Linguistic Models of English into Mother Tongue Translation

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ABSTRACT

This article examines the centuries-old debates about the main possibility of translation, the desire to understand and explain its phenomenon, the theoretical and practical importance of translation modeling.

The scientific studies on which this work is based and which it attempts to enrich show that the mutual influence of the two languages involved in the translation process can lead to many incorrect statements. Linguistic interference would therefore be seen as the most important disruptive factor in translation. The thesis should be supported by the analysis of written translations.

Numerous attempts are made in the relevant literature to classify interference errors and to isolate types of interference. In my opinion, however, there is a lack of a clear distinction and classification proposal that would attempt to take into account in one paradigm the diversity of interference errors and the complexity of interference as a linguistic phenomenon that affects several language levels. The aim of the work is to develop a clear scheme (meant as a basis for comparison, Tertium Comparation) for the classification and analysis of interference errors, which is able to take into account various aspects of the complex interference phenomena.

INTRODUCTION

A few decades ago, the process of translation was seen as an exchange of information between people who speak different languages. With the development of anthropocentric, communicative and cognitive approaches in linguistics, translation is considered as a cognitive process, within which the semantic space is modeled and harmonized for speakers of different languages and cultures through the intermediary activity of the translator.

Linguistic model of translation is too general, in order to use it in the field of literary translation, adaptation of concepts is required. In order to model the process of literary translation, as well as to improve the practice of translation, first of all, it is necessary to conduct research in a way that not only looks at translation as a language problem, but also studies it as a whole [6.19].

Centuries-old discussions about the main possibility of translation, the desire to understand and explain its phenomenon, lead to new research in the field of translation modeling, which enriches the concepts of translation theory, such as "equivalence" and "adequacy". "on the one hand, this is important in evaluating the quality of the translation. On the other hand, the translator studies, imagines and models the process of translation, coming to understand the cognitive essence of this process; this knowledge not only gives him the opportunity to improve his professional skills, but it is methodologically important and helps to develop a system of training specialists in the field of translation.

Cognitive awareness of the events and processes of the world around us takes place in the close interaction of language and thinking. This relationship appears at the stage of selecting a text for translation, at the stages of perception, translation analysis and comprehension. The stage of transferring the meaning of the original text to the translation, cognitive-linguistic interaction becomes one of the leading factors that make up the translation strategy and determine the choice of tactical actions.

Linguistic models of translation (denotative, semantic, transformational, communicative, informational) are steps leading to understanding the essence of translation. Underlying all models of linguistics is the idea that meaning is hidden at the heart of linguistic units - an abstract level of unity materialized by words, so the cognitive translation model can be interpreted as a new but yet another level of knowledge. And this is not only a complex, but also an exciting process. The cognitive model is to some extent an attempt to represent the translator's creative activity as a 3D model, which summarizes what we know about the translation process.

A.G. Minchenkov proposes a cognitive-heuristic model and draws our attention to the following concepts of the translation process. "The direct translation of the original is a complex process, and the translator needs special knowledge to perceive, understand and think about the primary meaning of the original. At the same time, the processes of perception and creation of the translated text can occur sequentially, simultaneously [3.124].»

In our opinion, the main difficulty in re-creating texts in another language in translation is to combine the meanings formed in the mind as a result of working with the original text with the words and phrases of the target language.

I.N. Remkhe considers the cognitive model of translation as a hypothetical construction that allows for a conditional description of the mental and emotional knowledge of the translator, based on the ability to search for patterns of knowledge in the framework of dynamic processes [8.42].

The researcher describes the cognitive model of scientific and technical translation as a set of systems and structures to represent the knowledge of a technical translator.

In our opinion, memory serves as the most important and communicatively important factor for the translator in his professional activity. In addition to memory as a small system that serves to collect knowledge about nature, the mental lexicon or the individual approach of the interpreter and its content are represented by a set of classifications, which in this case are knowledge structures.

I.N. Remkhen, L.A. Nefedova, D. Ch. Gillespie propose an integrated approach to reflect the cognitive essence of translation [8.43].

We begin the analysis of the translation process with the word, connecting it with material and abstract objects of the surrounding world (denotative translation model). We will determine their place in this system and their relationship with other objects. We create the semantic-structural image of a word in its immediate context and through its relationship with other words in the text as a whole (semantic model). Associative relations transfer this image to the conceptual domain, where already indirect relations determine the place of the image in the image of the world. In our opinion, Popova and I.A.Sternin "knowledge images of the world in the mind of a person are systematic and affect the perception of the surrounding world by the person" [5.19]. Here we came to the conclusion that along with the knowledge landscape of the world, the linguistic image and "linguistic cognitive structures" are directly involved in the formation of the linguistic image of the world.

The image of the author and the worldview of the translator and receiver of the finished text are also linguo-cognitive systems based on the national-cognitive, linguistic and individual images of the world.

S.E. Patsukhova and E.V. Nikitina compares the cognitospheres of all three participants in the translator's translation situation as follows.

The translator acts as a "negotiator", looking for points of contact. Identifies discrepancies between the receiver's linguo-cognitive structures, accordingly understands the importance and necessity of skills and abilities to make correct semantic inferences. The author's communicative task is to draw the reader's attention" [4.159].

In our opinion, translation is a phenomenon of changing the linguo-cognitive image of the author's world into the receiver's and linguo-cognitive image. Because, in the process of translation, the author's field of knowledge is combined with the translator's field of knowledge. The degree of conceptual closeness of the two spaces is related to objective (*coincidence or*

not coincidence in the linguistic, cultural images of the world of the sender and receiver) and subjective (specific features of the translator's thinking) factors. The translator, as a mediator, manages the author's strategies in this space, the communicative storytelling strategy and his knowledge of the field, both in the translated language and in the original language.

The text of the masterpiece of world literature should naturally be rich in high poetic similes and metaphors. In fact, in the speech of the characters in the work, such figurative stylistic devices are almost not found, rather, we observe much simpler explanations in their speech. For example, a branched (complex) stylistic device such as "bodiless creation ecstasy" in the original text - the image of "ecstasy" forming the core of the metaphor and additional symbols branching from this image (My pulse, as yours, healthy music, it is not madness, which madness, revitalization like madness speaks, mattering unction) and the antithesis of «Arvohlarni koʻrsatishga mohir jazava!» in J. Kamal's direct spin "Madness skilled at showing ghosts!" turned to.

Here, the original form and core of the methodological tool (jazava) is preserved, and the metonymic translation of the phrase "bodiless creation" is presented in the form of the word «Arvohlarni». In the original, the same methodological tool was changed in the form of "If you have malaria, you will see many ghosts" in M. Shaykhzoda's novel, that is, the image was changed to the form of a sentence, and the core of the image was changed to "malaria". However, malaria is caused by biological causes, not a nervous disorder, and does not adequately describe the condition of the character. If the translator was familiar with the original text, he would certainly not allow such an interpretation. It is observed that the translation of M. Shaykhzoda is close to the translation of B. Pasternak, and J. Kamal has given a new gloss to the translation due to its deviation from the original. We will analyze it through the following examples:

Original text	Translation by M. Lozinsky	Translation by B. Pasternak	Translated by J. Kamal	Translation by M. Shaikhzoda
Let the bloat king tempt you again to bed	Пусть вас король к себе в постель заманит	Ложитесь ночью с королем в постель	Boring, irganch qirol yana to'shakka tortsin	Siz qirolning bag'riga yotoqqa kiring

The phrase "Let the bloat king tempt you again to bed" from the original is expressed as follows in the compared translations: Although the word "bloat" (that is, bloated, has the same meaning as a bloated dead corpse) is "mechanically excluded" in all translations, In the Uzbek direct translation, it was replaced by the method of "creative exception", that is, the word "bloat" in the translation of J. Kamal «Boring, irganch qirol yana to'shakka tortsin» [2.120].- «irganch». As a result, Klavdiy is embodied as a person who disgusts the Uzbek reader, incites hatred, and whose actions are very unpleasant. The rest of the translators simply translated the original epithet as «король» or "qirol", and as a result, the meaning of Shakespeare's epithet "the bloat king" was neutralized and the original tension was reduced. J. Kamal boldly tried to express all the truth, all the ugly events openly and clearly, and in this way he was able to give the poetic context the color of tragic exposition. Based on the Russian version, M. Shaykhzoda, who translated it, seems to have followed the path of the medium. Being aware of the original, J. Kamal recreated the complex devices of the tragedy in his own way and was able to skillfully express the artistic image of the event. That is, we can witness that the possibility of independent creativity of the translator has been greatly expanded in revealing various new aspects of the image of Hamlet in the Uzbek direct translation. The example given above was translated by the Uzbek translator, preserving every symbol and lexical unit of the original. Despite the simplicity of the vocabulary, we cannot help but recognize the laconism skillfully applied by J. Kamal's translation in artistic accuracy; the translation is proportional to the original not only in terms of content, but also in terms of lyrical pathos.

The linguist scientist Ustinova in her article «Лингвистически опосредованная реконцептуализация исходного сообщения: когнитивные аспекты смыслообразования в поэтическом переводе» "it is possible to carry out translation activities formed on the basis of the translator's general approach to translation in certain communicative conditions of bilingual communication with the help of translation strategies" [10.87]. - put forward the theory.

We will analyze the thoughts by looking through the following lines:

| Why did you speak? You've dashed my fancy quite, Ev'n in the approaching minute of delight I must take breath – Ere I the repture of ray wish renew, And tell you then it terminates in you.

(Aureng-Zebe. A tragedy. John Dryden, –P. 68) | Nega so'z ochdingiz? Men sukunat saqlagan mahal, Hatto ko'nglim bushaganda, iymonga qilmadim halal. Tilimni tiyib, darkor yedi burchimga qilmog'im amal, Hayajonlarim g'unchadek qayta ochilsa mul, Dilimdagin to'kib sizga, yakun topar ul.

(Avrangzeb. Tragediyasi. Ingliz tilidan Ochilova Dilafruz tarjimasi. –B 69) |

It is determined by the specific requirements of the situation and the purpose of the translation, and the turn is determined by the specificity of the translator's professional behavior in a specific communicative situation.

MATERIALS AND METHODS

Before I address the question of linguistic communication and its connections to the problem of translation, I will concentrate on the term "communication". I am based on K. Bühler's conception of linguistic communication, which was based on Plato's linguistic theory. Plato saw language as a tool ("organon") that can be used to inform other people about "things". Bühler was

inspired by the idea and developed it further into a communication model.
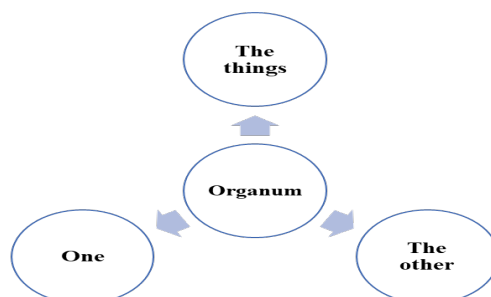
The central point of the schema is the organum – what can be perceived by the senses, language. It is in relations with three other elements: the sender ("One"), the receiver ("The Other") and with "the things" (meaning states of affairs, objects). As a rule, this involves the perception of acoustic signals. An acoustic signal is produced by the transmitter and received by the receiver. The "things" are understood here as events that are involved in the communication between the sender and the receiver. A causal connection can be established between the events and the languages.

The following diagram illustrates the simple basic model of communication developed by K. Bühler (the so-called organon model):They can be divided into macro and micro strategies. Macro-strategies are determined by the overall goal of translation and can then be called goal-setting strategies. Such strategies help the translator to determine for himself the main idea of the work and the main conceptual groups that represent this idea. The essence of translation is a compromise between the desire for adequacy, which implies compliance with the norms of the target language, and the structures of the original work. Intercultural adaptation strategies can also be linked to macro strategies, which help to find a common understanding of a common text and an understanding of how the meaning of the original can be changed into the text. This strategy determines the place of the original text and the translated text in the

cognitive, cultural, linguistic pictures of the world of the speakers of the foreign language and the local language (the target language).

An example of micro-strategies is the translation strategy for translating scientific and technical texts. In addition. we can come to the conclusion that if we divide the strategy into the strategy of clarifying the genre and stylistic connection of the text, the strategy of determining the dominant density of the text, the approximate strategy of forecasting, the strategy of compression and decompression, the strategy of compensating the modification, the strategy of trial and error, and the literal translation, it will meet the goal.

A. Alekseeva "identifies generative (authorship) and recreational (translation) strategies, distinguishes oral strategy (search for linguistic equivalents) and formal strategy (search for formal equivalents)" [1.82]. - puts forward the theories.

Taking into account the above, we can conclude that there are no purely linguistic or cognitive models of translation, so it makes sense to call them linguistic-cognitive, and the analysis of the text at the levels listed below is a linguistic-cognitive analysis.

> We will analyze through the following lines:
> I come with haste with haste surprising news to bring:
> In two hours time since last I saw the king.
> (Aureng-Zebe. A tragedy. John Dryden, −P. 118)
>
> Sizga shoshilinch kutilmagan xabar olib keldim bu gal:
> Qirolni koʻrgan yedim bundan ikki soat avval.
> (Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi. −B 119)

This translation is a literal rendering of the passage.

At the cognitive level, the translator works as a translator of concepts linked to frames and scenarios, using alternative strategies. Frames and their conceptual structure are conditioned by the extralinguistic situation. At this level, the units of translation are concepts and frames. Text is an image "When we

translate, we receive in our knowledge the image of the original text and at the same time the image of the text we want to create [11.73].

RESULT AND DISCUSSIONS

The transition to the second level is carried out with the help of semantic analysis, which allows to correlate concepts through linguistic units of different linguistic levels corresponding to a certain text situation, which is an element of the linguistic picture.

The second level consists of two levels: pragmatic and linguistic.

The communicative goals and intentions of the author, the strategy and tactics of their implementation in the original text, the semantic and pragmatic expectations of the text are analyzed at the pragmatic level.

At the level of linguistics, the translator uses micro-strategies to convert the linguistic units of one language into another language, interrelate them with the linguistic context of the original, with its pragmatic, grammatical, lexical, and stylistic features.

The structural complexity of the Lingvo-cognitive model, on the one hand, is related to the complexity of the described process, and on the other hand, it explains the right to the existence of several translation options for the same text. Lingvo-cognitive analysis helps the translator to choose several options that, in his opinion, best match the idea of the text, the situation and the characteristics of the character.

As an example, we will try to apply the elements of this analysis to the translation of an indirect speech act.

My father saw you ill designs pursue, And my admission showed his fear of you. *(Aureng-Zebe. A tragedy. John Dryden, –P. 132)*	Otam sizning kurgilingiz nopokligin payqadi, Bilishimcha u sizdan xavfsiradi. *(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi. –B 113)*

The phrase "Saw" used in this passage would have been better replaced by the phrase "as I know" instead of the word "notice" and the conjunction "my admission".

Speech as a product of purposeful behavior is interesting from the point of view of translation. Often the translator uses another speech act to translate. as a rule, the original speech act is an indirect speech act.

J. Searle gives the following definition of an indirect speech act: it is a speech act in which "one illocutionary act is indirectly performed by performing another" [9.195].

Shirapova and N.P. Luneva "the secondary meaning prevailing in indirect speech acts collides with the direct linguistic meaning of the linguistic units that make it up, which leads to inconsistency between the expressed and implied content of the meaning and meaning of the statement" [1.130] - put forward the following opinions.

We will consider the following example and try to justify the selection of the translator using the linguo-cognitive stages of the analysis presented above.

> Since love obliges not, I from this hour
> Assume the right of man's despotic power.
> Man is by nature formed your sex's head,
> And his himself the cannon of his bed.
> (Aureng-Zebe. A tragedy. John Dryden, –P. 90)

Muhabbatim yoʻl qoʻymasada, ammo shu oondan boshlab

> Erlik burchini olib gardanimga hukm chiqaraman
> Er kishini parvardigor aylagandur sizga sarbon,
> Shunday yekan uning oʻzi oʻz toʻshagiga hukmron.
> (Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi. –B 91)

This example is taken from John Dryden's tragedy Aurangzeb. The dominant concepts in the tragedy are "marital relations", "wife", "husband", "betrayal", "restraint", "cowardice", "courage", "excitement", "fear", "hate", "self-control". "... In the

text of the example, the first two are clearly stated verbally, and the concepts of "friendship" and "betrayal" are directly present, and they form the framework of the situation. A speech act in the form of a question is part of this framework.

John Dryden (John Dryden, 1631-1700), the founder of classicism dramaturgy in English literature, followed in the footsteps of his compatriots Marlowe and Shakespeare, while creating in the genre of classical tragedy, he tackled the topic of the history of the Babur dynasty in India and created his tragedy "Avrangzeb" (Avreng Zebe) in 1675. The first information about this tragedy of John Dryden was given in the magazine "World Literature" (issue 6) in 2007. Dilafroz Ochilova, a teacher of the Department of English Language and Literature of Karshi State University, found the original copy of this tragedy and brought it with her during her trip to England. For two years, he translated the tragedy from English (the work was not translated into Russian - M.Kh.) into Uzbek. After the translation was completed, it was read by Amir Faizulla, an Indian scholar and translator, who also gave a written review of its achievements and shortcomings. In his review, he rated it as a ``taglama translation'' and advised to publish the translation side by side with the original in the form of a book.

CONCLUSION

The emergence of a contextual illocutionary goal is related to the textual situation, which creates the conditions of reality for the correct interpretation of the speech act; within the conditions of truth, the speech act has a second illocutionary purpose: it is both a reprimand and a justification of the act that prompted the character to speak in this way. One of them is done in translation. It can be said that indirect speech acts create a situation of choice, which leads to the emergence of translation options.

A pragmatic assumption that helps to form an idea about the situation and context and creates conditions for the appropriateness and success of the spoken word influenced the choice of another speech act for translation.

Why the translator makes a choice in favor of a certain option in the presence of the second or third option, of equal importance, tells us about the problem of the linguistic personality of the translator and its place in the linguocognitive models of translation.

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