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Lexical-semantic characteristics of the English speech verb 'say', its translation into Uzbek and problems of interpretation

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Abstract

The verb "say" is the absolute dominant of the English speech lexemes, which applies to all styles and types of text. In particular, its peculiarities are reflected in the content of the work of literary art. Although it has a lexical equivalent in Uzbek, it is not always useful in literary translation. There is a need to be aware of a number of translation techniques. We conduct our small lexical-semantic research based on the text of Francis Scott Fitzgerald's novel *The Great Gatsby*.

Keywords: speech verbs, lexical-syntactic transformation, phraseological units, syntactic integration, semantic specialization, grammatical substitution.

Introduction

The verb "Say" is widely used in all stylistic texts, and all its features are reflected, especially in the plot of a literary work. It is absolutely dominant in terms of frequency of use in the content of a literary work, and the aspects of its unusual application that give rise to an analytical thought are correspondingly numerous. Although in the individual case it has a corresponding alternative in the Uzbek language, its unexpected contextual-syntactic usage in the text of the work of literary art complicates its translation.

Research methods

The following translation techniques were used to create an effective translation product and solve the complexities of the translation process:

- Lexical-syntactic transformation
- Syntactic integration
- Grammatical substitution
- Semantic specialization (i.e. narrowing of meaning)

Results and discussion

Starting with the following sentence translation, we can observe two linguistic phenomena in it:

- Transformation of the noun category in the form of a verb (grammatical substitution ^[3]);
- The use of words with opposite meanings in one sentence to create a special artistic effect, that is, to create a beautiful image of the inner world of the heroes.

'He didn't say anymore, but we have always been unusually *communicative* in a *reserved* way, and I understood that he meant a great deal more than that.'^[2; 2]

'У ортик бир сўз ҳам демади, аммо биз ҳамиша ўзимизга хос камган усулда дилкаш бўлганмиз ва тушундимки, айтган гапининг замирида ифодаланганидан-да кўпроқ маъно яширин эди.'

The following example shows the transformation of the verb "демоқ" into the lexeme "айтмоқ" in connection with direct speech turning into indirect statement (lexical transformation ^[3]):

'All my aunts and uncles talked it over as if they were choosing a prep school for me, and finally *said*, "Why — ye-es," with very grave, hesitant faces.'^[2; 4]

'Барча тоға ва холаларим бунга гўё менга махсус тайёрлов курси танлаётган каби муҳокама қилишди ва ниҳоят, тушкун ва иккиланган қиёфада бундай йўл тутмаслигим учун ҳеч бир сабаб йўқлигини *айтти*ду.'

One of the peculiarities of the English language is the active use of a large number of fixed

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Expressions. The rule of interpreting fixed expressions and idioms is that they are not translated literally; they are transformed by means of their intercultural equivalent or simply their meaning is expressed through explanation or references. The English verb "to say" is also a component of many fixed expressions:

'The horses, *needless to say*, were not mentioned again.' [2; 18]

'*Аниқки*, отлар бошқа тилга олинмади.'

Needless to say is a fixed expression, used in the form of an introductory sentence, and indicates that the information presented by the speaker does not require proof.

It is also possible to observe that the structure of the excerpt with the participation of the verb "to say" has completely changed and is reflected in the translation by means of a sentence with different lexical components and syntactic structure:

Her husband said: "Sh!" and we all looked at the subject again. [2; 32]

'Эри жим ишорасини берди ва барчамиз яна диққатимиз марказидаги одамга қарадик.'

The transformation of a complex sentence structure into a simple sentence is called syntactic integration [3], and the above sentence translation is an example of this. The following sentence interpretation is another example of syntactic integration:

'I had talked with him perhaps half a dozen times in the past months and found, to my disappointment, that *he had little to say*.' [2; 60]

'У билан ўтган ойлар ичида олти мартача гаплашдим, аммо таъбимни тирриқ қилгани унинг *камгаплиги* бўлди.'

In this case, the sentence *he had little to say* in the source language was replaced by the lexeme *камган*.

In the next case, the sentence with a complex subject in English took on the form of a sentence with a complex object in the Uzbek translation. We can justify this with the different syntactic features of languages.

'What I say is, why go on living with them if they can't stand them?' [2; 33]

'Айтмоқчиманки, бир-бирига тоқати йўқ одамларнинг бирга ҳаёт кечиришида нима маъно?

In some cases, in order to make the text of the translated work understandable to the reader, the lexical transformation of the verb "to say" [3] is translated into a completely different word:

Everybody kept *saying* to me: "Lucille, that man's way below you!" [2; 34]

'Ҳамма менга *ўқтирарди*: "Люсил, у сенинг тенгинг эмас!"

Here, a lexeme with a specific meaning (utterance) was preferred to the verb (speak) in the general sense. After all, it helps to draw the essence of the context more clearly. This is called semantic specialization (narrowing of meaning) [3].

We see the same phenomenon in the interpretation of another sentence:

'I married him because I thought he was a gentleman,' she *said* finally. [2; 34]

'Уни олийжаноб инсон деб ўйлаганим учун турмушга чиққандим,' деб *тан олди* у.

Another manifestation of grammatical substitution is the change of the active voice to the passive and vice versa:

'A chauffeur... crossed my lawn early that Saturday morning with a surprisingly formal note from his employer: the honour would be entirely Gatsby's, *it said*, if I would attend

his "little party" that night. [2; 40]

'Ўша шанба сахар ҳўжайинидан ноодатий расмий хат билан ҳайдовчи майсазоримни ўрталаб келди: *хатда айтилишича*, окшомги базмга ташрифидан Гетсбининг бениҳоя боши осмонга етаркан.'

According to the Uzbek language, to say "as a letter, telegram or message says" sounds very awkward, and this situation is addressed by means of passive voice. The opposite can be seen in the following sentence:

'Most of the women were now having fights with men *said to be* their husbands. [2; 50]

'Қолган хонимларнинг кўпчилиги эрлари *бўлмишлар* билан тортишишга ўтгандилар.'

In the next sentence, the verb *to say* is supplemented by an adverb of manner that expresses the speaker's state of mind: "Well, we're almost the last tonight," *said* one of the men *sheepishly*. [2; 50]

'Ҳаммадан охирда қолган кўринамиз," *деди* эркаклардан бири *хижолатомуз*.

The direct interpretation of the word *sheepishly* in this sentence as "қўйларча" is seen as a translation defect. After all, *sheepishness* expresses a state of "embarrassment" in English culture, while representatives of Uzbek culture associate it with the features of "dependence and subordination."

Another aspect of English grammar is the expression of the narrative style through the present simple form [1]. In many other languages, this function is performed by a verb in the past tense category.

'He turned around in the door and says, "Don't let that waiter take away my coffee!" The lexeme *says* [2; 62] is a narrative verb in the context of this sentence and is translated into Uzbek as follows:

'У остонада ўгирилди ва деди:"Официантга айтинг, кофемни олиб кетмасин!"

One of the distinctive features of the Uzbek language is the widespread use of idioms in speech. Thus, the translation of speech verbs in English by means of phraseological units is a common phenomenon:

'*With scarcely a word said*, four of us, the chauffeur, butler, gardener, and I, hurried down to the pool.' [2; 62]

'*Лом-мим демасдан* [4, 176], тўрталамиз, ҳайдовчи, бош хизматкор, боғбон ва мен, ҳовуз томонга шошилдик.'

Conclusion

To sum up, the verb "say", like any lexeme, can demonstrate a variety of unexpected uses in different styles and contexts. Of course, this has an impact on the translation process as well. In order to deliver meaningful and impressive artistic content for the reader of the translation language, it is necessary to know and skillfully use a number of translation techniques.

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