



# THE TRANSLATION OF PERSONAL IMAGE ADJECTIVES FROM UZBEK INTO ENGLISH

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## Abstract

In this article, scientific recommendations were written about the expediency of a contextual approach to the translation of adjectives that express the character, mood, psyche of a person and such abstract meanings. That is, when turning these tools from Uzbek into English, it is necessary to pay attention to what sense the translator is used in the context of their direct literary text, to choose a lexeme that represents the same contextual meaning from the range of variants of the English language.

*Keywords: linguistic translation theory, semantic composition of adjectives, linguistic units, semantic parameters, hypersema, macrocontext, image hypersema.*

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The process of artistic translation is complicated by the structural peculiarities of different building languages, the different content of meaning of the means of the lexical level, the elements that make up the national linguistic image of the universe as a whole. After all, one of the main tasks before a specialist in the translation of a work of art is the style of the writer's statement, defined as the preservation of the language of the work as much as possible, while it is required that the translation text be understandable, close to the reader.[1]

It is known that the theory of linguistic translation, Studies and models the connotations that the text of one language creates the rules of text in second language.[2] Applied Linguistics, on the other hand, deals with the creation of a framework for the development of the same law rules and models, that is, the clarification of problems in the translation of means of a particular lexical-semantic group and the provision of recommendations for their elimination. In the above seasons, the qualities of the image of a

person were classified into different meanings, the semantic content of the qualities of the image of a person in English and Uzbek languages and the issues of relations of meaning were clarified. From the point of view of translation practice, it is permissible to distinguish the qualities of the image of a person into three rabies. The first group includes tools with a mutual alternative in English and Uzbek, the second group includes elements without alternatives, and finally the third category includes lexemes, which are partially the literal equivalent of a word in another language, representing a certain meaning in one language.

The first type means, that is, it is natural that the mutual translation of the meanings of the image of a person with its alternative in two languages does not cause any problems. Already the expressions of meaning that exist in both languages have exactly the same linguistic and expressive meanings. In most cases, task semes, in which their grammatical indicators are generalized, also coincide. Among the qualities of the image of a person, the means



characterizing appearance are considered to be elements that have an alternative between them in the same English and Uzbek languages. Adjectives that represent a person's

appearance, whether they have a negative or positive contextual sema, their translation is convenient, does not cause problems.

<p><b>ҚОТМА</b> Бадани камгўшт, аммо пишиқ. У [вакил] қоп-қора, қотма, вужуди пай бир йигит бўлиб айтидан ёшени чамалаш қийин эди. А.Қаҳҳор, Кўшчинор чироқлари.</p>	<p><b>SLENDER</b> thin and delicate, often in a way that is attractive; small or narrow in circumference or width in proportion to length or height. <i>Sarane is a tall, slender man.</i></p>
<p><b>НОВЧА</b> Бўйи баланд, дароз, узун. Новча йигит. Бўйи новча одам. Ҳокимнинг новча, ҳайбатли қомати олдида Тешабой ҳам одамлар назаридан четда эмас эди. М.Исмоилий, Фарғона т.о. Новча тераклар учида ойнинг кумуш парчаси сузади. С. Аҳмад, Қадрдон далалар.</p>	<p><b>TALL</b> a. of more than average height, or of a particular height. <i>She's much taller than me. Four of her friends are six feet or taller. The dentary is long and slender and is dorsoventrally tallest at its caudal margin.</i></p>
<p><b>ДЎМБОҚ</b> кўчма Тўладан келган, семиз, лўппи. Дўмбоқ бола. Йўлда Шамсиқамар деган дўмбоқ жувон билан учрашиб қолди</p>	<p><b>PLUMP</b> a. having a pleasantly soft, rounded body or shape <i>a nice plump chicken; plump juicy grapes; a child with plump rosy cheeks; a plump, middle-aged woman</i></p>
<p><b>НАВҚИРОН 1</b> Авжи куч-қувватга тўлган, қирчиллама, ёш. Наби ака мўйсафидни ичкарига таклиф қилди. Ҳовлининг бир чеккасида ўтирган икки навқирон йигит ҳам аста юриб келиб, мўйсафид билан сўрашди. А.Раҳмат, Ҳаёт лавҳалари.</p>	<p><b>YOUTHFUL</b> a. having the qualities that are typical of young people; characteristic of young people, or relating to the period of life when you are young: <i>Her youthful enthusiasm always makes her seem ageless. Youthful femininity was fundamentally shaped by the demands of the labor market upon the working-class family. People are increasingly overwhelmed with messages of youthful ideals: how to stay young or how to get old without signs of ageing.</i></p>

As can be understood, linguistic units with the meaning of the image of appearance in Uzbek and English are proportional to each other according to all their semantic parameters. And the reason lies in the fact that these elements represent specific concepts. There are a number of specific features of the abstract lexicon, the objective line is the action, the state, the sign or the atovchchi of objects these words are associated with mutually nonlinear factors. The meaning of these words tends to change due to relationships in the lexical system, that is, when entering into a relationship with other lexical-semantic group tools. Also, words that represent an abstract concept enter into relationships of meaningfulness and contrary meaningfulness even within the framework of their microtheism. Unlike the lexemes that represent

abstract concepts, the exterior hypersem itself contains phenomena that are clear, clearly visible to the naked eye, which in all languages have exactly the same meaning value. The translation of these tools requires a specialist to perfectly know the lexical composition of the foreign language, there is no need to use adaptation, shading or similar methods when turning them. For instance: *Тор кўчада, кўшнимизнинг эски, шалоқ эшиги олдида менинг чол бобом ўз ўртоғи — узун соқолли, йурик жуссали, кар қулоқ мўйсафид билан нималар тўғрисидадир эзмаланиб сўзлашади. Бобом ориқ, кичкина гавдасини деворга суюб, чўққайган: ҳассасини тиззалари орасига қадаган. (Ойбек, Болалик)\| In the narrow streets of the old neighborhood, in front of the rickety door, my old grandfather chattered with his friend — an*



**old man with a long beard, tall body, and deaf ear.** (trans. Carolyn Wei); **Қадоқ** қўлларининг учини бериб хўшлаша-хўшлаша менга етганда, уям бурилиб кетди. (Ш.Холмирзаев, Ўзбек характери) \\ Then his wife also shook the hands of the guys with her laboring, **callous** hands. (trans. H. Allanazarova).

Among the qualities of a person-image, which have such a clear meaning, one can single out elements that describe the action of the personality line. As you know, there are three main features of lexemes that represent abstract concepts: the meaning composition of

an abstract concept is very broad, almost borderless. The words that represent them are distinguished by the abundance of derivational tools. These large-scale derivational possibilities are not limited within a person's lexicon.[3] The semantic structure of the adjectives of the image of a person's behavior, representing specific concepts, includes a narrow, one-dictionary and finite set of expressions, the range of their meaning monasteries is also narrow, the synonyms or variants are numbered. Words with such indicators, which have a specific meaning, are present in all languages.

<p><b>ЭПЧИЛ</b> Ишни тез ва ўддабуронлик билан бажариш қобилиятига эга; ўддабурон. Бизда ҳушёр савдогарлар, эпчил бойлар бор, улар кўпаймоқда. (<b>Ойбек, selected novels</b>). Қорачадан келган, эпчил Маҳкамбой ака маслаҳат ошлари тепасида тургани учун, ҳар бир тўй ва маърака рисоладагидек ўтарди. (<b>M.Osim, a witness without language.</b>)</p>	<p><b>DEFT</b> a. skilful, clever, or quick: <i>Her movements were deft and quick; She answered the journalist's questions with a deft touch; He's very deft at handling awkward situations; He cut some logs up for firewood with a few deft strokes of his ax. Appearance as the light black, dexterous Mahkam stood on top of the advice soups, so every wedding and ceremony passed as if as a rule.</i></p>
<p><b>МУНКИЛЛАГАН</b> Қарилик натижасижа кучдан кетиб мункиллаб қолган бўлмоқ, букчайиб қолмоқ. Яқинда Қумри иш билан яна Тошкентга келди. У ҳар галгидек қадрдон институтига бориб, мункиллаган профессорини кўриб чиқди. Мирмуҳсин, Ажрим. Мункиллаган бир кампир, нур ёғилиб бетидан, Дўқиллатиб ҳассасин, ўтди кўча четидан. Қ.Муҳаммадий</p>	<p><b>DECREPIT</b> a. in very bad condition because of being old, or not having been cared for, or having been used a lot; weak and in poor condition, esp. from age or long use. <i>Recently, Kumri came to Tashkent again with work. He, as every time, went to the Institute of the dear and considered his munking professor. Mirmuhsin, The Ruling. From the edge of the street passed an old woman, from the bottom of which the light poured, from the stinging Rod. Q.Muhammad.</i></p>
<p><b>ШОШМА-ШОШАР</b> Ишни тез бажаришга интиладиган, шошиб иш қиладиган; шошқалоқ. <i>Шошма-шошар бола.</i></p>	<p><b>HARUM-SCARUM</b> (behaving) in an uncontrolled way; (too much) speed <i>We are not back alley, harum-scarum politicians.</i></p>
<p><b>ҚЎПОЛ</b> 1 Бичими келишмаган; беўхшов, бесўнақай; дағал. 2 Кишига қаттиқ тегадиган, кишини рандитадиган; дағал, кўрс, тундб ёқимсиз. Қўпол муомала. Қўпол сўз. Қўпол қилиқ. Қўпол ҳаракат. Қўпол ҳазил. Қўпол гапирмоқ. Маориф мудури Хизиров унинг [Элмуроднинг] талабига қарши, томдан тараша тушгандай, қўпол жавоб қилди. П.Турсун, Ўқитувчи.</p>	<p><b>GRUFF</b> a. (of a person's voice) low and unfriendly, or (of a person's behaviour) unfriendly or showing no patience: <i>Rude attitude . Rude word. Let's be rude. Rough movement. Rude humor. Speak rudely. The head of the education Khizirov, against his [Elmurod's] request, responded rudely, as if falling from the roof. P.Tursun, Teacher.</i></p>



Practical, the Uzbek-language Line words with an action or status image SEMA are translated into English such: *Уйлар тўла нон, оч-наҳорим болам, ариқлар тўла сув, ташнаи зорим болам. (А.Қаҳҳор, Анор) \\ The houses are full of bread, but my child is hungry, The waterways are full of water, but my child is thirsty. (trans. Sh.Sattorov); Э, ҳой, анор олиб бермадимми? – деди Туробжон майин товуш билан, аммо бу майин товушдан қўрққулик эди, – сира анор олиб келмадимми? \\ Hey you! Haven't I ever brought you a pomegranate? I've never brought you one, is that right?—he asked softly. But behind this softness there was a treat. (trans. Sh.Sattorov); Бобомиз оғизларини анграйганнамо очдилар. (Т.Мурод Ойдинда юрган одамлар) \\ Our grandfather surprisingly opened his mouth. (trans. A.Obidov)*

Translation is a complex creative process that requires attention, diligence, talent and high skill from a specialist. Literary translation has a more laborious and complex aspect than other literary processes, including the creation of a direct work of art. Creation, unlike independent creation, in Translation, The Creator has two major limitations. On the one hand, the translator is limited to the content of the finished literary text written, the style of the statement and the means of expression. And the limitation in turning the content of the text

is caused by the structural peculiarities of the language in which the translation is carried out and the possibilities of expression. It was noted above that there are all the conditions and grounds for a clear and perfect translation of the qualities of the image of a person, which represent relatively clear concepts, that is, the appearance of a person and the qualities that represent the action of his act. In fact, the means that represent these meanings carry the same semantic properties and relations of meaning in both languages. However, the meaning of the image of a person is not limited only to these qualities – the means that describe the character, mood, mental abilities and mental state of a person also belong to the category of personality image qualities. Since these tools represent relatively abstract concepts, their translation can cause uncertainty. The characteristic inherent in the lexeme, which refers to any abstract concept, also refers to these adjectives, the scale of their meaning does not have a clear limit, its linguistic meanings vary depending on the context of the text. This complicates the process of choosing an equivalent alternative, which in translation means exactly the same. For example, in Uzbek, the following words have the meaning of the image of a person, their meanings are different, and a common aspect is manifested in the expression of an abstract concept of meaning.

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<p><b>САЛОҲИЯТЛИ</b> Салоҳиятли, катта қобилиятга эга бўлган; иқтидорли. <i>Салоҳиятли, иқтидорли кадрларни асрашимиз керак. Салоҳиятли кадрларнинг маҳоратини ошириб бориш тўғрисида ҳозирдан бошлаб алоҳида ғамхўрлик кўрсатиш лозим.</i> (from newspaper)</p>	<p><b>CAPABLE</b> a. able to do things effectively and skilfully, and to achieve results; having the ability, power, or qualities to be able to do something: <i>She's a very capable woman/worker/judge. She's a very capable woman/worker/judge. We need to get an assistant who's capable and efficient.</i></p>
<p><b>ФАРОСАТЛИ</b> Фаҳмли, ақлли, дидли. Фаросатли одам. <i>Ўзи жуда фаросатли, доно, достончи чол.</i> (М.Осим) Карвон йўлларида. <i>Баҳромбек оилада кўпроқ отасига тортган, хаёлчан, камгап, ишни пишиқ қиладиган, фаросатли ўғил эди.</i> ("Ёшлик" журналидан)</p>	<p><b>SENSITIVE</b> understanding what other people need, and being helpful and kind to them; having or showing awareness. <i>He himself is a very intelligent, wise, Epic old man.</i> (M.Osim) on caravan routes. <i>Bahrombek was more likely in the family to pull on his father, was a dreamy, modest, quick-witted son who did the job.</i> (From the magazine "Youth")</p>
<p><b>СОЛИҲ 1</b> Эзгу, савобли; энг яхши; фойдали.</p>	<p><b>OBEDIENT</b> doing, or willing to do, what you</p>



<p>Қуръонда солиқ амал ғам имон таркибига киритилган.  <b>2</b> Кишига фақат яхшилик қиладиган, мўмин-қобил, яхши. Фарзанди солиқ. Ўғлинигизга ўқитиб дину диёнат йўлини, Солиҳу дуппа-дуруст аҳли муслмон қиламан. (Ҳамза)</p>	<p>have been told to do by someone in authority. <i>Only the one who does good to a person, The Believer, The Good. The Child Is Righteous. By teaching your son the way of religious, I will make Salih duppa-honest people Muslims. (Hamza)</i></p>
<p><b>ФАРИШТАЛИ 1</b> Файзли; сербараа. <i>Сариштали уй – фариштали уй. Мақол.</i>  <b>2</b> кўчма Ёқимли, жозибали; ҳалол, покиза. <i>Бай-бай-бай, бу ўтар бобо бағоят фариштали одам эканлар. С.Сиёев, Ёруғлик. Фариштали одам, деб шунақаларни айтса керак-да, а? Жаннат қидирганлар.</i></p>	<p><b>ANGELIC 1</b> very beautiful and very good; belonging to an angel, or pretty and kind like an angel  <i>This behaviour is very near to angelic non-determinism. An angelic voice/face/smile; He promises that the individual who achieves "perfection" will acquire freedom from doubt, angelic ranking, and immortality.</i></p>

It is advisable to approach the translation of adjectives that express a person's character, mood, psyche and such abstract meanings in a contextual way. That is, when turning these tools from Uzbek into English, the translator should pay attention to what meaning they are used directly in the context of the literary text, choose a lexeme that represents the same contextual meaning from the range of variants of the English language.

These features are still preserved in modern Uzbek literature, which for centuries arose with reference to the laws of Oriental classical literature, formed on the basis of strict literary sermons and laws. In the samples of Uzbek literature, which are facing the new form, topic and methods of statement, such features as a high level of emotionality, expressiveness and imagery are still observed. The qualities of the image of a person are also among the elements that make up these features of the Uzbek literary text. So, precisely translating the qualities of the image of a person, making their meaning in the original meaning clear in the translation text is one of the prerequisites for ensuring a high level of translation text. However, the meaning of the image of a person can be realized not only by adjectives, but also by means of other categories of words or combinations, phrases. It is a difficult matter to find exactly the alternative of such units in Uzbek in English. It is therefore advisable to apply singular adjectives that mean these elements without following the requirement of volumetric proportionality

with one of the basis sermons of translation asliyat. In rare cases, the means of the image of a person in the form of a combination or phrase have an alternative of the same form in English. In situations where there is an exception, it is permissible to impose this meaning on another single lexeme. All the qualities of the image of a person are not considered a major problem situation when viewed from the point of view of translation practice. Zero adjectives regardless of whether they represent abstract or concrete concepts, their meaning is complete yohud proportional means that partially represent exist in the English language. And the original problem is the qualities of the image of a person who has no alternative in meaning. In most cases, such adjectives represent the blind edges and features of a person. They are inevitable that their translation will not be like realias. It is known that the translation of Realies is part of the issue of reflecting national and historical identity in another language. In general, even in the formation of artistic translation as a separate sphere, the main goal was to reflect such peculiarities in foreign language.[4]

Although in English we judge the qualities of the image of a person whose proportion, meaning is not alternative, as realia, it is clear that the word itself, which cannot be translated into another language, does not exist. Words that are impossible to translate can be turned at least as an annotation, or as a word combination.[5] it is understood from this that adjectives, combinations and other types of



lexical means of the image of a person without an alternative should be translated with an annotation. They cannot be calcined or transliterated as realia.

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