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O'ZBEK VA INGLIZ TILLARIDA INTERNET NEOLOGIZMLARI TARJIMASI

Annotatsiya

Ushbu maqolada neologizmlar tarjimasidagi ayrim muammolar haqida qisman fikr yuritiladi. Ma'lum bir ma'noviy birliklar misolida neologizmlarning ishlatilish tarmoqlari ochib beriladi. Semantik yaxlit qolip ko'rishidagi bu so'z tarmoqlari va foydalanilish o'rinlari haqida mulohaza yuritiladi. Bundan tashqari, ushbu maqola internet neologizmlarini ingliz va o'zbek tillari o'rtasida tarjima qilish bilan bog'liq muammolar va strategiyalarni ko'rib chiqadi. YA'ni, tarjima jarayoniga ta'sir etuvchi lingvistik va madaniy omillarni tahlil qilib, onlayn sohadan yangi atama va iboralarni ko'rsatishning funksional va muqobil yondashuvlariga e'tibor qaratiladi. Tadqiqotda tarjimonlar internet tilining o'ziga xos xususiyatlarini hamda manba va maqsad tillarning madaniy kontekstini hisobga olish zarurligini ta'kidlanadi.

Kalit so'zlar: Til vazifasi, devyatsiya tushunchasi, matnlarning adabiy qadriyatlarini, stilistik qurilma, poetik nutq, poetika masalalari, metafora, she'riy nutq, tovush mimikasi.

THE TRANSLATION OF INTERNET NEOLOGISMS IN ENGLISH AND UZBEK LANGUAGES

Annotation

This article partially discusses some problems in the translation of neologisms. The areas of use of neologisms are revealed on the example of certain semantic units. The areas of use and places of use of these words in the framework of the semantic whole are considered. Furthermore, this article examines the challenges and strategies involved in translating internet neologisms between English and Uzbek. It analyzes the linguistic and cultural factors that influence the translation process, focusing on both functional and alternative approaches to rendering new terms and expressions from the online sphere. The study highlights the need for translators to consider the unique characteristics of internet language and the cultural context of both source and target languages.

Key words: Language function, notion of deviation, literary values of texts, stylistic device, poetic discourse, issues of poetics, metaphors, poetic discourse, sound mimicry.

ПЕРЕВОД ИНТЕРНЕТ-НЕОЛОГИЗМОВ В АНГЛИЙСКОМ И УЗБЕКСКОМ ЯЗЫКАХ

Аннотация

В данной статье частично рассматриваются некоторые проблемы перевода неологизмов. На примере отдельных семантических единиц раскрываются области употребления неологизмов. Рассматриваются области употребления и места употребления этих слов в рамках семантического целого. Более того, в этой статье рассматриваются проблемы и стратегии, связанные с переводом интернет-неологизмов с английского на узбекский язык. В ней анализируются лингвистические и культурные факторы, влияющие на процесс перевода, с упором на функциональные и альтернативные подходы к передаче новых терминов и выражений из онлайн-сферы. В исследовании подчеркивается необходимость для переводчиков учитывать уникальные характеристики интернет-языка и культурный контекст как исходного, так и целевого языков.

Ключевые слова: Функция языка, понятие отклонения, художественные ценности текстов, стилистический прием, поэтический дискурс, проблемы поэтики, метафоры, поэтический дискурс, звуковая мимикрия.

Introduction. It seems to be impossible to accomplish the main objective of this theme to investigate the need for translation of neologisms' formal aspects in literary texts, without addressing the issues of style and meaning construction. Therefore, this section concentrates on the nature and functions of neology in literary texts, pointing to the motivation and the stylistic implications involved in the introduction of lexical deviation. The discussion is initiated with the overall description of poetic style and subsequently proceeds to examine the author's motivation for a given choice of words in style construction and the readers' perception of the stylistic device in question. At the end of the section, a short summary of discussed ideas is provided. To establish the role of neology within the text structure, it is probably most convenient to address the basic relation between the linguistic and literary values of texts. This issue has long been in the range of interests of linguistics as well as of literary studies and as such it was reflected in Jakobson's models of communication and language functions

Literature review. Neology may be an example of conceptual blending whose main purpose is the creation of new semantic quality and drawing the addressee's attention to itself by means of unusual form. However, the point should be made that the notion of deviation from norm is highly dependent on the status of the norm itself, which, by nature, is not static. If the

invented novelty is adopted by the speakers and spread in language, it becomes norm and loses its former status. In this section, the issues of poetics, style and meaning construction have been discussed. It has been argued that the major characteristics of poetic discourse is its concentration on the form and the tendency to incorporate its certain aspects into the meaning layer of the message. The structure of poetic language is often marked by numerous stylistic devices, the role of which is to reflect the author's mental image of the described notions in a new and unprecedented way. The creativity of a poetic text lies in its ability to modify pre-existing schemas and scripts, thus evoking astonishment among the readers. Neology is a part of this mechanism in that through its creativity may it become a means of foregrounding, thus fulfilling the main principles of Shklovsky's literary art. In contrast to metaphors, neology displays novelty on two levels: on the level of form, and through this also on the level of meaning. The objectives and characteristics of a successful translation process have been the main interests of translation studies since the very emergence of the discipline. One of the key notions involved in the discussion of the relation between source and target texts is equivalence, a term introduced by Roman Jakobson and developed subsequently by other researchers. Isolating three types of translation – intralingual, interlingual and intersemiotic, Jakobson drew a parallel between equivalence and

synonymy, pointing to the fact that it is probably impossible to achieve perfect equivalence, just like no perfect synonyms can be found in language. Therefore, a translator should strive to achieve equivalence in difference. At this stage, the difference was perceived mostly in terms of grammatical and lexical variations. It is noteworthy, however, that having defined possible obstacles on the way to producing equivalent translations, Jakobson failed to provide an unambiguous definition of equivalence itself. The question of procedures leading to the relation of source and target texts defined by Jakobson has been addressed by numerous researchers, resulting in various theories and conclusions. One of the most influential insights into the issue has been provided by Eugene Nida, who departed from the tendency to perceive meaning as a permanent property of verbal forms and based his research on the functional definition of meaning. Nida introduced a distinction between a formal and a dynamic type of equivalence, the first of which is concerned with the form of a message, whereas the second with the source meaning. This typology has emerged from the reflection that it is rarely possible to render both aspects of a message simultaneously, which stems from structural differences between languages. The task of a translator is, therefore, to analyze the intentions of an author, to isolate the factors influencing the final shape of a message and to establish their role in its creation, thus assigning priority to either form or meaning so as to facilitate the translation process whose result would evoke a reaction of the target reader parallel to that of the source reader. In his later work. The theory and practice of translation compiled with Charles Taber in 1982, Nida highlighted the precedence of meaning over structure, calling for the departure from form in the instances where it would contribute to the naturalness of expression and comprehensibility of the text. Thus, the principles of equivalent meaning and response have been assigned as priorities in translation and an approach alternative to the strictly formal one has been introduced.

Analysis and results. In his speech Closing Statement: Linguistics and Poetics, Jakobson devoted a large amount of space to defining the qualities of poetic language and to establishing the mutual relationship of stylistics and linguistics. According to him, poetics may be regarded as an inherent part of linguistics in that it is concerned with investigating the interrelation between the poetic and other five functions of language – namely referential, emotive, phatic, metalingual and conative. The balance of which varies in each message's manifestation, thus constructing its uniqueness. Poetics is seen to be concerned with the focus on the message's shape itself, and although the poetic function in a message might be and usually combined with some of the other language functions simultaneously, the concentration on the formal qualities clearly predominates over others. As has already been stated, the choice of the most desirable word from an available paradigm determines the artistic and creative values of a message. In addition to this, also syntagmatic relations may be effectively exploited within the scope of the poetic function so as to influence a message's formal structure. An example of this endeavor is a construction of meter in poetry. Moreover, the tendency to manipulate the traditional relations of signs within code results in the possibility to introduce ambiguity created by means of stylistic devices such as repetition of forms and sounds or by drawing on similarity as well as dissimilarity of ideas. Hence, the selection of signifiers in the poetic discourse is based rather on the effect evoked by their combination than on their referential properties. The meaning is a result of negotiation between the addresser and the addressee in that both of them construct the meaning according to their mental capacities. This theory seems to be parallel to what has already been said about the

creative exploitation of convention-bound syntagmatic relations within text structure. Cook (1994) introduces a helpful connection between the dynamic perception of meaning and the formalist term of foregrounding. Typically involving a deviation from norm, foregrounding is a fashion of textual patterning the reason of which is usually an attempt to defamiliarize the content of a message and thus achieve the intended aesthetic purposes. The idea of defamiliarization introduced by Shklovsky seeks the nature of art in its ability to make reality look strange, which objective should be achieved by means of linguistic inventiveness. This artistic demand points to the adequateness of poetic style for the literary discourse, which by its nature is concentrated on the forms and employed stylistic devices. The salient elements are also more distinguishable from the surrounding elements and attract more attention.

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Conclusion. The translation of internet neologisms in Uzbek and English reflects the dynamic nature of language evolution in the digital age. While English often serves as the primary source for new technological and online terms, Uzbek adapts these neologisms through direct borrowing, phonetic adaptation, or semantic translation. The challenge lies in maintaining linguistic clarity and cultural relevance while ensuring comprehension among users.

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