

Date: 7th June-2026

TRANSLATIONAL STRATEGIES OF STATIVE VERBS IN ENGLISH AND UZBEK LANGUAGES

Tashpulatova Shirina Ziyoviddin kizi

PhD, senior teacher at Oriental university

Languages-2 department

Annotation: 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”, “magrurlanmoq”, “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.

Keywords and phrases: mental verbs, stative verbs, literary translation, linguistic phenomena, lexical unit, lexical-semantic unit, Oriental literature, polysemy, informal alternative, plot-oriented.

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”.³² However, no matter how free the process is, literary translation also puts a certain task in front of the specialist and therefore limits it. In particular, the text of the translation must be suitable to the original text, there should be mentioned the style and thoughts of the writer. The process of artistic translation is further complicated by the fact that each national language describes the world differently, that is, the linguistic image of the world differs between languages. After all, the national linguistic image of the world reflects not only the way of life, and past and cultural identity of the nation but also reflects the national mentality, psyche, and temperament. In general, it is possible to think long and hard that the linguistic image of the world, the mentality of nations, is manifested through

³² Chukovskiy K. Gumilev N. Printsipy xudojestvennogo perevoda vsemirnaya literatura - SPB: 1919 - p. 61



Date: 7th June-2026

the means of language, but all mentioned opinions are general and the essence remains abstract. Perfect evidence of such differences can be made through literary translation.

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 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 philosophy³³. 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. When the plot is in the foreground and the image has faded into the background, usually, the expressiveness and emotionality of the play will be weak. Hence, it is only natural that the means chosen by the writer for the statement should in most cases be neutral according to the semantic expression.

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.

³³Alekseev M. From the history of English literature. Etyudy, ocherki, issledovaniya - M.: Goslitizdat, 1960. - p. 499



Date: 7th June-2026



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 characters³⁴. 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. It is known that the lexical-semantic paradigm of the Uzbek language is distinguished by the polysemy of nouns, their meaning, and expression. Therefore, the fact that the stative verbs, which have the same meaning in English and Uzbek, are parallel in semantic composition. For example, the following mood verbs in Uzbek have their alternatives in English, although the semantic structure of these means may be disproportionate to each other.

As we know, there are several types of translation. Depending on the type of text, the translator chooses one of the character styles, content translation, or communicative approaches. Applying a philological (character balance) approach in literary translation does not always give a positive result. For this reason, in the translation of a literary text, it is useful to move from content to form. The type of translation from sign to meaning is a philological method, which is described in translation as follows "the philological or scientific translation must reflect all the peculiarities of the originality, expressing both its semantic and formal features. Because such a proportion allows students to get acquainted with a translation that is as close as possible to the original text. The translation must be as accurate as in the original, as well as all the nodes, internal and external meanings in the text must be preserved. Such a translation is intended for the attentive and knowledgeable reader. It may contain misunderstandings in the text, such as ambiguous speech, appendices about the alternative meanings of a translation unit, and comments"³⁵. If the main emphasis in translating a text is on its content, the translation can be called linguistic. Linguistic translation or special translation is a method of information-communicative translation of a text; such translation is mainly specialized in one direction, intended for the translation of texts where many terms are encountered³⁶. The usage of the communicative method in translation is also suitable for the translation of works of art, as this method involves adapting the form to the language being translated while retaining the general content of the text. That is, the reader does not feel difficulty in getting acquainted with the content of the work due to the specific structure of the original language.

REFERENCES:

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

³⁴ Mirvaliev S. Uzbek writers - Tashkent: Science, 1993 - p.157

³⁵ Desnitskiy A. Modern biblical translation: theory and methodology. M.: Izdatel'stvo PSTGU, 2015. - p. 212-213

³⁶ Kopanev P. Voprosy istorii i teorii xudozhestvennogo perevoda. M.: Vysshaya shkola, 1972. – p. 364

Date: 7th June-2026

2. Chukovskiy K. Gumilev N. Printsipy xudojestvennogo perevoda vsemirnaya literatura - SPB: 1919 - p. 61
3. Desnitskiy A. Modern biblical translation: theory and methodology. M.: Izdatel'stvo PSTGU, 2015. - p. 212-213
4. Kopanev P. Voprosy istorii i teorii xudojestvennogo perevoda. M.: Vysshaya shkola, 1972. – p. 364
5. Mirvaliev S. Uzbek writers - Tashkent: Science, 1993 - p.157

