

## РОЗДІЛ 7 ПЕРЕКЛАДОЗНАВСТВО

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### EXPRESSION METHODS OF LEXICAL UNITS IN THE TRANSLATION PROCESS

### СПОСОБИ ВИРАЖЕННЯ ЛЕКСИЧНИХ ОДИНИЦЬ У ПРОЦЕСІ ПЕРЕКЛАДУ

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The purpose of the article is to study the methods of expression in the translation process by matching the meanings of existing lexical units in the target and source languages. The translation process is also based on the study of substitution of new and more appropriate lexical units.

The methodology and methods used as the theoretical and methodological basis of the current research were adopted and translated from Azerbaijanian and foreign scholars' works, also derived words, neologisms used in their words. In this article comparative methods and translations were utilized, more complex literary parts were translated and compared.

For the first time in a domestic study, the author noted the idea of expressing human thoughts in their native language not with new words, but in lexical units included in the vocabulary of the original text. Thus, during translation, the translator does not create new words, but uses only the general vocabulary of the translated language, preserves lexical synonyms containing common meanings that exist in one language, and considers it important to express the grammatical content using accessible grammatical means.

The realities and concepts of material life that exist in the original language during translation should be selected in accordance with the ethnopsychology of the people and the country to which the target language belongs. Sometimes it is important to describe not only the main content of the translation, but also the spirit of the original, the inner world of the characters, the transfer of their feelings and emotions. Words with a limited range of meanings, regardless of text, symbol, style and peripheral part, have different meanings in such a translation. The style, way of thinking and requirements of the author of the source language for literary translation must be studied by the translator of the historical target language of that period, and then translated. When translating, take into account the uniqueness of the language, the world of ideas and images of each translated poet and writer. When translating, not only the content and idea of the original, but also the inner life must be recreated in the target language and all the subtle semantic nuances of the translated work must be skillfully preserved in the translation. A literary translation must not omit, add or change certain parts of the original.

**Key words:** translation process, lexical units, means of expression, original text, vocabulary, lexical and morphological elements, vocabulary, polysemous words.

Метою статті є вивчення способів вираження у процесі перекладу шляхом зіставлення значень наявних лексичних одиниць у цільовій і вихідній мовах. Процес перекладу також заснований на вивченні підстановки нових, більш відповідних лексичних одиниць.

Методологія і методи, використані як теоретична та методологічна основа цього дослідження, були запозичені з робіт азербайджанських і зарубіжних вчених. У статті використані порівняльні методи.

Автор вперше у вітчизняному дослідницькому дискурсі озвучив ідею вираження людських думок рідною мовою не новими словами, а лексичними одиницями, що входять до словникового запасу автора оригінального тексту. Таким чином, під час перекладу перекладач не створює нові слова, а використовує тільки загальний словник перекладної мови, зберігає лексичні синоніми, які містять загальні значення, і вважає важливим висловити граматичний зміст доступними граматичними засобами.

Реалії та концепції матеріального життя повинні вибиратися відповідно до етнопсихології народу і країни мови перекладу. Іноді важливо описати не тільки основний зміст перекладу, а й дух оригіналу, внутрішній світ героїв, передачу їх почуттів і емоцій. Слова з обмеженим діапазоном значень незалежно від тексту, символу, стилю і периферійної частини мають різні значення в такому перекладі. Стиль, спосіб мислення і вимоги автора вихідного мови до художнього перекладу повинен бути вивчений перекладачем історичного цільової мови того періоду, а потім перекладений. У перекладі слід враховувати унікальність мови, світ ідей і образів кожного перекладеного поета чи письменника. При перекладі повинні бути відтворені не тільки зміст та ідея оригіналу, але і внутрішнє життя і тонкі смислові нюанси перекладеного твору. Художній переклад не повинен опускати, додавати або змінювати певні частини оригіналу.

**Ключові слова:** процес перекладу, лексичні одиниці, засоби вираження, вихідний текст, лексика, лексико-морфологічні елементи, лексика, багатозначні слова.

**Introduction.** Instead of creating a new lexical unit, a person who expresses his opinion in any language uses only the words that exist in his vocabulary in the language. Even if a speaker or writer tries to create a new word, he uses elements or analogues of existing words. In order to convey clearly and fluently the ideas expressed in the original text each translator chooses the words in the dictionary of the target language that correspond to the meaning of the source language. Even when the translator creates a neologism, he refers to existing lexical and morphological elements. The word reserve of the translation mainly depends on the breadth of the vocabulary of the target language. In this respect, it is easier to translate into languages with rich vocabulary. The vocabulary itself plays a vital role in the language. This limitation in the translation process is related to the practice of translation, its elements of the basic vocabulary and its root words as well.

**The purpose of the article** is to study the methods of expression in the translation process by matching the meanings of existing lexical units in the target and source languages. The translation process is also based on the study of substitution of new and more appropriate lexical units.

**The methodology and methods** used as the theoretical and methodological basis of the current research were adopted and translated from Azerbaijani and foreign scholars' works, also derived words, neologisms used in their words. In this article comparative methods and translations were utilized, more complex literary parts were translated and compared.

**An important scientific innovation.** For the first time in a domestic study, the author noted the idea of expressing human thoughts in their native language not with new words, but in lexical units included in the vocabulary of the original text. Thus, during translation, the translator does not create new words, but uses only the general vocabulary of the translated language, preserves lexical synonyms containing common meanings that exist in one language, and considers it important to express the grammatical content using accessible grammatical means.

**Review of publications of the last 10 years.** In recent years, publications on translation and analysis of lexical units have included literary, phraseological, terminological translations and analyzes.

One of such works is F. Abdullayeva's "Fundamentals of Professional Translation", in which she explains with examples that in the literary translation process the word in the source language can be used in the target language in the opposite meaning [1, p. 95–96].

M. Rahimov, in his monograph "Linguo-cultural features of Americanism-phraseology" notes that despite the ethnopsychological, linguocultural nature of phraseological units in the translation process, they have metaphorical transitions that can be assessed as a semantic universal [2, p. 19–20].

In her research on "Linguistic analysis of telecommunication terms in the languages of different systems" Z. Aliyeva grouped the main features of professional terms in both Azerbaijani and English languages, as well as in other languages, and emphasized that most telecommunication terms are come from the colloquial language [3, p. 20–56].

E. Atakishiyev in his monograph "Lexical-semantic analysis of linguistic terms" underlines that lexical units derived from other languages have an important place in the vocabulary of every language. The researcher notes that acquisition is a progressive process occurring under the influence of extraneous and intralinguistic factors, and plays a vital role in enriching the vocabulary of the language [4, p. 114–126].

In his book "On the National Character of Languages", von Humboldt states that the membership of individual languages and their components gives us two advantages. Thus, firstly, it sheds light on how people use language, and secondly, it allows us to express our views about the origin of languages and nations confidently [5, p. 21–23].

**Translation process:** Both lexical units used in the translation process and the root words in the main vocabulary play important role in translation. With the help of words from the main vocabulary, the translated text becomes clearer, fluent and understandable. The translated material should not deviate from the original text. In the original text, the translated material has its own lexical-semantic and grammatical expression [6, p. 18–22].

**Main material views.** It is the narrow text (words that express any content of the original) and the broad text (sentences and paragraphs related to the words that express the main content of the original) that are of special importance in conveying meanings in a foreign language through the means of expression of the mother tongue.

It should be mentioned that the vocabulary of a language is not just a set of words, but a system of lexical units that are connected with each other by semantic and stylistic connections. Selection of random words and use of language units uncorresponding in meaning should be prevented during the translation process. When translating, it is necessary to pay special attention to three important factors in the expression of the meaning of the word:

1) There is no exact word in the target language that can fully express the meaning in the original text.

2) The meaning conformity is not complete, but the original meaning can only be substituted partially [7, p. 31–34].

3) Each meaning of a polysemous word given in the original can be expressed in separate lexical units in the target language.

The equivalent of an unambiguous word in the original text cannot be unambiguous in the target language. This feature only applies to terms. Each word given in the original has a certain equivalent in the target language. It is difficult to express anything with special significance in the life of any nation, while it has no importance for the speakers of the target language. In such cases, the word itself and its explanation is written in brackets.

Sometimes the meanings of a words do not match stylistically. English critic of the twentieth-century in an analysis of his on the Russian literature “Landmarks in Russian literature” writes: In the English translation of Krylov’s “Two Doves” the word “скучно” is given by the lexical unit “boring”. But this is not a very poetic expression. Unlike English, this word retains its poeticity in Russian. It is not a question of semantic inconsistency, but simply of stylistic imperfection. Scientific terms – words expressing philosophical, political, aesthetic and other concepts – do not always find their equivalent in another language. In this case, to express these terms we use either calques, or lexical units by adding grammatical forms of the source language to the word roots of the foreign language. [8, p. 38–42].

Equivalent: The fact that no full equivalent of any term exists in the target language does not mean that it cannot be translated. Sometimes such terms are explained in a few words. The growth and enrichment of the vocabulary in the language increase the possibilities of translation. It is known from the history of language that a translator, who has not previously been able to translate the original meaning, has no difficulty in finding its appropriate equivalent after some time.

Sometimes the same ambiguous word is interpreted differently in different texts. The English lexeme “estate” found in two texts, D. Defoe’s “Robinson Crusoe” and Swift’s “Gulliver’s Travels”, having close to each other content and meaning has been translated into Russian in quite different ways.

#### Let’s compare:

1. “I was born in the year 1632 in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, Who Settled

first at Hull: he got a good estate by merchandise, and leaving off his trade, lived afterwards at York”.

“Я родился в 1632 году в городе Йорке в зажиточной семье иностранного происхождения: мой отец был родом из Бремена и основался сначала в Гулле. Нажив торговлей хорошее состояние, он оставил дела и переселился в Йорк”.

“Mən 1632-ci ildə York şəhərində əsnəbi mənşəli varlı bir ailədə doğulmuşam. Mənim atam əslən Bremen şəhərindən idi və Qull şəhərində yerləşmişdi. Ticarətdə yaxşı var-dövlət qazanaraq işlərini buraxıb York şəhərinə yerləşdi”.

2. “My father had a small estate in Nottinghamshire; I was the third of five sons. He sent me to Emanuel College in Cambridge at fourteen years, and applied myself close to my studies; but the charge of maintaining me (although I had a very scanty allowance) being too great for a narrow fortune. I was bound apprentice to Mr. James Bates an eminent Surgeon in London with whom I continued four years”.

“Мой отец имел небольшое поместье в Ноттингемшире; я был третий из его пяти сыновей. Когда мне исполнилось четырнадцать лет, он послал меня в Колледж Эммануила в Кембридже, где я пробыл три года, прилежно отдаваясь своим занятиям. Хотя я получал весьма скудное содержание, однако и оно ложилось”.

“Mənim atamın Nottingemşirdə kişik bir malikanəsi var idi. Mən onun beş oğlundan üçüncüsü idim. 14 yaşım tamam olanda atam məni Kembridjə Emanuelin Kollecinə göndərdi. Mən orada üç il qalıb, həvəslə dərslərimə çalışırdım. Atamın mənə göndərdiyi cüzi maaş da onun üçün çox ağır bir yük idi. Bu səbəbdən məni Londonda məşhur cərrah mister Ceym Betsin yanına şagirdliyə verdilər. Orada mən dörd il qaldım”. As can be seen from these texts, in the first example, the word “estate” means “wealth”; in the second example, it is used to mean “property”. In Daniel Defoe’s Robinson Crusoe, the word “estate” means wealth, however in J. Swift’s “Gulliver’s Travels” it means “mansion”.

Polysemous words make up the majority in every language. Polysemous and singular words have relevant equivalents in other languages. Depending on the requirements of the text, the same equivalents are used in the translation process. L.V. Sherba writes: “The versatility and polysemanticity of a word is felt more clearly when comparing to the different languages. Synonymy formed in different historical periods, in different parts of the semantic evolution of the word, is never the same in meaning [9, p. 155–159; 10, p. 31–36].

“Rus dilindəki və Azərbaycan dilindəki “хорошенький”; “прекрасный” (“çox gözəl”) sifətlərinin

sinonimliyi dilin tarixi inkişafının fərqli dövrlərini əks etdirir”. The synonymy of the adjectives in Russian and Azerbaijani like “хороший” (“good”) (“yaхşı”), “красивый” (“beautiful”); “qəşəng”; “gözəl” (“beautiful”) reflects different periods of historical development of the language.

At the same time, it should be noted that even a word with a limited range of meaning can be given in several semantic variations during translation. About the possibilities of expressing English lexical units into Azerbaijani in the translation of famous American writer J. Steinber’s story “Pearl” V.M. Guliyev writes: “When comparing the original and translated texts of the “Pearl” story, it is possible to come across certain faults, distortions of ideas and meanings, and translator’s inappropriate additions almost in every sentence. Starting with the first sentence, Steinbeck writes: “In the town they tell the story of the dread pearl story how it was found and now it was lost again”.

Translator M. Suleymanov translated this sentence in the following way: “Şəhərdə hamı qəvvas kinonun tapdığı iri mirvaridən, sonra da bu mirvarini itirməyindən danışdı” (Everyone in town tells about the film of a dread pearl found, and how it was lost again).

First of all, in the the original there was not any information about by whom the pearl was found and the finder’s corpse (the word “qavvas” used by the translator is not appropriate here). In the following pages of the story, we learn that “the film” is “a fisherman”. Let’s look at the second part of the sentence. According to M. Suleymanov’s translation, the pearl was both found and lost by the film. In fact, Steinbeck did not use the concrete verb “to lose”, but the passive voice “was lost”. Because “the film” does not lose the pearl it finds, it throws it into the ocean as a symbol of disaster.

In the introduction to a few sentences in the story, Steinbeck explains the nature of the work: “And as with retold tales that are in peon ale’s hearts, there are only good and bad things and black and white things and good and evil things and no in between any where”.

N. Voljina, who translated the story into Russian, was able to find a successful equivalent of this sentence: “И как во всех историях, рассказанных и пересказанных множество раз и запавших в человеческое сердце, в ней есть только хорошее и доброе, только доброе и зло только чёрное и белое и никаких полутонов”.

The translator M. Suleymanov translated the same sentence into Azerbaijani in the following way: “Hamının ürəyindən olan, dəfələrlə nəql edilmiş

hadisələr kimi bu əhvalatda da hər şey, əlbəttə, başdan ayağa qədər hamar-şümar deyildi, bu əhvalatda yaxşı cəhətlər olduğu kimi pis, xoşa gəlməyən, təəssüf doğuran cəhətlər də vardı; qara da vardı, ağ da; xeyir də vardı, şər də”.

The possibilities of expressing lexical units in the translation process are different. The expression of lexical units in the translation of the epos “Koroglu” into Russian depends on the talent and ability of the translator, and includes the images of the work, metaphors and epithets, the national color. The peculiarity of national thinking is expressed in the imagery of the work, in the metaphors and epithets that arise on the basis of the laws of language development increasing the aesthetic effect of translation. The possibilities of expressing lexical units in the translation process are different. When translating “Koroglu”, the translator was able to properly use the means of artistic expression of the target language in order to reveal the meaning of the poetic images of the work in the source language, to achieve a complete aesthetic expression. Comparisons, metaphors, repetitions, hyperboles in the “Koroglu” epos form a system of figurative poetic expressions of our native language, taken from the living spoken language of the people.

In the epos “Koroglu” Girat is described with special expressions. In the epic poetry of the Turkic peoples, the horse is perceived as a friend, helpmate of the hero. The lexical units that express the beauty of Girat in the saga are also very precise in the Russian translation. “Big-headed, full-eyed, black-eyed, long-necked, cast-breasted, with a thick broad breast”. In the translation of the epos “Koroglu” made by Aziz Sharif in 1940, these lexical units are given close to the original, these expressions convey to the reader all the beauties of the legendary horse of Koroglu [7, p. 28–34].

“Затем он начал ощупывать Гыр-ата, его большую голову, крупные глаза, чёрную гриву, длинную шею, выпуклую грудь, широкий круп, полные бока”. Aziz Sharif achieved such a successful translation because he knew the Azerbaijan’s oral folk art quite well, was aware of the national features of its people’s mentality.

Literary translation: In literary translation it is necessary to be able to use the means of artistic expression correctly, to preserve the semantic specificity of each word. No matter how well a translator knows his mother tongue, he depends on the content of the work he is translating, the style of the work, and the means of expression. If the first requirement in translation is to preserve the content, the sec-

ond requirement is to protect the author's means of expression as much as possible.

Poetic figures are the distinctive features of folk poetry. These poetic figures, connected with the life of the people closely, reflect the features of the Azerbaijani folk art. Comparison is one of the ways to express lexical units in the translation process. Comparison in the translation from Russian into Azerbaijani reflects the features of the national mentality of the Azerbaijani people. The Azerbaijanis compare their heroes with eagles, hawks, moons, mountains [8, p. 42–46].

The epos "Koroglu" was translated from Azerbaijani into Russian by Aziz Sharif and Y. Granin. In both translations, the vivid images of the heroes are presented with beautiful artistic expression means, and the spirit and national color of the work are preserved. Here are some examples from Aziz Sharif's translation:

1. "He flies in the sky like a falcon" – "Как ясный сокол в небе он парит".

"Belli Ahmad laughed and said: – Hey Pasha", "the crooks" could have done nothing to Koroglu so far, so what will the lizards like you do to him? – "Эх, паша, что сумели поделатъ с Короглу проходимы, что бы могла с ним справиться такая ящерица, как ты?"

"Comparison of objects and events is also widely used in the translation of Koroglu's epos into Russian. Comparing one thing or event to another is one of the most powerful means of understanding the world around us. The development of knowledge about the environment, objects and people is associ-

ated with the comparison of objects and events, individuals on the basis of similarity.

In the translation of the "Koroglu" epos, the comparison of the appearance and the heroes' human qualities plays an important role. For example, there are many such epithets in the parts describing the beauty and condition of Koroglu's beloved Nigar khanum. "Her cheeks resemble apples. She is as white as Samarkand paper. Hazel eyes are like spring clouds. Lips are like tulips... "Щёки стали белыми, как Самаркандская бумага. Голубые глаза полны влаги, как вешние тучи... Рот поблек словно опалённое морозом тюльпаны".

**Conclusions.** The translator could have expressed this content in a simpler way. But in order to create an unforgettable image of Koroglu's beloved Nigar, he had to use beautiful forms of comparison. Understanding the features of folk expressions, poetic thinking, the artistic features of the original the translator created a beautiful style of expression.

He not only described the content, but also understood the spirit of the original text, the inner world of the heroes in all its subtleties. This feature made the translation be more qualitative. Images related to the national culture, life, life, customs and traditions of the people are spiritually close to the reader of the original work and lead to the formation of certain associations.

However, sometimes such poetic images translated from the source language into the target language without any changes, may not be clear to foreign readers.

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