



Translation of Stative Verbs from English into Uzbek and Uzbek into English

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Abstract

This article gives information about stative verbs and the problems of translating them from English into Uzbek. Problems of stative verbs and their types are discussed. The scientific and theoretical views of several Uzbek and foreign scholars have been analyzed and personal relations have been expressed. Examples from different kinds of works such as S. Maugham's "Ms. Mabel", T. Murad's "Husband and wife", A. Kahhor's "Pomegranate" and K. Mansfield's "Destiny" were compared with the original and analyzed.

Keywords: *Equivalence; Stative Verbs; Motion Manner; Action Verbs; Lexical-Semantic Field; Methodological Inaccuracy; Accuracy; Adequate; Degrees of Stative Verbs; Attraction; Lacunae; System Asymmetry; Autonomy*

Introduction

Over the past century, the Uzbek reader has become acquainted with works that differ sharply from the classical literature of the East in terms of genre and scope of the subject. Representatives of our national literature began to address mainly social issues, and genres such as novels, short stories, and dramaturgy were presented to the attention of Uzbek readers. A sudden change in the literature that has existed over the centuries based on the same form and patterns influenced not only the political and social environment but also Western literature and art. Along with the formation of famous writers and poets of the twentieth century in Uzbek literature, there were skilled translators such as H.Olimjon, M.Shaykhzoda, Mirtemir, Uygun, Usman Nosir, Oybek. Through the efforts of J.Sharipov, G.Salomov, Z.Umarbekov, K.Musaev, N.Kamilov, K.Juraev, and N.Otajonov. Uzbek translation studies have also developed in the field of literature and linguistics. It is well known that each period makes a certain demand on its representative. Over the past century, the main task of Uzbek translators has been to introduce the reader to Western literature as widely as possible, and it is observed that the works were translated into Russian, not from the original language. Works in English were also translated through Russian. Nowadays, it is valuable to translate the text directly from the original. In addition to translating works of art from English into Uzbek, dissemination of Uzbek literature to the world through the English language has been identified as a priority. However, it should be noted that there are problems with the translation from English into Uzbek due to several external and internal factors. To overcome these problems, it is necessary to enrich translators who are fluent in English, who understands the cultural and

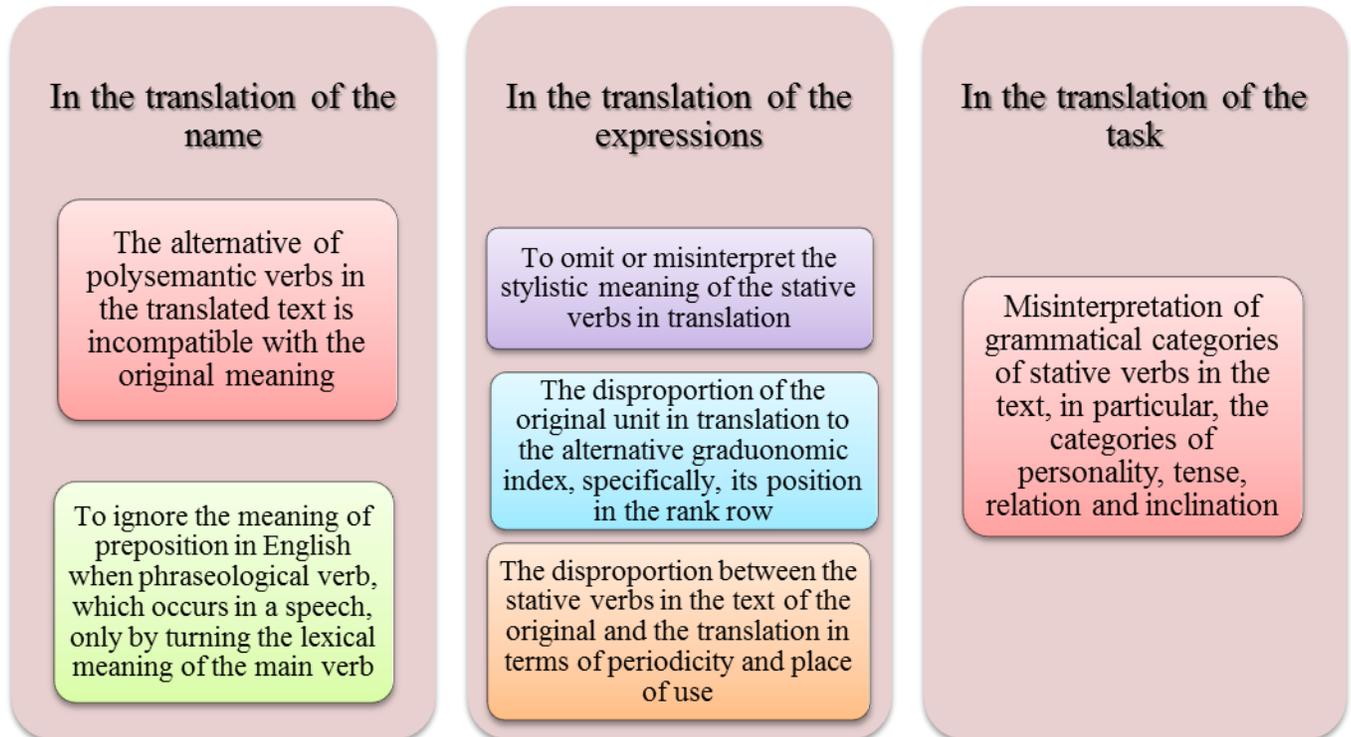
national values of the nations, and people who speak this language and have a high level of creative thinking and experience. Secondly, there is a need to create English–Uzbek, Uzbek–English encyclopedic translation dictionaries, thesaurus–type dictionaries to speed up the translation process, to ensure the quality and artistic level of translated texts. Thirdly, it is necessary to study the differences in English and Uzbek sentence structure and semantic structure of words, to analyze the features of both languages in a comparative aspect to eliminate the methodological inconsistencies in the translation. As it is understood, in the implementation of these three priorities, first of all, it is beneficial to study the structure of the English and Uzbek dictionaries in lexical–semantic areas. Such a comparison is the basis for determining lexical-semantic relationships within and between areas; it clarifies the peculiarities of the linguistic image of the universe available in each language and reveals the ontological nature of language.

When studying stative verbs as a paradigm, it was found that these verbs are classified in English and Uzbek into several basic groups of meanings, such as thinking, feeling, intuition, possession, and causality. The functional semantics of these verbs in English and Uzbek language are confirmed by the presence of relative, oblique, temporal, word and formative affixes, divisible/indivisible, and several functional semantics. It has been understood that almost all words can express style meaning except positive, negative, or moderate meanings in expressing semantics. This means that when translating stative verbs from English into Uzbek, the translator must rely on the parallel aspects of the same field in both languages. Certainly, the “lexical–semantic field is a complex lexical microsystem with a specific structure that generalizes words according to their semantic features. The lexical–semantic paradigm consists of micro fields. As the main structural features of the field, it should be noted that the elements in it are interconnected, systematic, and hierarchical. There are some differences between the lexical–semantic field and other language systems such as the absence of certain boundaries, continuity, openness, interaction with other fields, attraction, lacunae, system asymmetry, autonomy, and the independence of lexical–grammatical system and different languages” [Kurenkova T., 2006].

Research Results and Discussions

Regardless of the function of the verb in the sentence, it is clear that its meaning serves to determine the general content of the text. Therefore, in the translation of this unit, it is important to fully understand its semantic scope and its semantic relationship with other units. It is also important that the periodic and methodological proportions of the translation unit are selected by the text of the original. For this reason, in the above chapters, stative verbs are considered as a single lexical–semantic field, and the semantic, contradictory, and degree relations within this paradigm are analyzed. The elements in this field that carry the style semantics as the meaning of the expression can be considered a novelty because there has been a view in English and Uzbek linguistics that the semantic of style exists only in action verbs [Sayfullaeva R. And others, 2010]. This category is called “motion manner” in English and studies have concluded that this sema exists only in action verbs [Papafragou A. And others, 2010]. From a paradigmatic analysis of stative verbs, it is clear that these field tools can represent style semas such as inconsistency, consistency, continuity, and momentary. Their style semaphore can be regarded as an open system, which means that the mood meaning of stative verbs is not limited. This novelty, in turn, serves to translate these paradigm tools more accurately. That is, having a clear understanding of the stylistic meaning of stative verbs is the basis for concluding how fully this sema has been translated in translation. It follows that the study of language phenomena as a field allows us to predict in advance the possibility of translation errors, to eliminate these shortcomings at the theoretical stage. Because of the analysis of the paradigmatic features of stative verbs, it can be said that from a hypothetical point of view the following shortcomings arise in translation:

Problems that can occur in the translation of mental verbs



But just as language is a living social phenomenon, so the translation is a living process too. After all, the human factor, that is, the creative skill and thinking of the translator, is reflected in the text. This means that it is impossible to predict all the shortcomings in the translation, and the recommendations aimed at improving the quality of the translation should be also formed as a direct result of comparing the original and the translated text. Therefore, let us pay attention to the translation of stative verbs in works translated from English into Uzbek. For example, *He did not know why that gross, obese man excited in him so violent a repulsion. But his thoughts wandered and he found his mind filled with memories of the past.* (S. Maugham “Red”) – *U ro‘parasidagi qo‘pol baqaloqdan nega bunchalik jirkanayotganini bilmasdi. Ammo ko‘p o‘tmay Neylson yana xotiralarga cho‘mib ketdi.* (S. Maugham “Malla” translated by A.Otaboev). Comparing this passage of text, one can understand that the translation is relatively free, in which the formal adaptation is evident. The first separated unit, the verb *to be excited* is used as a whole phrasal verb in the original text. The compound verb *Excited violent repulsion* is translated word by word as *beixtiyor (kuchli) jirkanish hissini jumbushga keltirmoq (uyg‘otmoq)*. In our opinion, the translation of this sentence as “*jirkanish*” has almost no effect on the semantic features of the text, but methodologically undermines its level of expressiveness. The next sentence *wandered in the memories of the past*, should be exactly the meaning of *o‘tmish xotiralarida tentiramoq* should be translated as immersion *o‘tmish xotiralariga cho‘mib ketmoq*. After all, for an Uzbek reader, the phrase “*xotiralar bo‘ylab tentiramoq*” seems to melt, the translation which is proposed in the translation of the original text fully expresses the nominal and methodological meaning of it. It is known that there is a law of translation unit proportionality in translation. One of the main conditions for the adequacy of translation is that the specialist correctly divides the text of the original into translation units and in his work translates each unit in its place by using a proportionate means of content [Komissarov V., 2004]. But critics often misunderstand this requirement. The proportionality of translation units between the translated and the original text is limited by the misconception that the number of words in most sentences should be counted and that they should be the same or close to the translated sentence. To

refuse this idea, it is first necessary to clarify the term “*translation unit*”. A translation unit is not a word, but it is a meaning. Different pieces of meaning make up the overall content. A single meaning in the content can be understood in a few words. Hence, the translator’s task is to break down the text into parts of correct meaning and to make connections in the translation that represent each piece of meaning. Although the number of words varies, the meanings (translation units) that make up the content must be proportional. This is called adaptation [Schweitzer A., 1973] in linguistic translation. In the given example, a verbal translation in one place serves to reveal the charm of the text, it is appropriate to translate the second sentence adaptively.

Let us pay attention to another translation: *He went on to Shanghai: Shanghai was nerve-racking; every time he went out of the hotel, he expected to run straight into Mabel’s arms.* (S. Maugham “Ms. Mabel”) – *Bu shaharda ham u behalovat bo’lib, o’zini qo’yarga joy topolmabdi; har gal u mehmonxona ostonasidan chiqar ekan, go’yo to’ppa-to’g’ri Meyblning quchog’iga borib tushadigandek hadiksirayveribdi.* (S. Maugham “Mabel honim” translated by A.Otaboev). In this passage, the first mental condition *to be nerve-racking* is not the meaning of the mental state of the person it represents a feature of a particular city. In other words, the original meaning is “*shahar asabni qaqshatadigan ekan*”. The combination of *behalovat bo’lmoq* represents the state of a person in translation, in which the character of the city disappears in the text and the mental state of the protagonist comes to the main plan and this situation is exaggerated by the combination of *o’zini qo’yarga joy topa olmaslik*. The verb *to expect* is translated as *hadiksiramoq*. This means that all the mental states in the original, the means of expressing them, have been translated into Uzbek not by the same alternative, but by the meanings of the expressions. Of course, the adaptation helped to create a translated text of the original text that is understandable and close to the Uzbek reader. But so much adaptation is leading to the disappearance of the writer’s style and narrative. In another example, it can be observed that the translated text has finally moved away from the original. As a result of free translation, not only the stative verbs, but the whole passage has acquired a completely different context, and this cannot be called an adequate translation. “*A baker, Mrs. Parker!*” *the literary gentleman would say. For occasionally he laid aside his tomes and lent an ear, at least, to this product called Life. “It must be rather nice to be married to a baker!”* (K.Mansfield “Destiny”) – *U novvoymidi, missis Parker! – deya hayratlangandi. U hayot deb ataluvchi ne’matdan bu ayolning ham bir chindim bo’lsa-da bahra olishini juda istardi.* (K.Mansfield “Kismet” translated by K.Yusupova). A relatively adequate translation of this piece of text could be as follows: *Parker xonim, novvoy dedingizmi?! – hayratlandi yigit. Qo’lidagi kitobni bir on chetga qo’yib, hayot deb atalmish go’zalikka quloq tutdi “Novvoyga turmushga chiqish qanday soz!” – dedi bahri dili ochilib.* This translation, of course, can not be considered proportional too, in which stative verbs are included without being in the original. However, the main content of the text has been preserved. It is well known that even punctuation in a text has semantic significance. The meaning of these signs is also expressed through the verbs of the state of mind. Hence, stative verbs can be included in the translated text to ensure semantic integrity. Free translation, as above, means a radical change not only in the meaning of stative verbs, but also in the content of the whole text, and we can see it from the following example, *Otherwise, as he explained to his friends, his “system” was quite simple, and he couldn’t understand why people made all this fuss about housekeeping* (K.Mansfield “Destiny”). – *Tag’in yozuvchi tanishlariga o’zining uy “tutum”i to’g’risida maqtanib, uy ishlari nima uchun erkaklarga ortiqcha mashmasha ekanligini tushunolmayman, deya taajjublanardi.* (K.Mansfield “Kismet” translated by K.Yusupova). Such a translation in rewriting of the work allows lyrical retreats in it, as well as leading to a different content by completely changing the form, which means completely inadequate.

It is understood that errors in the translation of stative verbs occur as a result of a complete misunderstanding of the semantic nature and scope of the word. In addition, the wrong choice of translation method also leads to several shortcomings. To avoid such a withdrawal, it is necessary to correctly divide the text into translation units, identify parts of meaning and translate proportionally. When dividing the text into translation units, it is necessary to take the verb or noun as the center of meaning, including ensuring the content balance of the stative verbs.

In addition, methodological errors also occur during the translation process. In particular, the stative verbs selected for translation may be limited in choice, although they may be an alternative to the original. That is, while some verbs are used only in formal or scientific communication, others are specific to artistic and oral discourse. The translator tries to use his variants so as not to repeat the same word in the text. In this case, although the tautology is eliminated, the selected units may be among the out-of-date words in the dictionary. In particular, stative verbs in English can be methodologically classified into the following groups.

Formal/Scientific	Artistic/Oral	Old	Modern
acknowledge	sniff	loathe	hate
comprehend	love	fancy	like
deduce	hate	bewail	regret
concern	worry	trou	think
suspect	enjoy	daresay	assume
approve	recall	ween	hope
research	upbeat	abominate	rage
investigate	stoop	rejoice	exult
ascertain	boast	tread	peeve
stipulate	seem	sob	confuse
perceive	see	smirk	confess
observe	dream	begrudge	foul
possess	desire	conceal	need
constitute	long	scruple	analyze
apprehend	fear	relinquish	suppose
consist	envy	rage	doubt
recognize	wish	chronicle	prefer
appreciate	care	entangle	expect

In some works, the author uses stative verbs that are specific to formal speech, such as to indicate the hero's character, education, or social background. It is advisable to choose a unit with the same stylistic feature, paying special attention to this small detail in translation. Outdated words used in the text serve to exaggerate the image of a particular situation and to increase its expressiveness. The author's narrative style requires that these means be translated through the same outdated proportions to maintain the mood of the work.

Uzbek literature has a deep history, with a wide range of topics and styles. Regardless of the period, in our works of art, the highest human qualities are glorified, one of the main goals of the authors was to change human morality positively. From this, it can be assessed that Uzbek literature, has a high didactic character. At a time when there are negative changes due to globalization, the necessity for such educational works is growing. For this reason, the translation of rare samples of Uzbek literature into world languages is not just to introduce the nation and culture to the whole world, and the translation of such works should be regarded as a social necessity, a requirement of the time, an effort to preserve the morals and values of the people. The fact that our classics of Uzbek literature are being translated into English also proves that this process is carried out based on social order.

There are some common problems in translating works from Uzbek to English, and these issues arise in the translation of almost every work. It should be noted that the following problems are far from each other in terms of construction and observed in all translation work between incompatible languages:

Firstly, incompatible languages are also placed at poles far apart in the area of classification, along with the area of nations who speak these languages, their past, cultural, national, and religious

views also differ from each other. This, of course, ensures that the linguistic image of the universe in different languages has its form. Specificity is evident in the scale of the meaning of words and especially in realities. It is clear that “the image of the universe is a phenomenon that is formed as a result of all human activities, lifestyles, behaviors and environmental influences, and represents a set of knowledge and concepts about the existence of a person of a particular nation or ethnicity” [Schweitzer A., 2009]. Therefore, the linguistic representation of the world in two incompatible languages is also disproportionate, and any imbalance prevents the formation of equivalence and adequacy in translation;

Secondly, Uzbek national literature is based on oriental traditions. Oriental literature, on the other hand, is known to be metaphorical. In this case, the essence is represented by various symbols, and the imagery and emotionality of the text is visible [Mallaev N., 1965]. In Western literature, on the contrary, the event is in the foreground, the symbolism is not strong, and the author’s artistic intention is expressed directly through the plot [Daiches D. A., 1979]. Naturally, the translator should have some hesitation in presenting a work rich in figurative and symbolic expressions in Uzbek to an English reader who is not accustomed to such a method of narration;

Thirdly, problems in the translation process are caused by differences in the structure of the English and Uzbek languages. As noted above, the equivalence and adequacy of translation are ensured by correctly dividing the text into translation units. A translator working with different constructed languages may have difficulties in dividing the text into semantic parts, determining the word that represents the center of meaning in it, and in translating these passages using equivalent units of meaning.

Conclusion

The above passages substantiate that problems and shortcomings in the expression of stative verbs in translations from Uzbek to English occur for several reasons. On the one hand, a volume imbalance occurs as a result of the translator misinterpreting parts of the text into meaning. Also, the means chosen in English do not correspond to the verbs of the original stative verbs in terms of the extent of their usage. In some places, even the nominative meanings of the verbs in the translation and the original state of mind are inconsistent. We can conclude that all mentioned above ideas and opinions give that there is a need to create dictionaries that reflect the scope and relationship of the meaning of each phrase and to divide the means of language into lexical–semantic fields.

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