

## PROBLEMS OF TRANSLATION OF MENTAL STATE VERBS IN ENGLISH AND UZBEK LANGUAGES

*Sh. Tashpulatova*<sup>1</sup>

*Abstract:*

This article gives information about mental verbs and their role in the literature. In the Uzbek language, different variants of mental stative verbs such as “hadiksiramoq”, “qadrlamoq”, “magʻrurlanmoq”, “qanoatsizlanmoq” and “toqatsizlanmoq” are considered. Verbs such as “struggle”, “contemplate”, “conceive”, and “despise” in English have also been analyzed by considering that their semantics can be expressed in Uzbek through different verbs.

*Key words:* mental verbs, stative verbs, literary translation, linguistic phenomena, lexical unit, lexical-semantic unit, Oriental literature, polysemy, informal alternative, plot-oriented.

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Just as different nations and peoples differ in structure, vocabulary, and other characteristics of the languages they speak, it is natural that their way of life, thinking, worldview, and values differ as well. However, man, being a social being, recognizes that although he acknowledges that he belongs to a group that he is different from others, and that organic communication with those around him is the most basic of the conditions of existence. For this reason, it has always been important for a person to get acquainted with the life of nations, cultures, and religious views of other groups. The translation is a type of science and art that formed as a result of this person’s efforts to open up to the world and discover the world for himself. Unlike journalistic, oral, or scientific translation, the translation of a literary text requires a high level of skill and creativity from a specialist. Indeed, “the translator of a literary text does not depict the original in another language like photography but recreates it. A translator is not only required to know a foreign language, his creative ability, and potential must also be sufficient to recreate the author’s work in translation”.<sup>2</sup> One of the most important tasks of specialists is to translate works in English directly into Uzbek, as well as to translate masterpieces of Uzbek literature into English. Literary and linguists are responsible for the theoretical justification of problems in the translation process and recommendations for overcoming these problems. Improving the works of translation, and raising their artistic and methodological level requires a comparative study of linguistic phenomena as a field. Because the study of linguistic phenomena as a field allows us to generalize the means at each level, it also helps to determine the characteristics of a particular element at different levels. Understanding the

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<sup>1</sup> *Tashpulatova Shirina Ziyovuddin kizi, Researcher, senior teacher of the National University of Uzbekistan Named after Mirzo Ulugbek*

<sup>2</sup>Chukovskiy K. Gumilev N. Printsipy xudojestvennogo perevoda vsemirnaya literatura - SPB: 1919 - p. 61

parallels and asymmetries in the linguistic and semantic parameters of the same field tools in different languages should serve to perfect the translation of these tools.

It is natural for lexical-semantic fields to be parallel in different constructed languages, but mental state verbs are an exception. Like other types of verbs, this group has the same classification in both Uzbek and English, which means that alternatives can be used in the mutual translation of these means. At a glance, this hypothesis eliminates the possibility of all the problems that can occur in translation. Nevertheless, several problematic situations appear in the common translation of mental state verbs. To confirm these problems, first of all, it is necessary to address the issue of works of art that are created in both languages and the general differences between them. Speaking about English literature, experts describe this phenomenon as follows: in the English mentality, any kind of beauty has to have its function and the view is formed that the aesthetic value of art is significant to its practical benefits. Therefore, the work of art should have an educational value that includes the realities of life and didactic philosophy<sup>1</sup>. Of course, like any product of creative thinking, a work of art has an individual character. However, aside from the methodological and narrative peculiarities, the predominance of plot over the image in English literature, in which the writer “catches” the reader’s attention mainly through the sequence of events, should be admitted that it is a general aspect peculiar to English literature.

The nature of Eastern literature is unique. Eastern literature is not inspired by Greek mythology, which has a clear plot like that of the West. The philosophical meaning of the play is expressed through the plot. Oriental literature, including Uzbek classical literature, was formed based on Islamic philosophy. In the works, the inner truths are pointed out through the image of the external world. The traditions of classical literature which is formed over the centuries are also reflected in modern works of art. Modern Uzbek literature addresses a variety of social issues. Although it does not cover the subject of religious studies in classical literature, there is a didactic spirit in these works as well. Although the situation, the person, and the image of the view do not express more divine inner meaning, it serves to express the writer’s mood, his attitude towards the event, the character, and the behavior of the characters<sup>2</sup>. Thus, in both modern and classical Uzbek literature, along with the plot, the expressiveness of the means is of great importance. In works, word choice is made not only according to the meaning of the noun but also according to its contextual function.

| DICTIONARY UNIT      | NAMING  | EXPRESSION   |
|----------------------|---|--|
| <b>HADIKSIRAMOQ</b>  | <i>Hadik olmoq; xayfsiramoq; cho'chimoq; qo'rqmoq</i>   | <i>Ikkilanmoq; shubhalanmoq; uzluklilik; noaniqlik; salbiy bo'yoqdorlik; tafakkur holati</i> |
| <b>QADRLAMOQ</b>     | <i>Obro'-e'tiboriga, qadr-qimmatiga yarasha izzat-hurmat ko'rsatmoq, qadr qilmoq; ahamiyatiga, qimmatiga yarasha e'tibor bermoq, shunga yarasha munosabatda bo'lmoq</i> | <i>Mehr bermoq, Afzal ko'rmoq; davomiylik, uzluklilik, ijobiy bo'yoqdorlik, hissiy holat</i> |
| <b>MAG'RURLANMOQ</b> | <i>Mag'rurlik, g'urur hissini tuymoq, g'ururlanmoq; o'rinsiz (asossiz) yoki ortiq</i>   | <i>Faxr tuyg'usini his qilmoq, davomiylik tarz ma'nosi, ijobiy yoki salbiy ifoda</i>         |

<sup>1</sup>Alekseev M. From the history of English literature. Etyudy, ocherki, issledovaniya - M.: Goslitizdat, 1960. - p. 499

<sup>2</sup>Mirvaliev S. Uzbek writers - Tashkent: Science, 1993 - p.157

|                       |  |   |
|-----------------------|--|---|
|                       | <i>darajada g'ururga berilmoq, kekkaymoq, gerdaymoq</i>  | <i>ma'nosi kontekstdan anlashiladi, hissiy holat</i>  |
| <b>QANOATLANMOQ</b>   | <i>Oziga, boriga qanoat qilmoq, bori bilan kifoyalanmoq, qoniqmoq; qanoat hosil qilmoq, mamnun bo'lmoq, qoniqmoq</i> | <i>Tugallanganlik, to'liqlik tarz ma'nosi, ijobiy ifoda semasi, hissiy holat</i>            |
| <b>TOQATSIZLANMOQ</b> | <i>Toqati tugab, chiday olmay sabrsizlanmoq</i>  | <i>Davomiy kutish natijasi, noto'liqlik tarz ma'nosi, salbiy ifoda semasi, hissiy holat</i> |

In the above examples, the narrowing point of the asymmetry is on the English side, to be more concrete, mood verbs in Uzbek differ from their English equivalents of semantics. The fact that the meaning of each noun or phrase in these words is expressed in English by a separate verb requires the selection of a different translation unit in a different context.

Such asymmetry can also be reversed. In other words, the meaning of different terms in different contexts of mental stative verbs in English may have a broader semantic expression than their Uzbek equivalents. In this case, a mental mood verb in English has several alternatives in Uzbek. Choosing a suitable translation unit according to the general content of the text requires perfect knowledge of the lexical level of both languages and skill from the translator, For example, in English, these mood verbs are required to have several meanings of expressions, while in Uzbek each of these semantics is required to be translated by a separate lexical unit. The semantics of a mood verb in English can be expressed in Uzbek using different verbs.

| <b>DICTIONARY UNIT</b> | <b>NAMING</b>   | <b>EXPRESSION</b>   |
|------------------------|---|---|
| <b>STRUGGLE</b>        | <i>to experience difficulty and make a very great effort to do something; to move somewhere with great effort; to be in danger of failing or being defeated</i> | <i>continuous and uncompleted manner, positive stylistic meaning, emotional state</i>                               |
| <b>CONTEMPLATE</b>     | <i>to spend time considering a possible future action, or to consider one particular thing for a long time in a serious and quiet way</i>                       | <i>meaning of expectation, planning, continuous and uncompleted manner, neutral stylistic meaning, mental state</i> |
| <b>CONCEIVE</b>        | <i>to imagine something; to invent a plan or an idea</i>  | <i>meaning of awaiting, continuous and uncompleted manner, neutral stylistic meaning, mental state</i>              |
| <b>DESPISE</b>         | <i>to feel a strong dislike for someone or something because you think that that person or thing is bad or has no value</i>                                     | <i>continuous and uncompleted manner, negative stylistic meaning, emotional state</i>                               |

It is understood that the imbalance of semantic content between mood verbs in the two languages is one of the features that complicate the translation of these elements in the literary text. Semantic asymmetry, the state of mind in a language, the number of polysemy,

or the number of semantics is found in both English and Uzbek languages. In this case, asymmetry is caused by polysemy in the sense of naming and expression.

There may also be periodic imbalances between translation units in some cases. In most cases, the translator translates a mental state verb that is used repeatedly in the text into another word that expresses the same meaning to avoid tautology in the translated text. Thus sometimes there is a periodic imbalance between the unit of translation and the unit of originality.

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