GRAMMATICAL PROBLEMS IN THE RENDERING PROCESS OF THE STORY "A CHRISTMAS CAROL" FROM ENGLISH INTO UZBEK

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ANNOTATION

This article is supposed to give common grammar features of two language as an example of the story "A Christmas Carol" by Charles Dickens and its translation version into uzbek language. The article deals with the problems that I came across in the process of rendering the story into another language and how the problems solved and what changes occurred in terms of grammar.

Key words: Grammar features, language structure, "A Christmas Carol", relative clauses, coordinating conjunctions, complete correspondence, partial correspondence, absence of correspondence.

Each language has a particular framework which varies from that of any others. This is even more so regarding English, Uzbek and Russian, whose linguistic frameworks are typologically and hereditarily heterogeneous. English and Russian have a place with the Germanic and Slavonic gatherings individually in the Indo - European group of dialects.

Language structure issues of translation include: issues of changing the needy and autonomous provisions, reversal, action word tenses, techniques for essayist which are not reasonable with Uzbek ones and their impact to the substance and state of the interpretation, age level and level of trouble. The primary topic on language structure we have zeroed in on article this is the utilization of relative clauses and their effects on translation.

There are two types of clauses: dependent and independent. A typical sentence contains one independent clause and possibly one or more dependent clauses, although it is also possible to link together sentences of this form into longer sentences, using coordinating conjunctions. "And", "but", "for", "nor", "or", "so", and "yet"- these are the seven coordinating conjunctions.[3.P32] When these are utilized, sentences are associated with one another freely. These kinds of sentences are somewhat more obvious, interpret and make the interpretation more understandable for the per user. One can see a few models beneath which were taken from A Christmas Carol contrasting with its interpretation:

- He felt that it was tall and stately when it came beside him, **and** that its mysterious presence filled him with a solemn dread.

- Skruj yonida turgan uzun bo'yli bahaybat arvoh uning vujudiga tushunarsiz bir qo'rqinch urug'ini sepganini his qilardi.

- He knew no more, **for** the Spirit neither spoke **nor** moved.

- Ruh na gapirar va na harakatlanganligi tufayli boshqa hech narsani tushunib bo'lmasdi.

- The Spirit answered not, **but** pointed downward with its hand.

- Ruh javob qaytarmadi, ammo qo'lini pastga o'qtadi. [6.P65 and 5.P1]

- The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; **for** in the very air through which this Spirit moved it seemed to scatter gloom and mystery.

- Sekingina shamdek miltillab sharpa paydo bo'ldi. U Skruj tomon yaqinlashar ekan, qariya oyoqlarida tura olmay tizzalab oldi. Ruh harakatlangani zahoti butun havo bo'ylab sir-sinoat va zulmat tarqab ketgandek tuyuldi.

- It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. **But** for this it would have been difficult to detach its figure from the night, **and** separate it from the darkness by which it was surrounded.

- Ruh boshdan oyoq qop-qora kiyimda bo'lib, boshi, yuzi, gavdasi, umuman olganda hammayog'i o'ralgan edi. Uzatib turgan uzun qo'lidan boshqa hech qayeri ko'zga tashlanmasdi. Ammo tun shunchalik qorong'u ediki, zulmat ichra uning qo'lini ham ajratib olish amrimahol edi.

- You are about to show me shadows of the things that have not happened, **but** will happen in the time before us," Scrooge pursued. "Is that so, Spirit?

- Sen menga o'tmishda sodir bo'lgan emas, balki kelajakda sodir bo'ladigan voqea-hodisalarni ko'rsatmoqchimisan?- davom ettirdi u. - Shundaymi, Ruh?

- Ghost of the Future!" he exclaimed, "I fear you more than any Spectre I have seen. **But**, as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, **and** do it with a thankful heart. Will you not speak to me?

- Kelajak elchisi, -dedi u.- Men shu paytgacha uchratgan ruhlar ichida sen meni ko'proq cho'chityapsan. Ammo shuni bilamanki, sen meni tamomila boshqa insonga, yaxshi insonga aylantirmoqchisan. Sen ko'rsatmoqchi bo'lgan sarguzashtlarga tayyorman. Bor imkoniyatingni ishga solishing mumkin. Men bilan gaplashmoqchi emasmisan?

- Well, I am the most disinterested among you, after all," said the first speaker, "**for** I never wear black gloves, and I never eat lunch. **But** I'll offer to go, if anybody else will. When I come to think of it, I'm not at all sure that I wasn't his most particular friend; for we used to stop and speak whenever we met.

- Tog'risini aytganda, orangizda bunaqa narsalarga qiziqmaydigani menman, -dedi lo'ppi yuzligi. - Yana kimdir borishni hohlasa, u bilan birga borishim mumkin. O'ylab qaraganda, umuman uni do'sti emas edim deb ayta olmayman. U bilan ba'zida yo'lda uchrashib qolganda suhbatlashar edik.

- **Nor** could he think of any one immediately connected with himself, to whom he could apply them.

- Skruj o'ziga yaqin bo'lgan, uning dafn marosimiga qatnashadigan birorta kimsani eslay olmadi. [2.PP65-82]

As composed over, the genuine type of the work and its interpretation variety contrast from one another as two dialects structure and their language structure are unmistakable. Despite the fact that the English sentences in the story composed with the organizing conjunctions constitute an unblemished mix, when we make an interpretation of them into Uzbek language they change into a few separate sentences to make the overall significance of the story more reasonable for the per users and make them appropriate in the given language.

The principal types of correspondences between two languages are as follows:

I Complete correspondences

The examples below demonstrate that each word in the sentence corresponds with the words of translation form in Uzbek language.

- Seasonable for Christmas time.
- Yangi yil vaqti uchun mavsumiy.
- What odds then?

- Keyin nima sodir bo'ldi?

- "No, indeed," said Mrs. Dilber, laughing.

- Yo'q, haqiqatdan ham,-dedi Dilbar xonim kulib. [2.PP65-82]

II. Partial correspondences.

However, in some cases not every word in the target context corresponds to the translation form in another language. Translators try to give alteration for the process of rendering in order to avoid word for word translation type which is not found intriguing and significant for readers. The examples for this type of correspondence are such as follows:

▪ The Phantom slowly, gravely, silently, approached.

▪ Sekingina shamdek miltillab sharpa paydo bo'ldi.

▪ It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand.

▪ Ruh boshdan oyoq qop-qora kiyimda bo'lib, boshi, yuzi, gavdasi, umuman olganda hammayog'i o'ralgan edi. Uzatib turgan uzun qo'lidan boshqa hech qayeri ko'zga tashlanmasdi.

▪ The Phantom glided on into a street.

▪ Arvoh ko'cha bo'ylab yurishda davom etdi.

▪ Another laugh

▪ Yana kulgu ko'tarildi. [2.PP65-82]

By seeing the examples for partial correspondence we may observe that in some sentences there is omission while in others there is addition to express the whole meaning of the context completely.

III. The absence of correspondences.

Sometimes translator come across difficulty to preserve all the words exist in the actual work while translating them into another language as it creates myriad problems related to overusing words in the literary work that make readers bored. In such cases translators have to change some words, phrases and sometimes even the whole sentence to make it clear and have it understood deeply for readers by keeping the general meaning of the work.

What has he done with his money?" asked a red-faced gentleman with a pendulous excrescence on the end of his nose, that shook like the gills of a turkey-cock.

▪ Pullarini nima qildi ekan?-so'radi bir qizil yuzli jentelmen qiziqib.

▪ The inexorable finger underwent no change.

▪ Uning barmog'i o'zgarishsiz bir nuqtaga qadalgancha turardi.

▪ "Let me see some tenderness connected with a death," said Scrooge; "or that dark chamber, Spirit, which we left just now, will be for ever present to me.

▪ O'lim bilan bog'liq bo'lgan birorta qayg'uli hodisani ko'rishimga ruhsat ber, - dedi Skruj, - yoki hozirgina tark etgan qorong'u xonada shohidi bo'lgan voqea-hodisalar menga butun umrga hamroh bo'ladimi, ruh?! [2.PP65-82]

By reading the story and its translation form in Uzbek language one is likely to encounter multitude of such kind of examples apart from them given above pertaining to complete, partial and absence of correspondences.

By method of concluding it ought to be expressed that literary translation has an extraordinary function in social advancement of humankind. On account of abstract translation individuals can get presented with history, writing of various nations. Scholarly translation activities are described by an incredible assortment of types, structures and levels of obligation. The interpreter needs to manage works of incredible creators of the past and of the main creators of present days. Additionally as it is considered in article, interpreter ought to know about deciphering abstract writings following the first words precisely. In this work it is demonstrated that interpretation shouldn't be exacting. It is one of the most significant things in literary translation.

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