

TRANSFORMATIONS IN TRANSLATION STUDIES

Valentina Ivanovna NORMURATOVA

Candidate of Pedagogical Sciences, Associate Professor
Uzbekistan State World Languages University
Tashkent, Uzbekistan

Dilafruz Shukhratovna KURBANOVA

Teacher
Uzbekistan State World Languages University
Tashkent, Uzbekistan

TARJIMASHUNOSLIKDA TRANSFORMATSION YONDASHUVLAR

Valentina Ivanovna NORMURATOVA

Pedagogika fanlari nomzodi, dosent
O'zbekiston davlat jahon tillari universiteti
Toshkent, O'zbekiston

Dilafruz Shuxratovna QURBONOVA

O'qituvchi
O'zbekiston davlat jahon tillari universiteti
Toshkent, O'zbekiston

ТРАНСФОРМАЦИИ В ПЕРЕВОДОВЕДЕНИИ

Валентина Ивановна НОРМУРАТОВА

Кандидат педагогических наук, доцент
Узбекский государственный университет мировых языков
Ташкент, Узбекистан valentinanormuratova@gmail.com

Диляфруз Шухратовна КУРБАНОВА

Преподаватель
Узбекский государственный университет мировых языков
Ташкент, Узбекистан nazifa26@gmail.com

For citation (iqtibos keltirish uchun, для цитирования):

Normuratova V.I., Kurbanova D.Sh.
Transformations in Translation Studies.//
O'zbekistonda xorijiy tillar. — 2025. — 11-jild,
№ 3. — B. 253-265.

<https://doi.org/10.36078/1751055253>

Received: April 20, 2025

Accepted: June 17, 2025

Published: June 20, 2025

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Abstract. This article investigates several types of translational transformations and offers some important insights into translation changes in literary text. The aim of the article is to analyse of the translational transformations in the process of translating the novel "The Picture of Dorian Gray" by Oscar Wilde from English into Uzbek. The research provides a conceptual theoretical framework on translational transformations and develops an understanding of lexical, grammatical and lexical-grammatical transformations to achieve adequate translation. The paper is an attempt to examine the challenges of translating literary texts. The quality of the translation has always been very high. Therefore, analysis of different aspects of translation is vital in order to improve translation techniques and master translators' skills. The authors will provide an overview of translation studies regarding translational transformations, accompanied by several examples that highlight some of the challenges faced in the translation process. The results of this study

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can serve as an educational tool for analyzing translations of literary texts.

Keywords: translational transformations; translating process; translation techniques; lexical; grammatical and lexical-grammatical transformations; explicatory translation; integral transformation.

Annotatsiya. Mazkur maqolada tarjima transformatsiyalarining bir nechta turlari va badiiy matnlarni tarjima qilishning asosiy muammolari muhokama qilingan. Oskar Uayldning “Dorian Grey surati” romanining ingliz tilidan o‘zbek tiliga tarjimasi jarayonida yuzaga kelgan tarjima qiyinchiliklari o‘rganilib, ularni hal qilish yo‘llari bayon etilgan. Tadqiqot natijalari shuni ko‘rsatdiki, badiiy tarjima tushunchasi adabiy asl nusxani nafaqat adabiy me‘yorlarga muvofiq, balki tarjima tilining zarur ifoda imkoniyatlaridan foydalangan holda ijodiy o‘zgartirishni ham nazarda tutadi. Shuning uchun tarjimaning turli jihatlarini tahlil qilish tarjima texnikasini takomillashtirish va tarjimon mahoratini egallash uchun juda muhimdir. Mualliflar tarjima transformatsiyalarining asosiy tushunchasi, tarjima jarayonida yuzaga keladigan ayrim muammolarni ochib beruvchi qator misollarni bayon etganlar. Ushbu tadqiqot natijalari badiiy matnlar tarjimalarini tahlil qilish uchun o‘quv quroli bo‘lib xizmat qilishi mumkin.

Kalit so‘zlar: tarjima transformatsiyalari; tarjima jarayoni; tarjima texnikasi; leksik; grammatik va leksik-grammatik o‘zgarishlar, izohli tarjima, integral transformatsiya.

Аннотация. В статье исследуются несколько типов переводческих трансформаций и основные проблемы перевода художественного текста. Был проведен анализ переводческих трансформаций романа «Портрет Дориана Грея» Оскара Уайльда с английского языка на узбекский язык. Авторы изучают переводческие трудности, возникающие при переводе художественного текста с английского языка на узбекский язык, а также описывают способы их решения. Результаты исследования показали, что понятие художественного перевода предполагает творческое преобразование литературного подлинника не только в соответствии с литературными нормами, но и с использованием необходимых выразительных возможностей переводящего языка. Поэтому анализ различных аспектов перевода имеет важное значение для улучшения методов перевода и овладения навыками переводчика. Авторы представляют обзор исследований по переводу, касающихся переводческих трансформаций, с примерами, раскрывающими некоторые проблемы, возникающие в процессе перевода. Результаты исследования могут быть образовательным инструментом для анализа переводов литературных текстов.

Ключевые слова: переводческие трансформации; процесс перевода; приемы перевода; лексические; грамматические и лексико-грамматические трансформации; пояснительный перевод; интегральная трансформация.

Introduction

Translation as a modern profession has established its status in the international communities. Translators help people overcome language barriers, dispel their suspicion and serve as a bridge in intercultural communication. However, mastering all these skills, a translator should

possess special talents and knowledge; therefore, translation skills have become one of the hot issues that have received wide attention. Additionally, based on the analysis of the translation process and all aspects of teaching it, experts are generally convinced that the primary task and ultimate objective of teaching translation studies is to train abilities and skills.

Translation is a complex task involving great skill, preparation, knowledge, and an intuitive feeling for the text. It combines work in Linguistics, literary studies, cultural history, philosophy, and anthropology. Several endeavours have been made to open up the vast field of the genealogy of systematic thinking about translation in different cultures and investigate how translation has shaped the formation of literary systems.

So, what is translation theory:

- to identify and define a translation problem (no problem-no translation theory);
- to list all possible translation procedures;
- to recommend the most suitable translation procedure.

Many linguists and translators have been interested in the problem of translation, and they have thoroughly studied it. For example, Schweitzer A.D., Retsker I., Barkhudarov L.S., Komissarov V.N., Fedorov A.V. and many others are dedicated to studying translational transformations in their numerous articles and monographs.

Main body. Results and Analysis

Translators usually have to deal with six problematic areas in their work, whether they are translating literal or scientific texts. These include lexical-semantic problems, grammar, syntax, rhetoric, pragmatic and cultural problems.

As mentioned earlier, translation is a complex task and a many-sided phenomenon that many scientists interpret differently. Therefore, let us study their point of views:

E. V. Breus claims that translation is a type of human activity and transition from the source language to the target language, resulting from this text and, finally, understanding the laws of the translation process (1).

L.S. Barhudarov maintains that translation is a process of converting a speech work in one language to another while keeping the content, that is, the primary meaning (2). However, concerning the preservation of the content of the statement, translation is an inevitable loss because it is not an exact copy of the original. The losses represent an irrelevant part of the statement's content. Consequently, the translator's task is to achieve maximum equivalence in interpreting the translation text.

R K. Minyar-Beloruchev concludes that the object of translation science is "communication using two languages, a central component which is the activity of the translator ". It is a translator's activity to create translated text is a translation (3).

N.K. Garbovsky argues that the translation is a "social phenomenon" since it is implemented in a society of people capable of thinking and

having an idea about the world in the form of signs. That is, the exchange of thoughts occurs with the help of some conventional signs (4).

The translator should convey the information transmitted as accurately and completely as possible, because translation is an informational process. This would only be possible by introducing certain structural and semantic adjustments. Transformations in translation refer to modifications that result from lexical and grammatical variations across languages (or, more broadly, from cultural differences). There are many different categories in translation theory.

Several translators have reported their findings regarding particular features of transformations. Furthermore, researchers such as Barkhudarov, Komissarov, Latyshev, Chernyhovskaya, Minyar-Beloruchev, Koptilov, Darbelnet, Vinay, Newmark, and others have studied the problems of translation and translators' transformations. Therefore, having studied many translators' studies, we could conclude that the translators, as mentioned earlier, suggest different classifications of transformations.

In 1990, V. Komissarov published a book named "Theory of Translation", in which he clearly and precisely identified the following main characteristics of transformation classification. (5) He is one of those who attempted to give a clear-cut classification of the translator's transformations. Thus, he divided all translational transformations into three categories:

— **lexical transformation:** transcription and transliteration, calque and lexico-semantic substitutions (specification, generalization, modulation);

— **grammatical transformation:** syntactical adaptation (literal translation), sentence partitioning, sentence integration, grammar substitutions;

— **lexico-grammatical transformation:** antonymic translation, explication (descriptive translation) and compensation. Having analysed what is meant by translators, we will now move on to discuss basic translation transformations that occur between English and the Uzbek languages.

1. Grammar substitution is when an active voice verb form can be translated into a passive construction.

The reason for this transformation is stylistic: in English, the passive voice is used much more often in neutral speech, whereas in Uzbek, this category is more typical of the formal style, or there may be substitution of the noun number category, the singular by the plural or vice versa: e.g.

*e.g. Her hair is fair and wavy.
Uning sochlari malla rangda va jingalak.*

This transformation is due to the structural difference between the English and Uzbek languages: in English, the analyzed noun is singular, and in Uzbek, it is used in the plural.

Besides, word of class, along with the parts of the sentence, can be changed, an example:

e.g. *He is a poor swimmer.*
U yaxshi suzmaydi.

where the noun is substituted by the verb, the adjective by the adverb; simultaneously, the predicative is substituted by the simple verb predicate. Language usage preferences can account for this transformation: English tends to be the nominal expression of the state, and Uzbek can denote the general state using the verb.

2. Word order change. This transformation is because English and Uzbek sentences have different information structures or functional sentence perspectives.

e.g. *A new press conference was held in Washington yesterday is naturally equivalent to.*
Kecha Vashingtonda yangi matbuot yig'ilishi bo'lib o'tdi.

This example shows that the adverbial modifiers, subject and predicate are positioned in a mirror.

3. Generalisation transformation is quite the opposite in its character. In many cases, the norms of the target language make it unnecessary or even undesirable to translate all the particulars expressed in the source language. The British native speakers usually name the exact height of a person: "*He is six feet three tall*". In Uzbek, it would hardly seem natural to introduce a person by saying "*Uning bo'yi olti fut va uch dyum*"; substituting centimetres for feet and inches wouldn't make it much better: "*Uning bo'yi 195 santimetr*". The best translation variant is "*Uning bo'yi juda uzun*", it sounds more natural in the Uzbek language.

e.g. 1. *I saw a man six feet two inches tall.*
Men uzun bo'yli yigitni ko'rdim.

2. *I packed my two Gladstones. (Gladstone – a travelling bag hinged so as to open into two equal compartments).*
Men o'zinning ikkita jomadonimni joyladim.

Generalization is also used in those cases when a source language, a word with differentiated meaning, corresponds to a word with nondifferentiated meaning in the target language ("*a hand*" – "*qo'l*", "*an arm*" "*qo'l*").

Let us have a close look at another example. For instance, translating "*Chanel diamonds*" as "*Shanel firmasining olmoslari*" would be a mistake since most Uzbek readers do not know that this firm makes artificial diamonds. If the text permits a longer sentence, it is possible to add this information: "*Shanel firmasining sun'iy olmoslari*", which may be helpful for the reader's scope but unnecessary for the text itself. However, the generalised translation *sun'iy olmoslar* is reasonably necessary here. Having read all examples, we could conclude that **generalization** is substituting words of a narrower meaning with those of a broader

definition. The reason for generalization in translating can be that the meaning expressed by the source language word might be irrelevant to the translation receptor. The translator can generalise when this information is not essential for the receptor.

4. Explicatory translation is rewording the meaning into another structure so that the receptor will have a better understanding of the phrase. Sometimes this transformation is named explicitation, defined as the technique of making explicit in the target text information that is implicit in the source text. The extension of the structure and the addition of new elements often accompany this transformation. The reason for this transformation is that the target text receptor has different background knowledge. Sometimes this transformation is required because of the dissimilarity between the language structures, with the source language structure being incomplete for the target language.

5. Integral transformation is the substitution of one cliched structure with another that serves the same speech function:

Hello, How do you do!	—	Salom, qandaysiz!
Wet paint!	—	Ehtiyot bo'ling, bo'yalgan
Help yourself!	—	Yoqimli ishtaha!

6. Transcription and transliteration are ways to translate the original lexical units by reforming their form with the letters of SL (Source Language). Transcription reproduces the sound structure of a source language word, while transliteration is in its graphic form (letter composition). In modern translation practice, the most common way is a transcription with the preservation of some elements of transliteration. Consequently, having learned all the rules, we could conclude that **transliteration** is the way of writing the foreign untranslatable words with the means of the national alphabet. **Transcription** is based on the phonetic principle, i.e. on conveying the sounds of an English word by Uzbek letters. The transcription problem occurs when translating foreign personal names, surnames, geographical names, etc.

7. Calque is a way to translate a lexical unit by replacing its parts - morphemes or words (in the case of stable phrases) with their lexical matches in the SL. Thus, a new word or phrase appears that copies the structure of the source lexical unit.

8. Loan translation is the formation of a new word or word combination according to the structure of SL. Changing component order or translation of one word and transcription of the other are possible in loan translation.

<i>mini-skirt</i>	—	<i>mini-yubka</i>
<i>White House</i>	—	<i>Oq uy</i>
<i>International Monetary Fund</i>	—	<i>Xalqaro Valyuta Fondi</i>

Analysis of translational transformations in examples taken from the novel “The Picture of Dorian Gray”

Having studied all examples, we can conclude that there are certain rules that every translator should observe. Since the literature deals with translation and its theory shows, translators have a vast number of translation methods and tools at their disposal.

We would like to provide an in-depth analysis of translational transformations translated by us in examples taken from the novel «The Picture of Dorian Gray» written by Oscar Wilde.

In this novel **transcription method** is widely used in connection with the proper names. So, in the title of the novel, we can see a transformation via transcription, where the name of the main character is translated by its sound form of letters.

1. The picture of Dorian Gray	Dorian Greyning surati
2. This is Lord Henry Wotton , Dorian , an old Oxford friend of mine [p. 13].	Tanishing, Dorian , bu – Lord Genri Uotton , universitetdagi qadrdon do'stim.

First, we can see transliteration in the name of “Henry Watton” in Uzbek, the translation sounds like “Henri Uotton”;

Second, generalisation – the name of the study place “Oxford” is replaced by a lexical unit with a broader meaning, “University”. The translator uses the generalisation technique since there is no need for clarification.

3. When Lord Henry entered the room, he found his uncle sitting in a rough shooting-coat, smoking a cheroot and grumbling over the Times [p. 21].	“ Lord Henri xonaga kirarkan , tog'asini qalin ov kurtkasida tishlari orasiga sigara qistirgancha “Tayms”ni o'qiyotgan holda ko'rdi”.
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First, **transliteration** is used in connection with the proper names such as **Lord Genri and The Times**.

Second, **generalisation** — source text speaks about a specific kind of cigars with cropped “cheroot” ends, when translating into Uzbek, the translator uses the word “cigar”, since the meaning is not distorted and nothing is missed. In addition, the phrase “in the teeth” is also added.

4. The pulse of joy that beats in us at twenty becomes sluggish. Our limbs fail , our senses rot [p. 16].	Yigirma yildan buyon jo'sh urayotgan quvonch olovi susayib, tanamizdan darmon ketib , tuyg'ularimiz so'nadi.
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Replacement — in the fourth example two separate English sentences are translated by the long Uzbek sentence. Some of the English set expressions are replaced by other Uzbek set expressions.

5. Experience was of no ethical value. It was merely the name men gave to their mistakes. Moralists had, as a rule, regarded it as a mode of warning, had claimed for it a certain ethical efficacy in the formation of character [p. 35].	Tajriba hech qanday axloqiy ahamiyatga ega emas. Insonlar o‘z xatolarini hayotiy tajriba deb qabul qilishga odatlanishgan. Axloqshunoslar hamisha tajribadan ehtiyot bo‘lish kerakligini, u inson tabiati shakllanishida alohida o‘rin tutishini ta’kidlab kelishgan.
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Concretization — in the fifth example the verb “was” with a broader meaning is concretised with the verb “*ega bo‘lmoq*” in Uzbek.

6. The studio was filled 1) with the rich odour of roses (2), and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn [p. 6].	Musavvir ustaxonasida atirgul ifori barqib turar, bog‘da esgan yozning yengil shabadasi esa xonaga o‘zi bilan dam nastarinning mast qiluvchi nafasini, dam pushti rangli tikanakgulning hidini olib kirardi.
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Replacement. The translator has swapped the word combinations (1) and (2). The English word “*the studio*” has been expanded and translated as “*musavvir ustaxonasi*”, and in the second part of the sentence “*the trees of the garden*” has been omitted, and the word “*bog*” has been used instead. The translation has been compensated, and since the adjective “*heavy*” is not used in Uzbek for a smell, it has been translated as “*mast qiluvchi*”.

7. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive [p. 6].	Asalarilarning hali o‘rilmagan o‘t uzra to‘dalashib yo oltinrang gul changi uzra bir maromda aylana bo‘lib yurakni xira qiluvchi g‘o‘ng‘illashi sukunatni yana ham og‘irlashtirayotganday tuyular edi.
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In the seventh example **replacement** of the word-combination “*with monotonous insistence*” by Uzbek “*bir maromda*”. The English adjective “*dusty*” is replaced by “*gul changi*”. Omission - the adjective “*long*” is omitted.

8. She had all the delicate grace of that Tanagra figurine that you have in your studio,	Uning jozibali harakatlari, Bezil, sening ustaxonangdagi Tanagra haykalchasini eslatadi.
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Basil [p. 43].	
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Concretization: in the source language, the word "had" is expressed by the accusative case, and "have" is translated as "eslatadi" in the target language. Besides, through the method of calque, the phrase "Tanagra figurine" is translated as "Tanagra haykalchasi".

9. Some large blue china jars and parrot-tulips were ranged on the mantelshelf, and through the small leaded panes of the window streamed the apricot-coloured light of a summer day in London [p. 28].	Kamin ustidagi katta moviy xitoy ko'zalariga yorqin rangdagi lolalar joylangan, ixchamgina deraza oynasidan charog'on London yozi manzarasi ko'rinib turardi.
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Take the ninth sentence, the word "on the mantelshelf" is replaced by "kamin ustida". **Omission** — the word "some" is omitted from the translation due to stylistic reasons because it is stylistically incorporate in the target language.

10. I like Wagner's music better than anybody's. It is so loud that one can talk the whole time without other people hearing what one says [p. 28].	Vagnerning kuylarini har qanday kuydan ham ustun qo'yaman. Uning kuylari shunchalik ham balandki, ular teatrda chalingan payt birov eshtishidan xijolat qilmay xohlagancha suhbatlashsa bo'ladi.
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Transcription. The proper noun "Wagner's" remains as "Vagner". **Omission.** The singular pronoun "one" is omitted because it is semantically redundant. **Omission.** The singular pronoun "one" was omitted because it was semantically odd. Also, the word "teatr" was added because the passage in the translation focuses on things happening "in the theatre".

11. There was a rustle of chirruping sparrows in the green lacquer leaves of the ivy, and the blue cloud-shadows chased themselves across the grass like swallows [p. 11].	Tiniq yashil pechak barglari ustida chumchuqlar chug'urlab uchar, moviy bulutlar xuddi tezlab uchayotgan qaldirg'ochlar galasi kabi maysalarga soya solardi.
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Let us have a close look at the eleventh example, the word "lacquer" in the source language should be translated into the Uzbek language as "lak suritilgan", but since this description is not used for leaves in Uzbek, the word "tiniq" is used in translation. **Modulation** — "chased themselves" phrase is translated into English "soya solardi".

12. Lord Henry went out to the garden and found Dorian Gray	Bog'ga kirarkan, Lord Genri Dorianni nastarin butasi oldida
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<i>burying his face in the great cool lilac-blossoms, feverishly drinking in their perfume as if it had been wine [p. 15].</i>	<i>uchratdi: u xuddi sharobni qonib simirayotgan kishidek sovuq gullarga yuzini bosgancha ularning iforidan bahra olardi.</i>
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Replacement – the chunk of the sentence "went out to the garden" is replaced at the beginning of the sentence, and translated into Uzbek with the antonym verb "bog'ga kirarkan"

Omission — pronoun "his" is omitted since it is semantically odd in Uzbek.

<i>13. In a month, there will be purple stars on the clematis, and year after year, the green night of its leaves will hold its purple stars [p. 16].</i>	<i>Bir oydan so'ng ilon o'tning qirmizi gullari g'unchalaydi, va yildan yilga barglar bag'rida tun qo'ynida porlagan yulduzlar kabi yangi-yangi g'unchalar chechak ochiladi.</i>
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Concretization – the verb "to be" is replaced with a more specific and detailed equivalent in the Uzbek language, as "ochiladi".

<i>14. As for conversation, there are only five women in London worth talking to, and two of these can't be admitted into decent society [p. 29].</i>	<i>Butun Londonda suhbat qurishga arzirli beshtagina ayol bo'lsa, shu beshtadan ikkitasi jamiyatning axloqsiz kishilaridan.</i>
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Omission — the construction "as for conversation" is omitted, to avoid unnecessary repetition, since there is already verb "talking to" is mentioned in this sentence. Transliteration — "London", directly translated as "Londonda".

<i>15. At half-past twelve next day Lord Henry Wotton strolled from Curzon Street over to the Albany to call on his uncle, Lord Fermor, a genial if somewhat rough-mannered old bachelor, whom the outside world called selfish because it derived no particular benefit from him, but who was considered generous by Society as he fed the people who amused him [p. 21].</i>	<i>Ertasi kuni 12.30 da lord Genri Kerzon-stritdagi o'z uyidan Olbeni tomon yo'lga chiqdi. U tog'asi, ochiqko'ngil, lekin sharttakiroq, bo'ydoq qariya, lord Fermerdan xabar olish niyatida edi. Lord Fermerni jamiyatning old qatlami juda sahovatli deb bilar, sababi lord ko'nglini ko'tara oladigan insonlarni qanday xursand qilishni bilardi; oddiy odamlar uchun u hech qanday manfaat keltirmagani uchun ular lordni xudbin deb sanashar edi.</i>
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Translation transformation replacement is used — the long English sentence is separated into two sentences in the Uzbek language.

Transliteration. Proper names such as "Lord Fermor", "Curzon Street", and "Albany" were translated into Uzbek through transliteration.

Explicatory translation. The word "Society" is translated by using a more detailed and descriptive equivalent as "the upper class of society", and in Uzbek sounds like "jamiyatning old qatlami".

16. Opposite was the Duchess of Harley, a lady of admirable good-nature and good temper, much liked by everyone who knew her, and of those ample architectural proportions that in women who are not duchesses (5 are described by contemporary historians as stoutness [p. 23].	Ro 'parada uni bilgan barcha uchun birdek sevimli gersoginya Harli o 'tirar, go 'zal tabiatli va xushmuomala bu xonim qomatini gersoginyalarni ta 'riflovchi zamonamiz tarixchilari "ko 'hlikkina" deb atagan bo 'lardilar.
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Concretization. Since the verb "was" has a very broad meaning, in the translation, it was replaced with the narrower meaning in Uzbek "o 'tirmoq".

Transliteration. The proper name "Harley" is left unchanged in translation as "Harli".

The passive verb "are described" in the source language is replaced with the phrase "atagan bo 'lardilar".

17. Next to her sat, on her right, Sir Thomas Burdon, a Radical member of Parliament, who followed his leader in public life and in private life followed the best cooks, dining with the Tories and thinking with the Liberals, in accordance with a wise and well-known rule [p. 24].	Gersoginyaning o 'ng tarafida parlament a 'zosi, radikal, Ser Tomas Barden o 'tirar edi. Jamoatchilik ishlarida u juda sodiq bo 'lib, hamisha o 'z sardori ortidan ergashar, shaxsiy hayltda esa qo 'li gul oshpazlar tomon oshiqishni ma 'qul bilardi, ya 'ni u barchaga yaxshi ma 'lum "Liberallar bilan minbarga chiq, ammo taomni konservatorlar bilan baham ko 'r" degan hikmatga amal qilardi.
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In the final example, *replacement, translation* transformation is used; the long English sentence is separated into two sentences in the Uzbek language.

Transcription — Proper nouns such as "secret", "radical", and "liberal" are transcribed into Uzbek.

Calque — "member of parliament" is translated into Uzbek with the help of the "calque" method as "parlament a 'zosi".

Methods

The method of research covers the methods of translation such as meaning-to-meaning, descriptive method of translation, transliteration and

including some important points of transformations in the process of translation.

Besides, comparative linguistic analysis is an important method of research works that is analysis of form and contents of the literary text by comparing them with those of the source text. The method was applied to the present research work. Comparative analysis allows revealing the translation technique, equivalent units and finding out what transformations should be applied to make a translation equivalent in terms of lexis, grammar, and stylistics.

Results and Analysis

Through careful analysis of 17 examples taken from novel by Oscar Wilde "The Picture of Dorian Gray" the following conclusions are drawn:

- translational transformations, such as lexical and grammatical transformation including replacements, transcription and transliteration, omission, addition, generalization, concretization are considered as the most frequent tools in translation process;

- classifications of translational transformations proposed by V. N. Komissarov are explored in detail;

- in most cases translational transformation are combined with one another, grammatical and lexical elements in a sentence are so closely interweave that one change involves another;

- the reasons for the use of translational transformations are investigated.

Conclusion

Transformations during translation take place due to incomplete similarities or differences in Uzbek and English languages. Similarities are shown in the presence of common grammatical meanings, categories and functions, such as categories of number of nouns, degrees of comparison of adjectives, category of time of the verb, functional significance of the word- order.

At the same time, the difference of the grammatical structure principles expressed in belonging of these languages to different grammatical groups and reflected in significant differences between the grammatical features, such as the existence of dissimilar grammatical categories: articles in English, the gerund in the English language; the fixed word-order in the English language. We should not forget that both difference and similarity between the grammatical forms, their functions may be complete or incomplete.

Transformations can be lexical and grammatical depending on the source lingual units which were considered as material for transformations. Uzbek and English are different in terms of lexis and grammatical systems that is why study of grammatical transformations is vital for literary translation.

The study of grammatical transformations helps to reveal main obstacles and difficulties to create stylistically and emotionally equivalent in the target language. The findings of this research support the idea that

literary translation involves not only the transfer of the source language content, but also creative transformation of a literary text and using the significant expressive language from English into Uzbek.

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