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THE PROBLEM OF THE RELATIONSHIP BETWEEN LINGUISTIC AND DISCURSIVE FORMS IN THE PROCESS OF TRANSLATION

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Abstract: This study examines the relationship between linguistic and discursive forms in the process of translation, highlighting the challenges of maintaining both semantic accuracy and communicative functionality. Translation discourse is influenced by the norms of the target culture, requiring a balance between preserving the original text's structure and adapting to audience expectations. The phenomenon of translation interference, discursive asymmetry, and interlinguistic transformations are analyzed through examples from Uzbek, French, English, and Russian. The research emphasizes the translator's role in achieving functional equivalence and managing shifts in meaning while maintaining cultural and discursive coherence across languages.

Keywords: translation discourse, linguistic forms, discursive forms, translation interference, functional equivalence, interlinguistic transformations

In France, the sixteenth century became a turning point for the French language and literature, since after the decree of King Francis I, the French language began to gradually replace Latin in the spheres of state administration, law, as well as science and literature.

In his treatise *'Défense et glorification de la langue française'*, published in 1549, the poet Joachim du Bellay did not defend the national purity of the French language. On the contrary, he believed that 'the art of translators is very useful and necessary, and if certain words have no equivalents in French, they should be translated through transliteration.' This was because the Romans did not always consider it necessary to translate all Greek words, such as "rhetoric," "music," "arithmetic," "geometry," "philosophy," and almost all terms used in the sciences, forms, plants, diseases, the heavens and its parts, and especially in the natural and mathematical sciences. These words are considered to have been assimilated into our language; however, periphrastic expressions serve translators in such cases[1].

However, the purpose of his treatise was not to emphasize the possibilities of translation, but rather to demonstrate the role of translation in the development of national languages. The aim of du Bellay's treatise was to defend and elevate the French language; therefore, he addressed issues of translation within the broader context of problems related to the development of the French language. The scholar acknowledged that 'translations are not sufficient to perfect the French language[2].

"He builds his critique against the overestimation of the importance of translation in the development of a language on an analysis of the structure of the art of translation. This approach is of particular interest to researchers, since du Bellay's treatise is notable not only for its clearly defined didactic orientation, but also for its engagement with the classical ideas of the

[1] Дю Белле Ж. Защита и прославление французского языка. Гл. 5 // Эстетика Ренессанса. Т. 2. М., 1981. -Р. 247.

[2] Дю Белле Ж. Защита и прославление французского языка. Гл. 5 // Эстетика Ренессанса. Т. 2. М., 1981. -Р247.

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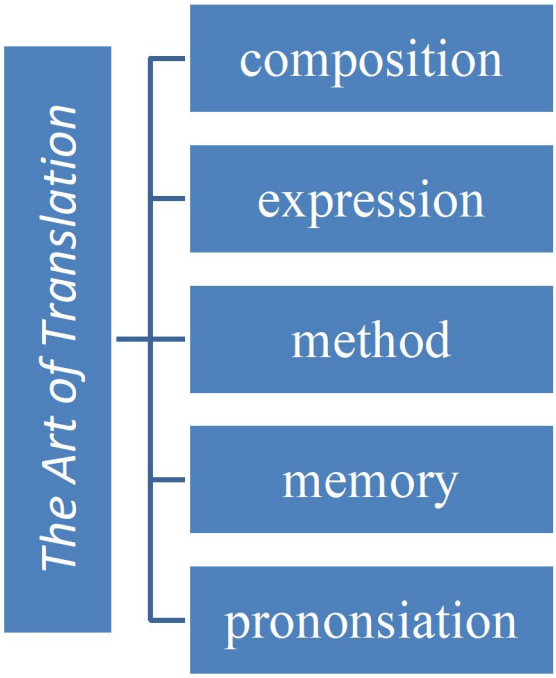
'scholar-rhetoricians,' which brings it closer to Lomonosov's rhetoric"[3]. Du Bellay divides the art of translation into five main components:[4].

Table 1.
Elements of the art of translation



In translation, the phenomenon of 'translation interference' is also observed. This phenomenon is similar to linguistic interference but is primarily based on speech and text, relying on discursive rather than systemic linguistic features. In translation interference, certain forms from the source text appear in the translated text, which can violate the discursive norms of the target language (though not its linguistic norms).

For example, when analyzing translation interference between English and French, the verb **"to say"** is frequently used in English creative texts to render characters' speech in dialogues. In French, the verb **"dire"** performs a similar function. However, in Russian, such tools have more variation because verbs of speech in literary Russian carry a wide range of semantic nuances.

The French researcher P. Baccaretti noted that, when compared, the frequent use of the verb "say" in Russian can make the text monotonous, and he considered it appropriate to use a variety of verbs in Russian to render the French verb "dire".

Nous nous tûmes et restâmes assis un moment, parfaitement silencieux. — Tu sais, me dit-il soudain, comme s'il sortait d'un rêve, vers la Lune y a Gagarine qui vole. - Biz jim bo'ldik va bir zum mutlaqo sukutda o'tirdik,— Bilasanmi, to'satdan, irg'ib turib, Oyga Gagarin uchib borayotganga o'xshaydi, - dedi u.

In French translations, complex verbal constructions in Uzbek, such as *u irg'ib ketdi*, are often rendered through expanded expressions that convey the character's entire psychological

[3] Ломоносов М.В. Краткое руководство к красноречию. Цит. по: http://febweb.ru/feb/lomonos/texts/lo0/lo7/lo7-0892.htm
[4] Ko'rsatilgan manba.

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state: for example, 'suddenly, as if he had just awakened from sleep, he said.' In French, a simple verb combined with a simile is used because a single verb alone cannot adequately capture the nuances of the original text.

Research indicates that within the French discursive tradition, the verb **dire** is frequently employed, as it merely signifies the act of speaking without carrying additional semantic or emotional connotations. P. Baccaretti refers to the view of M. Grevis, author of the authoritative French grammar *Le bon usage*, who regards constructions like 'Je suis d'accord, — sourit-il' ('Roziman — he smiled') as undesirable because they introduce extraneous actions beyond the verbal content[5].

"However, the recommendations of stylisticians regarding the use of verbs of speech in translations are not always fully implemented in practice"[6].

Other examples of discursive asymmetry can also be cited. For instance, in English and French texts, personal pronouns are frequently used in parallel structures, where several words refer to the same topic. As illustrated in the example, personal pronouns may appear consecutively in three successive sentences.

«*Un rat partit sous nos pieds et ça m'amusa. Je me tournai vers un des phalangistes et je lui dis: "Vous avez vu le rat?" Il ne répondit pas. Il était sombre, il se prenait au sérieux». - «Bir sichqon oyoqlarimiz ostidan qochib ketdi va bu meni kuldirib yubordi. Men falanjistlardan biriga yuzlandim va dedim: "Shichqonni ko'rdingizmi?" U javob bermadi. U tun kabi edi, u o'zini jiddiy tutardi".* In this example, a psychological state is observed, which can be rendered in translation as: 'He did not answer. He frowned. He sat with a serious expression.' Here, the phenomenon arises within the translation discourse. According to Sh. Safarov, the creation and reception of discourse occur within a specific culture and spatiotemporal context, in a defined communicative environment. Within discourse, information is structured in a way that is appropriate for transmission. This content encompasses social and cultural information reflecting the relationships among communicants, their social status, and the moral and ethical norms of society. The presence of such information and the alignment of content with communicative purposes ensure the effectiveness of communication and guarantee the functioning of discourse as a vehicle for information. Discourse and textual phenomena, in both cases, take place in a space dependent on the conscious activity of the participants in communication[7].

The peculiarity of translation discourse lies in the fact that it is not completely alien to the discursive norms of the target culture. Translation texts, while maintaining their independent features, are created in accordance with the norms of the receiving culture. In fact, a translation text should not be entirely foreign to the target culture; it should preserve its specificity only to the extent that is compatible with the target culture. If the degree of 'foreignness' is excessive, and the translation disregards the discursive norms of the receiving culture, the text becomes overloaded with information, hindering its easy reception.

Since the time of Cicero, works on translation spanning over two millennia have emphasized that translation methods must primarily consider the compatibility of the translated text with the linguistic and discursive norms of the receiving culture, ensuring its comprehensibility. When Cicero translated the speeches of Greek orators, he relied on the discursive norms of contemporary Latin and aimed to use Latin words that fit local traditions.

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[5] Baccaretti P. Manuel de thème russe. Paris, 1986.

[6] Гарбовский Н.К. Авторский план как переводческая проблема // Тезисы выступления на конференции «Текст 2000». Ижевск, 2000.

[7] Сафаров Ш. Прагмалингвистика. –Жиззах: Сангзор, 2007. – 244-б.

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Saint Jerome, however, questioned whether each part should be excessively translated even when Greek and Latin did not permit such an approach. Sixteenth-century French humanists, such as Dolet and du Bellay, considered the best approach to translation to be the use of simple and widely accepted words aligned with common language norms. Contemporary translator Nora Gal also supports these principles, emphasizing that, in many cases, the specificity and appropriateness of a Russian word are preferable to the translated equivalent. This is less critical in journalistic texts but becomes important in literary works.

Discourse is closely related to the process of communication. Even though multiple options for linguistic expression exist, discourse determines their selection according to context. As a collection of texts organized according to norms for constructing expressions and texts appropriate to various communicative situations, discourse governs the extent to which a translation aligns with audience expectations. However, the translator's attempt to achieve communicative adequacy is constrained by the original work and may encounter translation interference. Translation always involves a balance between striving for conformity to the discursive norms of the target language and preserving the structure of the original text. The balance between the 'own' — the accepted norms of the target translation culture — and the 'foreign' — the forms of the source text — defines both the purpose and strategy of the translation. If the purpose of translation is based solely on intuition, this ideal becomes unattainable. In contrast, systematic and comparative discursive analysis using texts allows the development of translation models based on the discursive systems of two languages and the specific forms used in communicative situations.

For languages with significant systemic and structural differences, such as Uzbek, Kyrgyz, and Indonesian, or Chinese and English, the number of predictable correspondences is minimal. Nevertheless, the development of translation theory has encouraged scholars to identify more regularities between languages, as understanding and effectively applying these regularities reduces translator freedom, prevents excessive orthographic errors, and avoids reliance on purely empirical methods.

In cross-linguistic communication, including domains where precise meaning is essential — such as science, technology, military, or legal texts — situations often arise where equivalence between linguistic forms cannot be maintained, and communicative-functional adequacy cannot be fully ensured. In such cases, using directly substitutive forms results in literalism, and the translator is forced to employ forms that allow for shifts in meaning.

Transformations, unlike direct substitutions, are the translator's deliberate actions, influenced by 'positive' factors such as meaning, and 'negative' factors, namely differences in the communicative competencies of language users, which cause deviations from the source text's linguistic forms. The advantage of transformations is that they allow the translator to address differences in communicative competence between speakers of different languages, both collectively and individually. Translation theory currently offers numerous classifications of interlinguistic transformations, emphasizing that such transformations can be applied between languages of different families and sociocultural regions. Practice shows that changes in the meanings of linguistic forms during translation are often complex, reflecting the interaction of multiple transformations. These interactions encompass various aspects of form, creating diverse combinations.

Examples of interlinguistic translation transformations can be observed in the following texts between French and Uzbek.

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"L'organisation veille également à ce que 1) la santé et 2) l'éducation 4) non seulement pour la couche à faible revenu, 4) mais aussi pour tout le monde."[8].

YUNESKO, shuningdek, barcha uchun 1) sog'liqni saqlashni, 2) ta'lim, 3) faqatgina kam ta'minlangan qatlamgina uchun emas, 4) balki hamma uchun.

Mana maqolani yakunlovchi paragrafning ingliz tilidagi ilmiy va ravon tarjimasi:

Comparative analysis demonstrates that discourse expressed in different languages can achieve communicative-functional equivalence. In the process of attaining this equivalence, the translator introduces modifications to linguistic forms through transformations. For instance, clarification was applied: the French term *organisation* was rendered in Uzbek as 'YUNESKO' to convey a more precise meaning; the word *sog'liq* ('health') was supplemented with *saqlash* ('preservation'); and the placement of nouns was adjusted, as in the expressions 'sog'liqni saqlash' and 'ta'lim' ('health care' and 'education'). These transformations illustrate the translator's role in adapting language forms to ensure that the functional and communicative intent of the original discourse is preserved across languages.

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