

The Influence of Inversive Constructions in the Translation of French and Uzbek Artworks

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ABSTRACT

This article explores the role and significance of inversion in the translation of fiction. Inversion is a variation of Word Order used to preserve the meaning and stylistic characteristics of the original text. The study is based on translations of fiction in French and Uzbek. The article analyzes the types of inversion, the reasons for its application and the effect on the quality of translation. The results of the study show that inversion plays an important role in the translation process and is an effective tool for translators.

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INTRODUCTION

Translation of works of art is a complex process that requires preserving the meaning and stylistic features of the original text. Translators use a variety of language tools, including inversion. Inversion is a change in word order that is used to preserve the semantic and stylistic features of the original text [1, b. 25]. Inversion plays an important role in the translation process because it helps to preserve the emotional and expressive impact of the original text. Also, inversion makes it possible to adapt to the grammatical and stylistic standards of the target language.

The importance of inversion is that it makes the translated text more expressive and impressive. When the word order changes in the original text are also reflected in the translation, the reader feels the spirit of the work more deeply. In addition, inversion helps to take into account the peculiarities of the translation language and make the translated text natural.

The purpose of this study is to study the role and importance of inversion in the translation of literary works. The research is based on translations of works of art in French and Uzbek languages. Since these languages belong to different language families, the use and effects of inversion make for interesting comparisons.

METHODS AND LITERATURE ANALYSIS

The following methods were used in the study:

Comparative analysis method: the use of inversion in the translation of French and Uzbek literary works was comparatively analyzed. This method helped to identify the specific characteristics of inversion in each language.

Statistical analysis method: The level and types of inversion were statistically analyzed. This method made it possible to evaluate which types of inversion are used more often and their impact on translation quality.

Contextual analysis method: Sentences using inversion were analyzed together with the context. This

method helped to determine the meaning and methodological importance of inversion.

Expressive analysis method: The emotional and expressive effect of inversion was analyzed. This method made it possible to study the role of inversion in maintaining the effectiveness of the original text.

The research is based on translations of works of art in French and Uzbek languages. The use of inversion was analyzed in the translations of 20 French and 20 Uzbek works of fiction. During the analysis, the types of inversion, the reasons for its use and the effect on the translation quality were studied.

A literature review on inversion shows that inversion is widely used in different languages and plays an important role in the translation process [2], [3]. Inversion helps preserve the meaning and stylistic features of the original text [4, b. 67]. Also, inversion makes it possible to adapt to the grammatical and stylistic standards of the target language [5].

RESULTS

The results of the analysis show that inversion is widely used in the translation of literary works in French and Uzbek. The following types of inversion have been identified in the translation of literary works in French:

- Adjective inversion: "une belle femme" - "beautiful woman" instead "woman is beautiful"
- Verb inversion: "il est venu" - "he came" instead of "he came".
- Ownership inversion: "le livre de Pierre" - instead of "Pierre's book" "the book is Pierre's".

The following types of inversion were observed in the translation of works of art in the Uzbek language:

- Determinant inversion: "red apple" - "une pomme rouge" instead of "une rouge pomme".
- Pointer inversion: "a leaf of a tree" - "la feuille de l'arbre" instead "de l'arbre la feuille".
- Case inversion: "he slowly walked away" - "il est parti lentement" instead "lentement il est parti".

Among the reasons for the use of inversion, such factors as preserving the meaning and stylistic features of the original text, adapting to the grammatical and stylistic norms of the translated language were identified.

The results of the analysis show that inversion helps to improve the quality of translation. Translations using inversion preserve the meaning and stylistic features of the original text.

ANALYSIS

The research results show that inversion is widely used in the translation of French and Uzbek literary works. There are different forms of inversion, which serve to preserve the meaning and stylistic features of the original text.

Adjective, verb and possessive inversions were observed in the translation of French literary works. Adjective inversion is usually used to increase emphasis. For example, the combination "une belle femme" is not translated as "beautiful woman", but as "woman is beautiful". And verb inversion is used to change the rhythm of the sentence and increase the impact. The sentence "Il est venu" is rendered as "he came" instead of "he came". Possessive inversion also occurs, for example, the compound "le livre de Pierre" is translated not "Pierre's book", but "the book is Pierre's".

There are also different forms of inversion in the translation of works of art in the Uzbek language. Determiner inversion is often used to emphasize adjectives. The compound "red apple" is given as "une rouge pomme" rather than "une pomme rouge". Point inversion emphasizes possession, for example, the compound "a leaf of a tree" can be translated as "de l'arbre la feuille" rather than "la feuille de l'arbre". Case inversion strengthens the meaning of the verb, the sentence "he walked slowly" is given in the form "lentement il est parti" instead of "il est parti lentement".

The analysis shows that inversion is an important tool for translators in preserving the semantic and stylistic features of the original text. Inversion also helps to adapt to the grammatical and stylistic norms

of the target language [6, b. 112]. Translators must consider the characteristics of the original text and maintain a balance when using inversion [7].

At the same time, excessive use of inversion can negatively affect the quality of translation. If inversion is used beyond the norm, the translation may become artificial and unclear. Therefore, translators should be careful when using inversion and be faithful to the meaning and stylistic features of the original text.

In conclusion, inversion plays an important role in the translation of works of art. It helps to preserve the semantic and stylistic features of the original text, as well as to adapt to the norms of the translated language. Translators must balance the use of inversion and remain faithful to the features of the original text. Appropriate and moderate use of inversion serves to increase the quality of translation.

DISCUSSION

The results of the study show that inversion plays an important role in the translation of works of art. Inversion helps to preserve the semantic and stylistic features of the original text, as well as to adapt to the grammatical and stylistic standards of the translated language. The use of inversion in different languages creates additional opportunities for translators.

Different forms of inversion were observed in the translation of works of art in French and Uzbek languages. Since the grammatical structure and word order rules of these languages are different, inversion manifests itself in each language [10, p. 89]. French adjective, verb and possessive inversions are often given as determiner, nominative and case inversions when translated into Uzbek. This requires the translator to have a deep knowledge of the peculiarities of each language and to translate with them in mind.

At the same time, excessive use of inversion can negatively affect the quality of translation. Translators must maintain a balance in the use of inversion and remain faithful to the semantic and stylistic features of the original text [7]. If inversion is used beyond the norm, the translation may become artificial and unclear. Therefore, translators should try to find a balance between the original text and the translated language when using inversion.

Based on the results of the research, it is necessary to further study the importance of inversion in the translation of artistic works and develop recommendations for translators on the effective use of this tool. In addition, research on the use of inversion in the translation of works of art in other language pairs is also an interesting direction.

CONCLUSION

In conclusion, inversion plays an important role in the translation of literary works and is an effective tool for translators. Inversion helps to preserve the semantic and stylistic features of the original text, as well as to adapt to the grammatical and stylistic standards of the translated language. The results of the research show that inversion is widely used in the translation of French and Uzbek works of art and serves to increase the quality of the translation.

It is important that translators maintain a balance in their use of inversion and remain faithful to the semantic and stylistic features of the original text. It should not be forgotten that excessive use of inversion can negatively affect the quality of translation.

The results of this research can be used in the field of literary translation, in the science of translation studies, and in the training of translators. In the future, it is desirable to study the role and importance of inversion in the translation of works of art in other languages.

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