Lexical Meaning of Translation

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Annotation

This article deals with the meanings of words, their use, their ability to combine words with other words, the associations they evoke, and the place they hold in the lexical system of a language are all considered semiotic features of language that are not present in most other languages. Although the methods of expression vary, the same ideas expressed through words occur in the majority of cases.

Every word has an impact on the meaning that it expresses. Not infrequently - choose distinct traits and indicators to depict the same situations. The manner in which every language shapes its unique image of the world is recognized as a set of principles that divide reality into segments. When translating words of this type, care must be taken to ensure that, despite the differences in signals, both languages reflect one and the same phenomenon appropriately and to the same extent. Equivalency is not synonymous with having the same meaning. The majority of challenges arise when translating what are known as pseudo-international words—that is, words that are similar in form but different in meaning or application. The consistent correlation between these words in speech and occasionally in writing (according to the rules of each language), along with the structure of word-building in both languages, may result in a false identification. (e.g. in English: moment, in Uzbek 'davr', 'payt'. As a rule, the object of translation is not a list of separate lexical units but a coherent in which the SL words make up integral whole. Though each word in the language has its own meaning, the actual information it conveys in a text depends, to a great extent, on its contextual environment. The meaning of every word in the text cannot be understood or translated without reference to the particular context in which it is used. Conversely, certain words are less sensitive to the contextual influence than others. Certain words have defined meanings that are found in most contexts and are relatively context-free. Contempt-free words are typically associated with proper and geographical names, titles of magazines and news articles, names of various companies, organizations, ships, airplanes, and similar objects, as well as technical terms used by experts in all fields related to human endeavors. Context-free words are important to use during the translation process. They typically have permanent equivalents in TL that are, for the most part, usable in TT. The translator is thus provided reference points helping him to choose the appropriate translation variants. The constituent equivalents of text-free words are frequently established through translation (perhaps including elements of translation) or local translations. Proper and geographical names are translated using TL letters.

Example: John Smith – Jon Smit, Brown – Braun, John Fitzgerald Kennedy – Jon Fitsjerald Kennedi; Cleveland – Klivlend, Rhode Island – Rod-Aylend, Ontario – Ontario; Downing Street – Dauning-strit, Foley Square – Foli-skver. Titles of periodicals, firms or corporations.

Example: Life – «Layf», US News and World Report – «YuS nyus end uorld riport», General Motors Corporation – «Djeneral motors korporeyshn», Harriman and Brothers – «Garriman end brazers», Anaconda Mining Company – «Anakonda mayning kompani». In reproducing in target language (TL) transcription can be used especially in the names of ships, aircraft, missiles and pieces of military equipment: Queen Elisabeth – «Kuin Yelizabet», Spitfire – «Spitfayr», Hawk – «Xok», Trident – «Traydent», Honest John – «Onest Djon». There are two main exceptions in transcription. As a rule, English technical terms (as well as political terms and terms in any other specific field) have their permanent equivalents in the respective Uzbek terminological systems: magnitude – oʻlcham birligi, oxygen – kislorod, surplus value – ustama narx, Embassy – elchixona, legislation – qonunchilik. Many Uzbek equivalents have been formed from the English terms by transcription or loan translations: computer – kompyuter, electron – elektron, Congressman – kongressmen, impeachment – impichment, shadow cabinet – «yashirin kabinet», nuclear deterrent – yadro quroli xavfi. Quite a few among them are international terms: theorema – teorema, television – televideniye, president – prezident, declaration – декларация, diplomacy – дипломатия. In some cases there are parallel forms in Russian: one formed by transcription and the other, so to speak, native e.g.: rezistor and qarshilik, buster and yordamchi, industriya and ishlab chiqarish, tred-yunion and kasaba uyushmasi, lider and boshliq. The interpreter can make the selection taking into consideration terms technical or borrowed one. Example,

The Uzbek "ishlab chiqarish" is limited in usage and somewhat outdated; "tred-yunion" consistently alludes to British traditions, and "lider" lends the text a somewhat fake flavor. When handling text-free documents, translators need to be aware of two common reasons why translation errors occur. First, terms in English and Uzbek can have similar forms but different meanings. A deduction in the United States is not a "departament," a deduction is not a "dekada," and an instrument is not a "инструмент." Such statements from the so-called false friends of the translator. Second, the translator should not rely on the inverse form of the English term to understand its meaning or locate a suitable Uzbek equivalent for its frequently misleading nature.

The packing industry is not "qadoqlash" but rather "konserva mahsulotlarini ishlab chiqarish", conventional accommodations are not "shartli" but rather "oddiy qurollanish", and public schools in Britain are not "ommavi" or "umumiy" but rather "xususiy maktab". The ability to translate technical terms requires a high level of proficiency in the subject-matter expertise of the translator. It is imperative that they take great pains to familiarize themselves with the terms in the appropriate field and use technical reference books and other books wisely. Examining the realia found in Uzbek literary discourse, we can infer that a significant portion of the language's realia is conveyed through the simultaneous use of numerous translation techniques:

a) Direct hyphenation + subscript: sarboz – warrior; jelak - ancient women's headdress made of white calico, sometimes with an embroidered pattern on the oval of the face), etc.;

b) Direct transfer + description (or explanation inside the text): azon (call to prayer), otliq (horse keepers), joynamoz (jaynamaz — prayer mat), etc.;

c) Transcription /transliteration + description: ayron (ayran — a drink made from fermented camel milk), qovurdoq (kavurdak — traditional Uzbek roast), Oliy Majlis (Oliy Majlis— Parlament), etc.;

d) transcription/transliteration + footnote: soʻzma (suzma — cottage cheese), uyning toʻri (tor — pride of place in the house):

Therefore, it may be argued that literary discourse offers a plethora of diverse and abundant avenues for communicating real stories. Another question that can come up is: What challenges does a translator have while translating real estate? All translators should understand that it is crucial to take into account the fact that the "foreign" culture cannot be fully represented in the translation utilizing complete language means when communicating the reality. The translator's role in these situations is to record the tone of the work, support the interpreter in understanding foreign terms, and broaden their vocabulary. The translator must, in this instance, focus on his intended audience, who will have the ability to independently add to and revise the text as they read it.

Through maintaining the original flavor of the text to a greater or lesser extent, the translator assists the

reader in discovering a new culture. After assembling all of the previously mentioned data, we can state that one of the most diverse, intricate, and captivating topics in translation studies is reality. Every language and culture has a multitude of unique linguistic units, or relativities. The types of these differ from one another. Translation challenges into other languages are inevitable, and more research on this topic is required. In conclusion, a good translation is typically difficult or impossible to translate into another language. Furthermore, in order save the original meaning of the texts during this process, the translator must employ the proper techniques. Furthermore, we may say that "Translation" is the process of processing and creating a text from a source text into a final text. Additional text processing and text reproduction tasks include annotating the text, summarizing it, deciphering its meaning, modifying it for a different audience, transposing it into a different format, and so forth. The way reality is portrayed in source and target texts is determined by these cultural grids, and the effectiveness of the translation depends on the translator's ability to work with these grids. As scientists claim that because the translator is invariably involved in a complicated creative process, these cultural grids a concept derived from Pierre Bourdieu's theory of cultural capital highlight the inventiveness of the translator. Translation is a derived and subsidiary art. According to this description, it has suffered excessively in the opinion of letters and has never been accorded the honor of originalwork.

This innate undervaluing of its worth has had the negative practical impact of lowering the bar set, and in certain cases has all but destroyed the art. Its decline has been exacerbated by the accompanying misinterpretation of its nature, which fails to recognize either its significance or its complexity. Translation has historically been seen as a low status career, a secondary activity, and a "mechanical" rather than "creative" process that can be performed by anyone with a rudimentary understanding of a foreign language. All too frequently, discussions on translation products have also tended to be low-level; studies that claim to address translation "scientifically" sometimes amount to little more than subjective evaluations of a small number of randomly chosen translations of well-known authors' works.

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