overcoming social lacunae: filling and compensating [5,16]. Filling the gaps is a process of revealing to the recipient the meaning of certain concepts that belong to the culture. The most common type of filling in lacunae is to retain an element of national-cultural character in the text translation. Another way to overcome social gaps is through compensation, whose main task is to remove the national-specific barrier. The simplest form of compensating for gaps in a text is the use of realities by the author to convey a passage belonging to another culture in the language of the recipient. For example:

- ❖ *And as for clothes for the wedding, do not let them wait for that, but tell Lydia that she shall have as much money as she chooses to buy them, after they are married (1, 90)*
- ❖ *Тўй либослари деб буни орқага суришмасин. Лидияга айтинглар, эрга текканидан сўнг унда хоҳлаган кўйлагини сотиб олиш учун етарли пули бўлади. (8, 297)*

We can also see phraseological and paremiological units as units that can cause problems in the translation process among the verbalizers of the concept of “wedding”. It is well known that phraseological (as well as paremiological) units are formed in a ready-made language, and their literal translation can lead to distortion or deviation of meaning in the text. For example, while it is difficult to give the Uzbek equivalents of English units, such as *to pop the question, to marry into money, One for sorrow, two for mirth, three for wedding, four for birth*, some Uzbek expressions, like *тўйни қизитмоқ, қулогини тишлаб қўймоқ, Келиннинг келдиси яхши, тўйнинг бўлдиси яхши; Ўғилнинг тўйи – ўйин, қизнинг тўйи – қийин* can make the process of translation difficult.

RESULTS AND DISCUSSION

In order to analyze the peculiarities and problems of translating the verbal units of the concept of "wedding" from English into Uzbek, we studied and compared the original and the Uzbek versions of “Pride and Prejudice” by Jane Austen and “The Sun Also Rises” by Ernest Hemingway. First of all, we look at the original and translated versions of the units of the concept of "wedding" mentioned in these works:

TABLE 1. REPRESENTATION OF THE VERBALIZERS OF THE CONCEPT OF “WEDDING” IN THE LITERARY WORKS

“PRIDE AND PREJUDICE” – “АНДИША ВА ҒУРУР” (Jane Austin)	
<i>Original (English) version</i>	<i>Translated (Uzbek) version</i>
The next day opened a new scene at Longbourn: Mr Collins made a formal proposal of marriage. (33)	Эртаси куни Лонгборида муҳим воқеалар содир бўлди: мистер Коллинз мистер Беннетнинг иккинчи қизининг қўлини сўраб, расмий таклиф қилди. (114)
When you get to town, find them, wherever they may be, and if they are not already married, make them marry (90)	Илтимос, уларни қаердан бўлса ҳам топинг, агар никоҳдан ўтишмаган бўлса, шундай қилингни, улар никоҳдан

	ЎТИШИН. (297)
And as for clothes for the wedding , do not let them wait for that, but tell Lidia that she shall have as much money as she chooses to buy them, after they are married (90)	Тўй либослари деб буни орқага суришмасин. Лидияга айтинглар, эрга текканидан сўнг унда хоҳлаган кўйлагини сотиб олиш учун етарли пули бўлади. (297)
“And they are really to be married! ” cried Elizabeth, as soon as she and Jane by themselves. “How strange this is! Although their chance of happiness is small, and his character is worthless, we are forced to be glad! Oh, Lidia!” (98)	Наҳотки улар никоҳдан ўтишади? Одамнинг ишонгиси келмайди! – хитоб қилди Элизабет. – Биз яна бунга суюнишимиз керак! Бахтли бўлишга ҳеч қандай умид йўқлиги ва унинг барча камчиликларига қарамай – тўй бўлади – мана, энди гап – сўзларнинг олдини олишнинг ягона йўли! Эҳ, Лидия, Лидия! (313)
“This is so exciting!” she cried. She will be married at sixteen! ... But the clothes, the wedding clothes! I will write to my sister Gardiner about them directly (98)	-Лидия, қизалоғим! – хитоб қилди миссис Беннет. – Қандай ажойиб! У турмушга чиқади! Ўн олти ёшида турмушга чиқяпти! ... Никоҳ кўйлагини нима қиламиз? Ҳозироқ миссис Гардинерга ёзиб юбориш керак. (315)
Five thousand pounds had been settled by marriage agreement on Mrs Bennet and her children (99)	Миссис Беннет ва унинг фарзандлари учун никоҳ шартномаси бўйича беш минг фунт ўтказилган эди (317)
“I thank you for your advice,” said Elizabeth, “but I do not especially like your way of getting husbands! ” (102)	- Менга ғамхўрлик қилаётганинг учун хурсандман, - деди Элизабет. – Лекин сенинг эрга тегиш услубинг менга ёқмайди. (327)
“I did not know that I had two daughters about to be married ” (118)	Менинг яна битта қизим турмушга чиқиш арафасида эканлигини билмаган эканман (372)
THE SUN ALSO RISES – ҚУЁШ БАРИБИР ЧИҚАВЕРАДИ (Ernest Hemingway)	
Original (English) version	Translated (Uzbek) version
The other letter was a wedding announcement . Mr. and Mrs. Aloysius Kirby announce the marriage of their daughter Katherine – I knew neither the girl nor the man she was marrying . (16)	Иккинчи конвертда никоҳ ҳақидаги хабарнома бор еди. Жаноби Алозиус Кирби билан унинг хотини, қизлари Кетриннинг никоҳини маълум қилишибди . Мен на бу қизни ва на у турмушга чиқаётган йигитни билардим. (18)
“Oh, he told everyone that we were going to be married ” (25)	У менга уйланиши ҳақида ҳаммага жар солганди (29)
“ We were going to celebrate so , and instead we’ve just had scenes” (25)	Биз зўр тўй қилмоқчидик , бунинг ўрнига бошимиз мусибатда қолди (29)

When are you going to get married? “How do I know? As soon as we can get the divorce . Michael’s trying to get his mother to put up for it. ” (34)	Тўй қачон бўлади? Мен қачондан билай? Талоқ хатимни олишим билан бўлади-да. Майкл онасини сахийлик билан тўй ўтказишга кўндиряпти (40)
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It seems that among the units representing the concept of "wedding" translated from English into Uzbek, we see not only the units have the same meanings, or translated word by word, and also replaced by other, more widely used or popular units. In particular:

TABLE – 2. TRANSLATION OF THE VERBALIZERS OF THE CONCEPT OF "WEDDING" IN THE LITERARY WORKS

Units that have the same meaning:	
<u>IN ENGLISH:</u>	<u>IN UZBEK:</u>
<i>Clothes for the wedding</i>	<i>тўй либослари</i>
<i>She will be married</i>	<i>у турмушга чиқади</i>
<i>About to be married</i>	<i>турмушга чиқиши арафасида</i>
<i>The wedding clothes</i>	<i>никоҳ кўйлаги</i>
<i>Announce the marriage</i>	<i>никоҳини маълум қилишибди</i>
<i>The man she was marrying</i>	<i>у турмушга чиқаётган йигит</i>
Units that are translated verbatim:	
<i>Made a formal proposal of marriage</i>	<i>қўлини сўраб, расмий таклиф қилди</i>
<i>Marriage agreement</i>	<i>никоҳ шартномаси</i>
<i>Way of getting husbands</i>	<i>эрга тегиши услуби</i>
<i>Wedding announcement</i>	<i>никоҳ ҳақида хабарнома</i>
Units that are replaced by other units:	
<i>If they are not married</i>	<i>агар никоҳдан ўтишмаган бўлса</i>
<i>Make them marry</i>	<i>шундай қилинги, улар никоҳдан ўтишсин</i>
<i>After they are married</i>	<i>эрга текканидан кейин</i>
<i>We were going to be married</i>	<i>менга уйланиши</i>
<i>We were going to celebrate so</i>	<i>биз зўр тўй қилмоқчидик</i>
<i>When are you going to get married</i>	<i>тўй қачон бўлади</i>
<i>To put up for it</i>	<i>сахийлик билан тўй ўтказиши</i>

CONCLUSION

The above-mentioned differences in the originality and translation are the peculiarities of the two cultures as a result of the fact that an event in one culture does not occur in another culture. This means that the interpreter can decrease the number of the differences while translating the units that have national characteristics, including those related to the wedding theme, in such a way as to preserve the image as it is, and when this is impossible, using methods such as partial or complete modification of the image.

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