



METHODS OF TRANSLATING DISPHEMISM IN LITERARY TRANSLATION OF THE UZBEK AND RUSSIAN LANGUAGES

Kadirova Khurshida

Candidate of Philological Sciences, Associate Professor Tashkent State University of
Uzbek Language and Literature named after Alisher Navoi, Uzbekistan.

kadirova.golden@yandex.ru

Introduction

Translation is the translation of a message in the source language into a message in the target language, and it is the translator's responsibility to take into account his speech standards. Correct translation takes into account not only the grammatical structure, lexical level, quantity and quality of different languages, but also focuses on the communicative, linguistic and cultural aspects of speech units. The level of perception of nations, the expressions used for influence, are associated with the mental worldview. This is reflected in the euphemic and dysphemic units. However, speech culture predominates in communication and is characterized by the fact that dysphemic units are less common than euphemistic ones. Therefore, its place as an object of study lies behind the phenomenon of euphemism.

Target

Translation methods are reconstruction in translation, transcription of translation, lexical-semantic modification, while translators often emphasize that x-femic units are usually outside these rules. However, one can find works devoted to ways of translating euphemistic units. However, this does not apply to dysphemic units. The translation of dysphemisms should also meet certain criteria, for example, the translation of euphemisms, research into which translation methods are effective in translating this phenomenon into another language should be on the agenda.

Research methods and materials

Despite the fact that disfemization is usually an object of journalistic style, in fiction it also acquires stylistic significance. Its main task is to influence the reader. The influence function allows the purpose of influence to be used in the public interest. And its artistic form performs an expressive function. Therefore, when euphemisms and dysphemisms are obscure terms for the target language, an important task is to achieve a softening or, conversely, enhancing effect while maintaining the same expressive stylistic essence. For this it is advisable to have criteria.



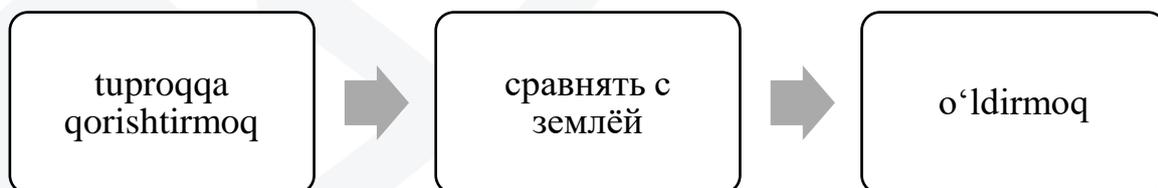


Discussion

From the methods of translation, selection by analogy, addition of lexical compounds, copying, transcription, paraphrase, concretization and modulation, methods have shown effective results in the transformation of euphemistic units, of which transcription and copying are direct translation, selection of equivalents, concretization, lexical connections are included in functional translation. We simulate the situation of using these methods when translating dysphemic units of works of art into Russian and Uzbek languages.

Method for selecting analogues when translating dysphemisms. It can be understood that the main condition for an adequate translation is the expression of the artistic originality of the original, its national spirit and individual creative style. The difference between languages is usually explained by the fact that certain concepts, events and customs that exist in the material life of one people are not found in the life of another people, and therefore their names are not natural. Naturally, when translating there is a need to select equivalents that exist in the language of the same people. Only the analogue of the dysphemic unit is unique in that it has a narrow scope of application. In this question we see that the Uzbek language is closer to the Russian language.

– Men bilan Otabekni qamtib dor ostig‘a yuborg‘uchi, Otabek tilidan soxta taloq xati yozib bir-birimizdan judo etkuchi, Komilbekni o‘ldirguchi, uyimiz orqasini teshib Kumush qasdida bo‘lg‘uchi – hammasi shu battol Homid ekan... Ammo badbaxtni ikki kishisi bilan tuproqqa qorishdirib ketkuchi Otabek ekan!// – Выходит, и темница, и виселица, которые угрожали нам с Атабеком, и поддельное письмо о разводе от имени Атабека, разлучившее нас друг с другом, и убийство Камильбека, и злодейский подкоп, целью которого было похищение Кумуш, – все это дело рук того же коварного Хамида! А разоблачил и **сравнил с землёй** его и его подсобников, оказывается, Атабек!



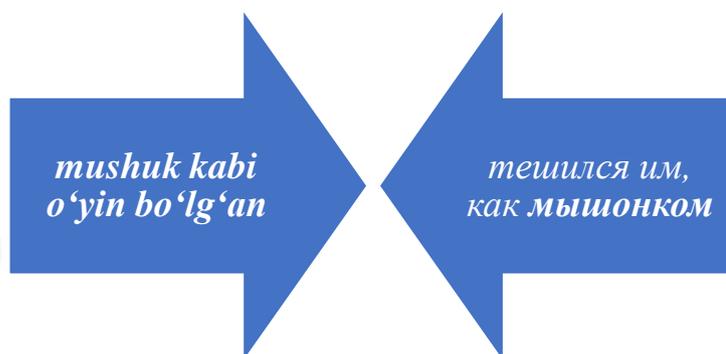
The lexical composition of speech units is formed by grammatical indicators in both languages and plays a semantically consistent, artistic and expressive role. Only the word “tuproq”, as the object of the concepts “qorishtirish” and “tenglashtirish”, serves for analogue selection. Therefore, when translating x-phemic, especially dysphemic



expressions, the selection method by analogy is to select a concept that corresponds to the lexical concepts present in the content of the expression. In this case, as a unit surrounded by symbols of soil – tuproq → trampling, dirt, depression, baseness, blackness, shows that the communicative goal of the speaker in both languages is negative.

The next turn of dysphemism also succeeds in this way: The lexeme “mushuk” was able to become in the studied language an analogue of the lexeme “sichqon”, which is convenient in its negative meaning, in its mental characteristics, and the goal was achieved.

Bizning fojiamizning asl omili bo‘lg‘an Homid esa go‘yo manim qo‘limda **mushuk kabi o‘yin bo‘lg‘an**, uni kulib turib, tilimlagan edim... // А главный виновник всех наших бед Хамид стал игрушкой в моих руках, я **тешился им, как**



МЫШОНКОМ, и расправился с ним играючи...

Since after the World War Russian-language fiction was cleared of dysphemisms and republished, there are relatively few dysphemic units in classical literature. As mentioned above, this is a natural process of finding one’s place at the lexical level of a journalistic text. However, in the analog selection method, during the translation process, a situation arises when an x-fem exchange occurs.

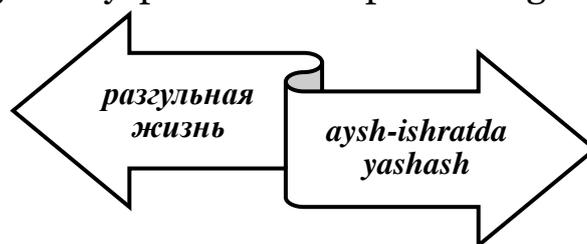
Степан Аркадьич в школе учился хорошо благодаря своим хорошим способностям, но был ленив и шалун и потому вышел из последних, но, не смотря на свою всегда **разгульную жизнь**, небольшие чины и нестарые годы, занимал почетное и с хорошим жалованьем место начальника в одном из московских присутствий. // Stepan Arkadъich iste‘dodi soyasida maktabda yaxshi o‘qigan bo‘lsa ham, sho‘x va yalqov bo‘lgani uchun maktabni qoloqlar qatorida bitirgan edi; lekin doimo **aysh-ishratda yashaganiga**, amalining kichikligiga va o‘zining ham yoshligiga qaramay, Moskva mahkamalarining birida boshchilik qilar, maoshi yaxshi faxrli o‘rinni egallab kelar edi.



разгульная жизнь – эвфемизм

aysh-ishratda yashash – дисфемизм

The euphemism or dysphemism status of units can be determined by the stems of the parts. This is evidenced by the fact that the lexical meaning of the word "гулять" (walk) has a positive connotation, it is used only to express a figurative meaning, in particular, to highlight an ugly situation, and "aysh-ishrat" in the meaning of "Davomli yoki surunkali kaif-safho, mayxo`rlik, ishrat" has a negative connotation. In this sense, we are witnessing two dysphemic concepts serving cross purposes.



In the following example, translation adequacy has been achieved:

А! Константин Дмитрич! Опять приехали в наш **развратный** Вавилон, – сказала она, подовая ему крошечную желтую руку и вспоминая его слова, сказанные как-то в начале зимы, что Москва есть Вавилон. // A! Konstantin Dmitrich! Yana bizning buzuq vavilonga kelibsiz-da, – dedi u, nihoyatda kichik, sariq qo`lini Levinga uzata turib; Levin qish boshida, nima ham bo`lib, Moskvani o`xshatgan edi, hozir grafinya shuni eslab ta`na qildi.

Therefore, in the method of selecting analogues for the translation of dysphemic units, it is important to emphasize the negative tone of equivalent units in the source language and target languages at the level of lexical meaning. For example, Позовите всех этих **ТЮТЬКОВ** (так князь называл московских молодых людей), позовите тапера, и пускай пляшут, а не так, как нынче, - женишков, и сводить. // Haligi tirranchalarni (knyaz moskvalik yigitlarni shunday deb atardi) chaqiring, lekin bugungidaqa kuyov to`rachalarni, qo`shmachilik bo`lmasin.

Naturally, literary translation goes through a complex process. After all, dysphemia, as mentioned above, is largely reflected in the lexical layer of a journalistic text. "Equivalent correspondence is the most common way of translating euphemisms and dysphemisms in journalistic texts."

Lexical additions when translating dysphemisms. Additions are a method of translation that includes the introduction of certain elements into the sentence structure of the target language due to the impossibility of expressing in form certain semantic components of the source language. Since they are considered very effective units of communicative purposes, the translation of idiomatic units and phrases is



predominantly carried out using this method. For example, in the sentence “Мне видеть мерзко, **мерзко**, и вы добились, вскружили голову девчонке.” The word vile is used repeatedly, and dysphemism is used as a stylistic device to exaggerate the feeling of hatred towards reality. In translation, this situation is reflected by lexical addition, in particular by the verb phrase: Bunday narsalardan jirkanaman, **ko‘nglim ayniydi**, siz bo‘lsangiz murodingizga yetdingiz: qiz bechoraning boshini aylantirdingiz.

Sometimes, when switching from Russian to Uzbek, one is struck by the emotional appeal of the Uzbek language, its superiority over the original language. And such expressive x-femic prioms are used, albeit not in Russian, but in the translated language, in particular, in Uzbek, adding phrases: Левин **в тысячу раз лучше** человек. // Levin o‘lsa o‘ligi ortiq.

The richness of the Uzbek language in terms of color is also evident when translated into Russian. For example, O‘zingiz bilasiz, bultur padar marhum bo‘lg‘an edilar, bu kun yana boshimizg‘a o‘lim tushaturg‘on bo‘lib qoldi, tog‘am Homidni allakimlar chavog‘lab ketibdirlar.

This unit with seme O‘ldirmoq in combination with units of twisting, crushing and cutting (burdalab, maydalab, kesib tashlanganlik) was used to show an ugly image of a person. The word живот (qorin) is added to the language being studied: // Как вам известно, в прошлом году умер мой отец, а сегодня вновь смерть стучится в наш ворота – какие-то люди дяде Хумиду **вспороли живот**.

In general, the meaningful sequence in the textual environment smoothly accepts this change and does not damage the national-mental character. The capabilities of the target language are used wisely. However, the expressiveness between chavaqlamoq and qornini yormoq differs to a certain extent. In the Uzbek language, not only the negative, but also the stylistic tone of dysphemic expression predominates. This is obvious even if the target language is Uzbek. For example: А это франтик петербургский, их **на машине делают, они все на одну статью, и все дрянь**. // Unisi bo‘lsa Peterburg oliftasi, **undaqalarni mashinada yasab chiqarishadi**, hammasi bir-biriga o‘xshaydi, yana **rasvo-yu, raddi balo**.

Давайте сравним:

на машине делают

*mashinada yasab
chiqarishadi*

они все на одну статью

*hammasi bir-
biriga o‘xshaydi*

дрянь

*rasvo-yu, raddi
balo*





The 1st dysphemism unit is translated into the target language using the tracing method, the content and mood are preserved;

The 2nd dysphemism unit is translated freely. Free translation is the reproduction of text in the target language without following the style, form and content of the original. We extend it to the translator's task of concretization. In this case, stylistic dysphemism to a certain extent loses its essence;

When translating the 3rd dysphemism unit, the method of lexical addition was used. The connection is expressed by a stable unit, due to which emotionality is achieved. The game between the translator and the original has become successful.

Thus, it will not be an exaggeration to say that lexical additions are one of the effective methods of literary translation of dysphemism units. In this case, the possibility of the presence of lexical and phraseological units in the typological characteristics of languages of a mental nature is used.

Tracing method for translating dysphemisms. For linguistic units that do not have a direct correspondence in the target language, tracing is sometimes used - not intonation is translated through the corresponding elements, but the overall structure of a word or phrase, components of a word (morphemes) or phrases (lexemes) of the language. In dysphemism translations, the discourse norms of the target language may not support such a method unless the effect is general across target languages. For example,

Ayo charx, etding ortuq jabr bunyod,

Ко‘zim yoshlig‘, tilimda qoldi faryod.

Hayotim lolazoridin ayurding,

Yoqib jonim, **kulim ko‘kka sovurding.**//

Эй, круговорот судьбы, причинил ты мне страдания,

Застыли слезы в глазницах, замерли стоны на устах.

Лишил ты меня царства цветов,

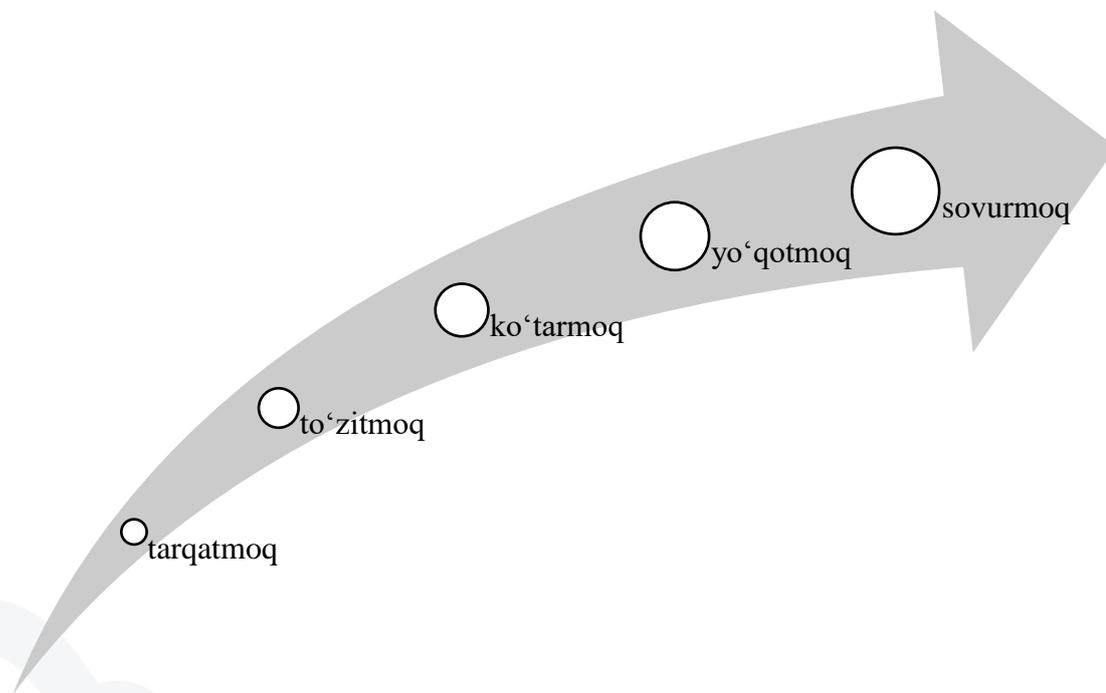
Сжег сердце, **пепел же развеял по миру.**

However, the tracing criteria were not fully met. Structurally and from the point of view of compatibility of the dominant theme, the tracing form of translation is implemented in the unit. The colorfulness of the Russian translation with the word “развеять” has decreased compared to the word “sovurmoq”.





When sorting the lexeme “Развеивать” based on emotional expressiveness, the following picture is formed:



“Sovurmoq” is used in the Uzbek language as part of a large number of phraseological units. For example,

o't ishi qovurmoq, yel ishi sovrurmoq – shamolda shopirib tozalamoq, shopirmoq
pulni sovrurmoq – behudaga ketkazmoq, behuda sarf, xarajat qilmoq.

tilaklarimni sovrurmoqning yetmay, tilaklarimni yiqqaning nimasi – mavh etmoq, yo'q
qilmoq, behudaga chiqarmoq¹

These units translated into Russian have the following meanings:

kulini ko'kka sovrurmoq – развеять в прах, разрушить дотла

pulini ko'kka sovrurmoq – пускать деньги на ветер, мотать деньги, транжирить².

As can be seen, the dominant themes in equivalent units are reflected in words that acquire negativity. The words used in this text прах, разрушить, мотать, на ветер, транжирить.

Even when translating dysphemic units from Russian into Uzbek, expressiveness is not blurred to a certain extent. For example, Ох! Не смотрели бы мои глаза!.. «**Ах, спиритизм, ах, Ницца, ах, на бале...**» – И князь, воображая, что он представляет жену, приседал на каждом слове. In a communicative situation, actions are ridiculed and negative influence tactics are displayed. And these actions, affecting the listener's psyche, must be reflected in the translation. After all, the

¹ <https://savodxon.uz>

² <http://www.translatos.com>





portrait of a character through these actions evokes a vivid imagination in the reader. Therefore, the tracing paper translation method is useful here: Oh, ko‘zlarim ko‘rguncha oqib tushsaydi!.. “**Ах, спиритизм, ах, Ницца, ах, бал-зиёфат...**” – Knyaz xotinini tanqid qilib, har so‘zida reverans etardi.

Thus, we conclude that the tracing method can be successful in translating dysphemic units when Uzbek is the target language. In the example Не смотрели бы мои глаза!.. the above sentence in the Uzbek version Oh, ko‘zlarim ko‘rguncha oqib tushsaydi!.. is clear proof of this.

Transcription method of translating dysphemisms. The transcription method of translation also occupies a special place. However, as a result of translating x-feminisms into another language using this method, x-feminism in the original text created by the author loses its essence.

Transcription is the transfer of phonemes of well-known geographical names and scientific terms into a foreign language using the alphabet in the target language. If there is a dysphemic shift, its explanation must be provided by reference. This translation method cannot convey dysphemism in the target language.

There are no monographic works on methods of translating dysphemic units that have no alternative in translation theory. However, methods for translating euphemistic units can be applied to these units. Descriptive translation, adding additional information, specifying, summarizing, paraphrasing, etc.

The transcription method is a process at the level of phonemes (graphemes in written speech), as noted by L. S. Barkhudarov, “the correspondence between the source language and units of the target language is established at the phoneme level, and this is called practical transcription”. In Uzbek, increases in loudness, emphasis and tone have dysphemic (and euphemistic) meanings, and it is impossible to translate these devices and their negative or positive meanings into this unit:

Sotqi bek ketsin, Aziz bachcha deng, – dedi Homid va Akram hojiga qarab kuldi. – Yaqindag‘ina Musulmon cho‘loqning bazimi shu Aziz bachcha bilan qizir edi... (O‘tkan kunlar, 6 b.)

– Да какой это бек! Скажите лучше Азиз-**бача***, воскликнул вдруг Хамид и, посмотрев на Акрама-хаджи, усмехнулся. – Совсем ещё недавно на празднествах хромого Мусульманкула этот самый Азиз-**бача** потешал гостей.

(*Бача – мальчик танцор, имевший обычно покровителей и содержателей)
(Минувшие дни, 15 с.)



In addition to the lexical content (child, child), the translator presents the figurative meaning of the unit bachcha with a diphemic meaning. At the same time, the process of dysphemization and the environment of “negative influence” will disappear. The reason for this is that in the Uzbek mental environment, compared to the Russian cultural environment, the situation of a man dancing in public is condemned. The non-alternative vocabulary may include such units as proper names, geographical and institutional names. Transliteration, like realities, does not make much sense. There is no such problem when converting from Russian to Uzbek:

Наш милый самовар будет в восторге. (Самоваром он называл знаменитую графиню Лидию Ивановну за то, что она всегда и обо всем волновалась и горячилась.)	Dilkash samovarimizning boshi osmonga yetadi-da. (U mashhur grafinya Lidiya Ivanovnani hamma vaqt, amma narsaning tashvishini yeb, hovliqib yurgani uchun samovar deb atardi.)
----------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

This is not due to the fact that in the Russian language there are no dysphemic realities that need to be addressed, but is determined by the fact that this work of art is free from embarrassing and offensive words, that the concepts of dysphemic content are presented in the Russian language. The Russian language is a familiar and alternative language to the Uzbek language, and also the fact that most of the lexical layers of the Russian language have their place in the Uzbek vocabulary. The dysphemic function of the word “samovar” in the above sentence is a clear confirmation of this.

Paraphrases in the translation of dysphemisms. Paraphrase, in turn, is a description of an object or event by emphasizing some quality or characteristic of the text: А вот, как сделаем **несчастье** Катеньки, как она в самом дела заберет в ГОЛОВУ...

The word "несчастье" is not actually a trope. The fact that it is negative in its purpose, the very fact of using the concept in speech, indicates that a dysphemic mood has arisen. However, this does not correspond to certain “tactics based on a strategy of negative response to dysphemisms.” And they are next:

Impact task				
Influence strategy	Influence tactics			
Negative influence	expose	embarrass	blame	insult

However, the translation uses blaming tactics: Shunday qilib, Катеньkaning boshiga ishq savdosini solib, bechorani baxtiqaro qilib qo‘ymasaydik.





“The subject of discredit expresses his negative emotional state in relation to the object of discredit, his actions and decisions. This is carried out through units with a derogatory connotation, in particular dysphemisms, and is subordinated to the goal of exposing the behavior of the individuals concerned. Blame tactics do their job.”

The word *baxtiqaro* in the target language is determined by the attitude of the speaker to the behavior of the listener; the translator uses lexical units that are considered the norm for the target language audience, and achieves a more beautiful text than the original source.

The vitality of the Uzbek language is determined by the wealth of polysemantic, derogatory and phraseological units. These units, which have a high level of use in fiction, complicate the translation process. For example, in the sentence “Endi ko‘rsam miltiqning o‘qidek, pushti gulning to‘qidek kelinim bor ekan”, the writer used a unique expression. The translation was limited to the selection of equivalents, that is, there were not enough opportunities for paraphrasing: “А поглядишь, ведь она **резва, как скакун арабский, и прекрасна, словно алая розочка.**” Paraphrase in the original, not in translation.

When translating dysphemic units into periphrases languages, it is carried out taking into account the mental and cultural characteristics of the source language and the target language. The typological appearance of the Uzbek and Russian languages differs in color and emotionality, and more effective results can be achieved when translating from Russian into Uzbek. Because the Russian language differs from the Uzbek language in that it is more formal, serious and to a certain extent “dry”.

Specification and generalization when translating dysphemisms. As a matter of fact, this is often found in translation as a concretization of concepts. But if you do not replace x-femic units with an x-femic equivalent, then the stylistic coloring of the work and the emotional significance of the work will decrease. After all, speech units with specific goals and intentions occupy a position in a communicative situation, and conveying the spirit of this situation in the target language is the main goal of translation.

To‘rda qutidor, uning yonida mahallaning imomi Yunus Muhammad oxund, yurt og‘asi Pirnazar jallod va Sotiboldi otalig‘ yana bir keksa o‘ltirur edilar.

In this case, the word *jallod* (executioner) is used as an epithet and performs a dysphemic function based on ironic displacement. To arouse popular hatred, outright philistine methods are shown. The fact is that in the speech norms of the Russian language this concept is not used as a nickname. Therefore it is necessary to specify: На почетном месте сидел кутидор, рядом с ним имам махалли Юнус Мухаммад-



ахунд, далее – старейшина общины Пирназар-палач* и старик по имени Сатыбалды. (*Этот человек ранее действительно состоял палачом на службе правителя, потом он оставил это ремесло, однако кличка “палач” за ним так и закрепилась.).

The method of concretization in translation studies is the replacement of a word or phrase that has a broader meaning in the original language with a relatively narrower word or phrase in the target language. This translation specifies the communicative target tactics: the seme of the lexeme is narrowed. After all, the term "jallod" used in the original language refers not only to his profession and nickname, but also indicates his tendency towards anger, cruelty, heartlessness and lack of intelligence.

This method has lexical and contextual specification methods, both of which are not effective for x-phemic phenomena: – И после **этого** от будет говорить мне... Что ж, я буду верить ему? // Qilg‘iliqni qilib, keyin menga kelib... nima, gapiga ishonarmidim? (Anna Karenina – 69/90). In both sentences, a negative attitude towards a person is expressed in two ways. However, expressiveness in the target language is stronger than the contextual emotional state in the source language through the word “qilg‘iliq”, which uses the dysphemic effect strategy. The Russian word “this” in this example is somewhat specified in the translated language and has a negative connotation (это – some action; qilg‘iliq – certain illegal, inappropriate activities) and created a dysphemic coloration of the entire text. This also applies to the generalized translation method. Because in order to convey the essence of a text, the overall meaning is achieved by expressing it in another text. In translation studies, generalization is called generalization. It involves “...replacing a unit of the source language that has a narrow meaning into a broader semantic unit of the target language, a transformation opposite to specification”.

We see that the combined sentences in the following sentence are summarized in the translation: “Да, что-то чуждое, **бесовское** и **прелестное** есть в ней”, – сказала себе Кити. / “Ha, unda allaqanday begona, iblisona bir go‘zallik bor”, dedi Kiti o‘ziga. Here demonic nature and beauty combine to form an expression of demonic beauty. The original content is summarized in the translated language and the purpose is not achieved. If the author expressed in figurative language that demons have a terrifying and charming beauty, then the translator interpreted demons as beautiful creatures. Generalization is used in a variety of situations, including when translating non-alternative vocabulary, when it is impossible to find a match in the context of the text, as well as during oral translation. Dysphemic units create a negative atmosphere only in the speech process and lose their essence due to specification and generalization during translation.





Modulation when translating dysphemisms. The main goal and essence of literary translation is to convey to the recipient the content of the original using a new language code. Translation itself is essentially recoding, and modeling of emotional units is more effective for dysphemia. Because “Modulation is the lexical-semantic replacement of a word or phrase of the source language with a unit of the target language, the meaning of which is a logical consequence of the meaning of the source unit».

– Ayb mendalikda menda, – dedi Kumush va Otabekka qaradi, – Nafsilamrga qaraganda ayb bizning oramizg‘a cho‘p bo‘lib tushgan xolamning qizi Zaynabda, shundog‘ emasmi? – deb so‘radi. // Да уж, признаюсь, что виновата! – говоря это, Кумуш смотрела на Атабека. – Но если правду говорить, главная виновница – дочь моей тетки, Зайнаб, она **КОЛЮЧКОЙ ВЪЕЛАСЬ** между нами.

The units **чўп бўлиб тушган** and **въелась колючкой** are based on the criteria of the expression plan of each language, and a model of the content of the source language is created in the target language.

In some cases, a model of the general content of source language units can be created without convenient means of converting them. The modulation technique has also been interpreted as relying on textual content rather than lexical content, using "textual synonyms". For example, “... когда увидел его лицо, в особенности это **судорожное** поворачивание головы, он вспомнил все это.” // “... mana hozir ham akasining yuzini, ayniqsa tomiri tortishayotganday boshini burib qarashini ko‘rganda, bu narsalarning hammasini yana boshqatdan xotirladi.”

In this translation, the word “судорог” (vascular tension) was used as the basis, which violated the content plan of the text, the speech connotative unit turned into a lexical unit, and the situation of dysphemia changed into an orphemic situation. Its translation could be as follows: “... mana hozir ham akasining yuzini, ayniqsa boshini tirishtirib burganini ko‘rganda, bu narsalarning hammasi yana yodiga tushdi”.

This is a deep transformation, which includes changes not only in the linguistic form, but also in the set of components of the situation being described, therefore this method is also called logical-semantic transformations.

Results

In general, dysphemisms are non-alternative lexical layers that can only be translated using certain translation methods. The lexical, grammatical and semantic capabilities of the source language and the target language are of great importance. Below we will compare in table form the possibility of the appearance of dysphemic units in the target language of the source language and the target language of translation methods,



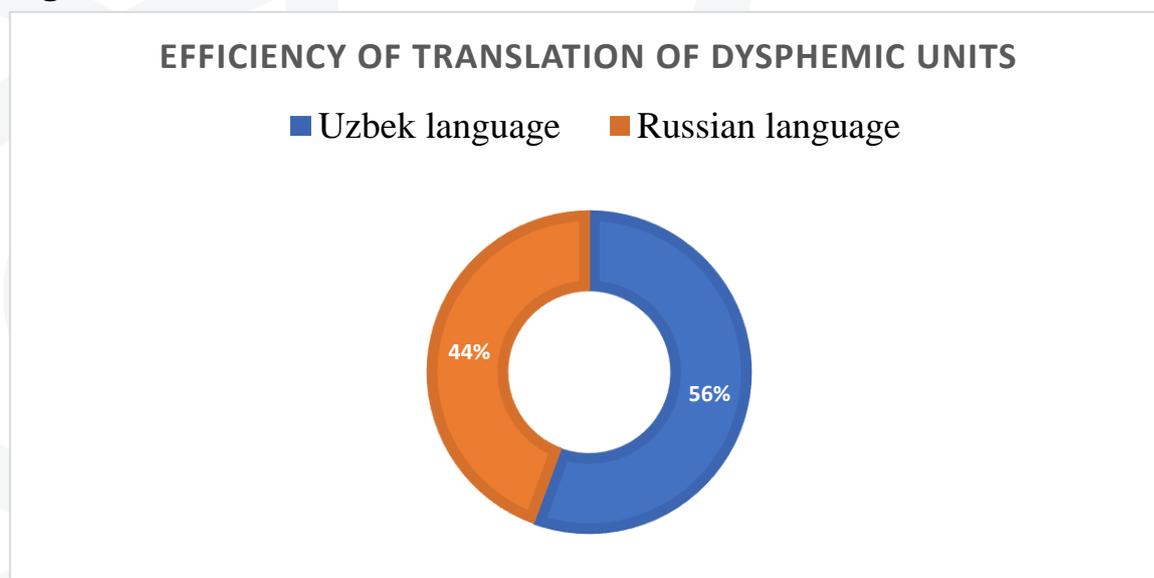


in particular, when translating the Uzbek work “Past Days” into Russian and the Russian “Anna Karenina” into Uzbek:

Methods for translating dysphemisms	Uzbek→Russian	Russian→Uzbek
analog selection method	+	+
lexical compounds	+	+
tracing paper method	0	+
transcription method	-	0
paraphrase	-	+
specification and generalization	-	-
modulation	+	-

Conclusion

It seems that the possibilities for translating dysphemic units from Russian into Uzbek are wider. Translation is considered a creative process, and the general use of expressive, living units of the target language with a deep understanding of the text is of great importance. N.I. Zenis divides translation transformations into objective and subjective types. Subjective translation is limited by the criteria of the source language. It is based on both linguistic and extralinguistic factors: linguistic and discursive units of the original and translation languages, stylistic features of the original text, and the individual style of the author. In objective translation, expressions, speech units without alternatives, biases and realities that encourage the translator to be creative limit the possibilities of translation methods. At the same time, the features of the language distinguish it from other languages. In particular, the possibility of mutual translation of dysphemic units into Russian and Uzbek languages is reflected as follows:



**References:**

1. Айнабаева А. Анализ особенностей перевода эвфемизмов и дисфемизмов в публицистических текстах / А. Айнабаева // Актуальные проблемы лингвистики, переводоведения, языковой коммуникации и лингводидактики: Сборник материалов XX Всероссийской научно-практической конференции с международным участием, Красноярск, 22 мая 2019 года. – Красноярск: 2020. – С. 5-9.
2. Ашчи М., Мухаммад Л.П., Татарина Н.В. Межкультурная коммуникация как компонент антропологической лингводидактики // Русистика. – 2018. – Т. 16. – №2. – С. 143-156. DOI: 10.22363/2313-2264-2018-16-2-143-156
3. Базылев В.Н., Захарова Л.Д. Генерализация // Основные понятия переводоведения (отечественный опыт). Терминологический словарь-справочник. 2010. №2010. URL: <https://cyberleninka.ru/article/n/generalizatsiya>
4. Бархударов Л.С. Язык и перевод (Вопросы общей и частной теории перевода). – М.: “Междунар. отношения”, 1975. – 240 с.
5. Белоножко Н.Д., Королевская Е.М. Виды логических отношений в переводческом приеме модуляции (на материале переводов с английского на русский язык) // Филологические науки. Вопросы теории и практики. 2022. №4. URL: <https://cyberleninka.ru/article/n/vidy-logicheskikh-otnosheniy-v-perevodcheskom-prieme-modulyatsii-na-materiale-perevodov-s-angliyskogo-na-russkiy-yazyk>
6. Валеева Н. Г. Теория перевода: культурно-когнитивный и коммуникативно-функциональный аспекты: монография. Изд-е 2-е, испр. и доп. М.: РУДН, 2018.
7. Дзенис Н.И., Перевышина И.Р., Кошкаров В.А. Теория и практика перевода: учебное пособие. – М.: Высшая школа, 2007. – С. 324.
8. Иброҳимова Ш.Б. Одил Ёқубов романларидаги миллийликнинг туркча таржималарда акс этиши: филол. фан. номз. дисс... автореф. – Тошкент, 2010. – 25 б.
9. Казакова Т. А. Практические основы перевода. English – Russian. – Серия: изучаем иностранные языки. – СПб.: “Издательство Союз”, 2001. – 320 с.
10. Ковтун Е.В. Модуляция как прием достижения адекватности при переводе детской литературы. URL: <https://elib.bsu.by/bitstream/.pdf>
11. Курбакова М.А., Боришанская М.М. Вариативность трансляции некоторых русских реалий в западную культуру // Вестник РУДН. Серия:





Лингвистика. 2013. №4. URL: <https://cyberleninka.ru/article/n/variativnost-translyatsii-nekotoryh-russkih-realiy-v-zapadnuyu-kulturu>

12. Кадирова Х.Б. Приспособление стратегии и тактики дисфемизации политических понятий / Х. Б. Кадирова // Инновации. Наука. Образование. – 2021. – № 33. – С. 924-929. – EDN RAIQQM. URL: https://www.elibrary.ru/download/elibrary_46168731_29154336.pdf

13. Kadirova K. B., Abdullaeva S. B. Lexico-semantic aspects: national applied and fine art terms // Journal of Critical Reviews. – 2020. – Т. 7. – №. 4. – С. 444-452. <http://dx.doi.org/10.31838/jcr.07.04.87>

14. Мусаев Қ. Таржима назарияси асослари. Дарслик. – Тошкент: Фан нашриёти, 2005. – 352 б.

15. Пархомик В.В. Модуляция и антонимический перевод как способы перевода контекстов с ФЕ невербального поведения человека из сказок братьев Grimm с немецкого языка на русский и белорусский языки / В. В. Пархомик. – Текст: непосредственный // Филологические науки в России и за рубежом: материалы III Междунар. науч. конф. (г. Санкт-Петербург, июль 2015 г.). – Санкт-Петербург: Свое издательство, 2015. – С. 149-151. – URL: <https://moluch.ru/conf/phil/archive/138/8327/>

16. Сатеева Э.В., Никифорова Я.В. Способы передачи каламбуров с английского языка на русский язык (на материале романов Д.Адамса) // Вестник ТГПУ. 2017. №3 (180). URL: <https://cyberleninka.ru/article/n/sposoby-peredachi-kalamburov-s-angliyskogo-yazyka-na-russkiy-yazyk-na-materiale-romanov-d-adamsa>

17. Тимофеева И.О. Приемы генерализации и конкретизации в переводе Nursery Rhymes. http://sfk.spbu.ru/sites/default/files/66_timofeevaio.pdf

References:

1. Aynabaeva A. Analiz osobennostey perevoda evfemizmov i disfemizmov v publitsisticheskix tekstax / A. Aynabaeva // Aktualnie problemi lingvistiki, perevodovedeniya, yazikovoy kommunikatsii i lingvodidaktiki: Sbornik materialov XX Vserossiyskoy nauchno-prakticheskoy konferentsii s mejdunarodnim uchastiem, Krasnoyarsk, 22 maya 2019 goda. – Krasnoyarsk: 2020. – P. 5-9.

2. Aschi M., Muhammad L.P., Tatarinova N.V. Intercultural communication as anthropological linguodidactics component // Russian Language Studies. – 2018. – Vol. 16. – N. 2. – P. 143-156. DOI: 10.22363/2313-2264-2018-16-2-143-156

3. Barxudarov L.S. Yazik i perevod (Voprosi obshey i chastnoy teorii perevoda). – М.: “Междунar. otnosheniya”, 1975. – 240 p.





4. Bazilev V.N., Zaxarova L.D. Generalizatsiya // Osnovnie ponyatiya perevodovedeniya (otekhestvennyy opit). Terminologicheskii slovar-spravochnik. 2010. №2010. URL: <https://cyberleninka.ru/article/n/generalizatsiya>
5. Belonojko N.D., Korolevskaya Y.M. Vidi logicheskix otnosheniy v perevodcheskom prieme modulyatsii (na materiale perevodov s angliyskogo na russkiy yazik) // Filologicheskie nauki. Voprosi teorii i praktiki. 2022. №4. URL: <https://cyberleninka.ru/article/n/vidy-logicheskix-otnosheniy-v-perevodcheskom-prieme-modulyatsii-na-materiale-perevodov-s-angliyskogo-na-russkiy-yazyk>
6. Dzenis N.I., Perevishina I.R., Koshkarov V.A. Teoriya i praktika perevoda: uchebnoe posobie. – M.: Visshaya shkola, 2007. – P. 324.
7. Ibrohimova Sh.B. Odil Yoqubov romanlaridagi milliylikning turkcha tarjimalarda aks etishi: filol. fan. nomz. diss... avtoref. – Toshkent, 2010. – 25 p.
8. Kadirova K. B., Abdullaeva C. B. Lexico-semantic aspects: national applied and fine art terms // Journal of Critical Reviews. – 2020. – T. 7. – №. 4. – C. 444-452. <http://dx.doi.org/10.31838/jcr.07.04.87>
9. Kadirova X.B. Prispособlenie strategii i taktiki disfemizatsii politicheskix ponyatiy / X. B. Kadirova // Innovatsii. Nauka. Obrazovanie. – 2021. – № 33. – C. 924-929. – EDN RAIQQM. URL: https://www.elibrary.ru/download/elibrary_46168731_29154336.pdf
10. Kazakova T. A. Prakticheskie osnovi perevoda. English – Russian. – Seriya: izuchaem inostrannie yaziki. – SPb.: “Izdatelstvo Soyuz”, 2001. – 320 p.
11. Kovtun Y.V. Modulyatsiya kak priem dostijeniya adekvatnosti pri perevode detskoj literaturi. URL: <https://elib.bsu.by/bitstream/.pdf>
12. Kurbakova M.A., Borishanskaya M.M. Variativnost translyatsii nekotoryx russkix realiy v zapadnuyu kulturu // Vestnik RUDN. Seriya: Lingvistika. 2013. №4. URL: <https://cyberleninka.ru/article/n/variativnost-translyatsii-nekotoryh-russkih-realiy-v-zapadnuyu-kulturu>
13. Musaev Q. Tarjima nazariyasi asoslari. Darslik. – Toshkent: Fan nashriyoti, 2005. – 352 p.
14. Parxomik V.V. Modulyatsiya i antonimicheskii perevod kak sposobi perevoda kontekstov s FE neverbalnogo povedeniya cheloveka iz skazok bratev Grimm s nemetskogo yazika na russkiy i belorusskiy yaziki / V. V. Parxomik. – Text: immediate // Filologicheskie nauki v Rossii i za rubejom: Materials III Intern. scientific conf. (St. Petersburg, July 2015). - St. Petersburg: Own publishing house, 2015. – P. 149-151. – URL: <https://moluch.ru/conf/phil/archive/138/8327/>
15. Sateeva E.V., Nikiforova Ya.V. Sposoby peredachi kalamburov s angliyskogo yazika na russkiy yazik (na materiale romanov D.Adamsa) // Vestnik TGPU. 2017.





№3 (180). URL: <https://cyberleninka.ru/article/n/sposoby-peredachi-kalamburov-s-angliyskogo-yazyka-na-russkiy-yazyk-na-materiale-romanov-d-adamsa>

16. Timofeeva I.O. Priemy generalizatsii i konkretizatsii v perevode Nursery Rhymes. http://sfk.spbu.ru/sites/default/files/66_timofeevaio.pdf

17. Valeeva N. G. Teoriya perevoda: kulturno-kognitivniy i kommunikativno-funktsionalniy aspekti: monografiya. Izd-e 2-e, ispr. i dop. – M.: RUDN, 2018.

