

Transformations Used In The Process Of Translating Works From English To Uzbek (In The Example Of Daniel Gerhard Brown's "The Da Vinci Code")

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Annotation

This article was written based on the famous American writer Dan Brown's work "Three Musketeers". The article analyzes the morphological, syntactic, lexical and punctuational transformations encountered during the translation of this work. For the article, literary textbooks and various Wikipedias used in the translation process were used as reference sources.

Keywords: alliteration, parallel structure, dysphemism, oxymoron, simile, compound word, source language, target language.

INTRODUCTION. "The Da Vinci Code" is a novel by American author Dan Brown, first published in April 2003 by Doubleday Group. "The Da Vinci Code" was a continuation of the author's previous novel "Angels and Devils". The book became an international bestseller: it was translated into 44 languages and sold more than 81 million copies. The Da Vinci Code is on the New York Times bestseller list and Publishers Weekly's 2003, 2004, and 2005 bestseller lists. In the spirit of an intellectual detective thriller, this novel further focuses on the story of the Holy Grail and Mary Magdalene in Christian history. Also, the work artistically follows the reader behind the symbols and secrets hidden in Leonardo da Vinci's work and surprises them with unexpected conclusions.

MATERIAL AND METHODS. Several types of transformations are widely used in this article. Taking Lexical Transformation as an example: Lexical transformations change the semantic core of a translated word. They can be classified into the following groups: 1. Lexical substitution, or putting one word in place of another. It often results from the different semantic structures of the source language and target language words. Thus the word "молодой" is not always translated as young; rather, it depends on its word combinability: "молодой картофель" is equal to new potatoes. This translation equivalent is predetermined by the word combination it is used in. This type of translation can hardly be called substitution, since it is a regular equivalent for this phrase. 2. Compensation is a deliberate introduction of some additional element in the target text to make up for the loss of a similar element in the source text. The main reason for this transformation is a vocabulary lacuna in the target language. For example, one of Galsworthy's characters was called a leopardess. But there is no one-word equivalent of the same stylistic colouring in Russian. Therefore, the translator compensated the word by using the word "тигрица" to characterise the lady. 3. Metaphoric transformations are based on transferring the meaning due to the similarity of notions. The target language can re-metaphorize a word or a phrase by using the same image (Don't dirty your hands with that money! – Не марай рук этими деньгами!) or a different one (Он вернет нам деньги, когда рак свистнет. [1] Another type of transformation, which used during analysis is Grammatical transformation. In linguistics, transformational grammar (TG) or transformational-generative grammar (TGG) is part of the theory

of generative grammar, especially of natural languages. It considers grammar to be a system of rules that generate exactly those combinations of words that form grammatical sentences in a given language and involves the use of defined operations (called transformations) to produce new sentences from existing ones. The method is commonly associated with the American linguist Noam Chomsky's biologically oriented concept of language. But in logical syntax, Rudolf Carnap introduced the term "transformation" in his application of Alfred North Whitehead's and Bertrand Russell's Principia Mathematica. In such a context, the addition of the values of one and two, for example, transforms into the value of three; many types of transformation are possible. Generative algebra was first introduced to general linguistics by the structural linguist Louis Helmsley, although the method was described before him by Albert Shehade in 1908. Chomsky adopted the concept of transformation from his teacher Zelig Harris, who followed the American descriptivist separation of semantics from syntax. Helmsley's structuralist conception including semantics and pragmatics is incorporated into functional grammar. [2] The last main type of transformation is Stylistic Transformation. The study of styles of language. The study of that variation in language (style) is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer. It is the study of the grammatical, phonological and practical aspects of style in language. It is the study or practice of the art of using linguistic devices to make communication more precise, connotative or personal. [4] Although stylistics sometimes includes investigations of spoken language, it usually refers to the study of written language, including literary texts. Stylistics is concerned with the choices that are available to a writer and the reasons why particular forms and expressions are used rather than others. [3]

ANALYSIS AND RESULTS. First and foremost, to my friend and editor, Jason Kaufman, for working so hard on this project and for truly understanding what this book is all about. (Birinchi navbatda, mening do'stim va muharrir Jeyson Kaufmanga ushbu loyiha ustida juda ko'p mehnat qilgani uchun va bu kitob nima haqida ekanligini haqiqatan ham tushunish uchun.). **Stylistic transformation** **Alliteration:** the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. Here used the repetition of the "f" sound and it creates a sense of rhythm and musicality in the passage. Additionally, **Grammatical transformation: Parallel structure:** In grammar, parallelism, also known as parallel structure or parallel construction is a balance within one or more sentences of similar phrases or clauses that have the same grammatical structure. The application of parallelism affects readability and may make texts easier to process. The repetition of the prepositional phrase "for working so hard on this project and for truly understanding what this book is all about" creates a sense of balance and symmetry in the sentence.

And to the **incomparable** Heide Lange—tireless champion of The **Da Vinci** Code, agent extraordinaire, and trusted friend. Translation: Va beqiyos Heide Langa - tinimsiz Da Vinchi kodi chempioni, g'ayrioddiy agent va ishonchli do'st. Analysis: **Stylistic transformation. Dysphemism.** Dysphemism may also be indicated by the disuse or substitution of someone's name or title. **Grammatical transformation.** The sentence never starts with **And**. Additionally, **Stylistic transformation. Oxymoron:** An oxymoron is a figure of speech that combines contradictory terms in a single phrase, such as "jumbo shrimp" or "bittersweet." In stylistics, an oxymoron can be used to create a vivid and striking image, evoke complex

emotions, or highlight contrasts within a text. By juxtaposing two seemingly opposite words, an oxymoron can add depth and complexity to the language and convey a sense of tension or irony. It is often used for rhetorical effect and to engage the reader's attention by presenting a paradoxical or unexpected combination of words.

Opus Dei has just completed construction of a \$47 million **World Headquarters** at 243 Lexington Avenue in New York City. Translation: Opus Dei hozirgina 47 million dollarlik World qurilishini yakunladi. Bosh qarorgohi Nyu-York shahridagi Lexington Avenue 243. **Lexical transformation. Compound word** is used here. A large number of terms in their morphological structure refers to Compound words. A complex word is usually called, "the connection into a single whole of two (or more) bases of significant words.

In the passenger seat, Robert Langdon felt the city tear past **him** as **he** tried to clear **his** thoughts. **His** quick shower and shave had left him looking reasonably but had done little to ease **his** anxiety. The frightening image of the curator's body remained locked in **his** mind. Translation: Орқа ўриндиққа жойлашиб олган Роберт Лэнгдон кўз олдидан ўтаётган шаҳар манзарасига паришон хотирлик билан тикилар ва айни пайтда фикрларини жамлаб олишга уринарди. Йолга чиқишдан олдин шошилиш равишда соқолини қиртишлаган, душ қабул қилганди. Бир қарашда хотиржамдай кўринса-да, аммо ички безовталиги ҳамон тарқалмаяпти. Кўз олдидан ўша даҳшатли манзара — жасаднинг полда ётган ҳолати кетмаётган эди. Analysis: **Stylistic transformation. Adnomination** is the repetition of words with a change in letter or sound, typically involving the use of words that share a common root or phonetic similarity to enhance rhetorical impact or emphasize a particular idea. To illustrate this stylistic device, let's consider these examples: "He is nobody from nowhere and he knows nothing." Adnomination: "nobody," "nowhere," and "nothing" and it considers to **Creative translation**. In short: The creative translation definition is using translation and creativity to adapt text to a different language while maintaining the same essence of the text. It can involve simply changing a few words or sentences, or completely rewriting the whole text.

At eighteen, in a port town, while attempting to steal a case of cured ham from a cargo ship, he was caught by a pair of crewmen. O'n sakkiz yoshida u port shaharchasida yuk kemasidan bir quti tuzlangan jambonni o'g'irlamoqchi bo'lganida, bir juft ekipaj a'zolari tomonidan ushlangan. **Grammatical transformation. While construction.** 1 rule of While structure. The use of subordinate clauses, I'm doing well, thank you! The sentence translated to: "While" is used as a coordinating conjunction to connect similar sentences; it is translated as "как" in this context. such as "while the cold November rain fell from the sky" and "because the parlor was so empty and gray-looking," adds complexity to the sentence structure.

DISCUSSION. The process of translating works from English to Uzbek involves more than just linguistic conversion; it requires a nuanced understanding of both languages' cultural nuances, historical contexts, and literary traditions. This discussion explores some key aspects of transformation in translating works from English to Uzbek. Translation is not just copying a text; beyond the translator's aesthetic preference, it leaves an imprint in translation. If a writer expresses his observations from life events in his own language, the translator reinterprets the original text in a new language. For this, the translator must have a deep

understanding of the events described in the text. Translation plays a significant role in the development of each nation's literature, equivalent to the history of literature.[5]

CONCLUSION. The translation of "The Da Vinci Code" into Uzbek necessitates a nuanced approach to linguistic adaptation, wherein translators grapple with syntactic structures, idiomatic expressions, and semantic nuances to convey the essence of Brown's narrative faithfully. Moreover, the cultural adaptation required in the translation process demands a deep understanding of both English and Uzbek cultural contexts, as well as the ability to navigate cultural references and societal norms inherent in the text. As translation continues to evolve and adapt to changing cultural landscapes, it remains a vital tool for promoting cross-cultural understanding and appreciation of diverse literary traditions. Ultimately, the various types of translation used in the field of literary works highlight the complexity and richness of this art form, showcasing the power of language to transcend boundaries and connect people across the globe.

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