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18 NOYABR | O'ZBEKISTON DAVLAT BAYROG'I QABUL QILINGAN KUN

O'zbekiston bayrog'i

*Qalbimiz to'la surur,
To'tiyo yurt tuprog'i,
Hilpirab turar mag'rur,
O'zbekiston bayrog'i.*

*Rangi hayot misoli,
Yulduzlari hiloli,
Mustaqillik timsoli,
O'zbekiston bayrog'i.*

*Iftixor dilimizda,
U yo'ldosh yo'limizda,
Yuksalar qo'limizda,
O'zbekiston bayrog'i.*

*Gumbazlarda,
yuksakda,
Peshtoqlarda, falakda,
Ko'ngillarda, yurakda,
O'zbekiston bayrog'i.*

*Rangi hayot misoli,
Yulduzlari hiloli,
Mustaqillik timsoli,
O'zbekiston bayrog'i.*

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MORPHOLOGICAL FEATURES OF LITERARY TEXTS IN TRANSLATION

Annotation: this article analyzes the morphological features of literary texts in literary translation, using the Uzbek translations of Paulo Coelho's famous novel *The Alchemist* by Ozod Sharofiddinov, Aziz Said, and Ahmad Otaboy as a comparative corpus. The main objective is to identify how morphological structures – verb categories, nouns, adjectives, adverbs, and morphological means of expressing evaluative and emotional meanings – evolve in the process of translating literary texts. The article primarily addresses issues related to the selection of verb forms, temporal system transformations, stylistic adaptation of personal forms, and the influence of the target language's stylistic norms on the morphology of the text.

Key words: *morphology, literary text, literary translation, verb categories, Paulo Coelho, The Alchemist, Uzbek translation, translation comparison.*

Аннотация: в данной статье анализируются морфологические особенности художественных текстов в процессе литературного перевода на основе узбекских переводов знаменитого романа Пауло Коэльо «Алхимик», выполненных Озодом Шарофиддиновым, Азизом Саидом и Ахмадом Отабоем, которые используются как сравнительный корпус. Основная цель – выявить, как морфологические структуры – категории глаголов, существительные, прилагательные, наречия, а также морфологические средства выражения оценочных и эмоциональных значений – изменяются в процессе перевода художественных текстов. В статье главным образом рассматриваются вопросы выбора глагольных форм, трансформации временной системы, стилиевой адаптации личных форм и влияния стилистических норм языка перевода на морфологию текста.

Ключевые слова: *морфология, художественный текст, литературный перевод, глагольные категории, Пауло Коэльо, «Алхимик», узбекский перевод, сравнительный анализ перевода.*

Annotatsiya: ushbu maqolada Paulo Koeloning mashhur romani *Alkimyogarning* Ozod Sharofiddinov, Aziz Said va Ahmad Otaboy tomonidan amalga oshirilgan o'zbekcha tarjimalari qiyosiy korpus sifatida olinib, adabiy tarjimada badiiy matnlarning morfologik xususiyatlari tahlil qilinadi. Asosiy maqsad – fe'l kategoriyalari, otlar, sifatlar, ravishlar hamda baholovchi va hissiy ma'no ifodalovchi morfologik vositalarning adabiy matn tarjimasi jarayonida qanday o'zgarishini aniqlashdir. Maqolada, asosan, fe'l shakllarini tanlash, zamon tizimidagi o'zgarishlar, shaxs shakllarining uslubiy moslashtirilishi hamda maqsad tilining uslubiy me'yorlari matn morfologiyasiga ko'rsatadigan ta'sir kabi masalalar yoritiladi.

Kalit so'zlar: *morfologiya, badiiy matn, adabiy tarjima, fe'l kategoriyalari, Paulo Coelho, Alkimyogar, o'zbekcha tarjima, tarjimalar qiyosi.*

A literary text, as a complex linguistic phenomenon, embodies a wide range of lexical, syntactic, and particularly morphological features. While lexical choice mainly relates to the selection of naming units and descriptions, morphology concerns grammatical structure and the formal expression of dynamic meanings – action, state, duration, personal agreement, temporal relations, and other stylistic components. Therefore, studying the morphological features of literary texts, especially in literary translation, is significant not only for linguistics but also for translation studies.

Translation research consistently involves concepts such as the “relationship between form and meaning,” “influence of target language norms,” “systemic differences between languages,” and “stylistic framework of the text.” From this perspective, the transfer of morphological units from the source text to the translated text is a process reflecting not only grammatical structure but also the translator's thinking system, literary style, and experience.

Paulo Coelho's novel *The Alchemist* is one of those works that has been translated multiple times worldwide. In the Uzbek literary space, it has also

been translated several times: by Ozod Sharofiddinov¹, Aziz Said², and Ahmad Otaboy³. These three Uzbek translations provide a unique opportunity, reflecting not only stylistic differences but also the variation in the choice of morphological means.

At times, in one translation, the verb form closely aligns with the narrative prose style, while in another, the influence of Uzbek morphological models is more noticeable. For example, the use of progressive verbs (“кетаётган эдим”), present tense forms for narration, the conversion of verbs to participles and vice versa, or the replacement of personal forms in speech.

Morphological differences in literary translation are essential for accurately conveying narrative rhythm, imagery, and the author’s symbolic references. Therefore, the focus of this study – morphological features of literary texts in Uzbek translations of *The Alchemist* – is timely and of both theoretical and practical significance.

Most morphological studies in Uzbek linguistics focus on the analysis of grammatical structures, such as verb categories, nouns, and word formation. However, comparative studies that examine morphological structures of different languages in literary texts directly are rare. Thus, literary text serves as a valuable object for assessing the translator’s activity at the morphological level. The novelty of this study lies in several aspects: direct analysis of three independent translations of a single work; consideration of morphological changes as translation strategies; integration of comparative philology, translation studies, and practical morphology of the text; and the use of selected excerpts to assess verb, noun, and other forms accurately. The main goal of the study is to investigate how the morphological features of a literary text manifest during literary translation and to determine how translators convey the original grammatical and stylistic meanings into Uzbek.

Research objectives:

1. Analyze verb forms in selected translations.
2. Examine tense substitutions during narrative discourse.
3. Identify instances of personal form changes (1st, 2nd, 3rd person) in speech and narration.
4. Analyze noun features – collectivity, case, and word formation – in translations.

5. Evaluate morphological means in expressing literary style, including imagery and symbolic states.

6. Compare the three translations using specific text excerpts.

Methods: comparative text analysis; selective morphological analysis; semantic-stylistic examination; systematic observation of translation texts; parallel analysis of source and target texts.

Overview of the Translations Before the morphological analysis, a brief description of the translations is provided:

1. Ozod Sharofiddinov: Uses classical literary Uzbek, tending to preserve Coelho’s symbolic and lyrical style. Morphological verb forms often reflect a “high literary” model.

2. Aziz Said: Leans toward a smooth, simple, and modern style. Uzbek narrative tense forms (“-ди,” “-ар эди,” “-иб тупар”) are frequently used. Morphologically, it aligns closely with conversational literary language.

3. Ahmad Otaboy: Stylistically and morphologically freer than the first two. Sometimes modifies verbs and nouns to express symbolic imagery, reflecting a “creative translation” approach.

Morphological study in translation has been minimally explored in Uzbek literature, though some works exist in Russian (Komissarov, Barkhudarov), English (Newmark, Venuti), and Persian. In Uzbek literature, studies on translation style exist, but systematic morphological analysis is scarce.

Corpus: 1. Original text: Paulo Coelho, *O Alquimista* (Portuguese). 2. Uzbek translations:

1. Коэльо П. Алхимик. (Translation from Russian by Ozod Sharafiddinov) – Т.: Жаҳон адабиёти. 2003, № 1. p 6-85.

2. Коэльо П. Алкимёрап. (Translation from Russian by Ahmad Otaboy). – Т.: Маърифат-Мададкор, 2003. – 63 p.

3. Коэльо П. Алкимёрап. (Translation from Russian by Aziz Said). – Т.: Янги аср авлоди, 2021. – 184 p.

For analysis, 35 excerpts with direct comparability and morphological significance were selected.

Main methodology:

1. Comparative analysis of verb and noun morphology.
2. Semantic-stylistic analysis of grammatical forms.

3. Parallel sentence comparison.
4. Assessment of Uzbek morphological structure's influence on literary style.

Morphological Analysis of Selected Excerpts.

Example 1

Original (Portuguese): "O rapaz costumava chegar com suas ovelhas diante de uma velha igreja abandonada."

Translations:

1. Ozod Sharofiddinov: "У бола одатда подаси билан эски ташландиқ черков олдида келарди."
2. Aziz Said: "У бола ҳар куни қўйларини ерқаб, уйи вайрон бўлган черков олдида келиб турарди."
3. Ahmad Otaboy: "Чўпон бола қўйларини эргаштириб, хароб черков олдида тез-тез келиб турарди."

Analysis: 1. Original "costumava chegar": imperfect tense, continuous/habitual meaning. 2. O.Sharofiddinov "келарди": Uzbek habitual form. 3. A.Said "келиб турарди": progressive-habitual form. 4. A.Otaboy "келиб турарди + тез-тез": progressive with adverb "frequently."

Conclusion: The translators reflect different aspects of narrative style: classical "passive" (O.Sharofiddinov), progressive-habitual (A.Said), and stylistically enriched repetition (A.Otaboy)

Example 2

Original: "Ele pensou: deveria voltar amanhã."

1. O.Sharofiddinov: "У ўйлади: эртага қайтиб келишим керак."
2. A.Said: "У ўзига деди: эртага қайтиб келсам керак."
3. A.Otaboy: "У ўйлаб қўйди: эртага қайтиб келсалар керак."

Analysis: Variations in rendering inner monologue (first-person, subjunctive, plural respect form) illustrate morphology as a stylistic tool.

Example 3

Original: "O rapaz estava pensando no sonho."

1. O.Sharofiddinov: "Бола туши ҳақида ўйлар эди."
2. A.Said: "Бола туши ҳақида ўйлаб ўтирарди."
3. A.Otaboy: "Бола тушини ўйлаб турди."

Analysis: Different progressive verb forms capture the "flow of thought" in translation.

Conclusion:

1. Each translation selects different tense, aspect, and person forms from the same original sentence.
2. Progressive forms often reinforce the novel's philosophical dimension.
3. O.Sharofiddinov generally uses classical simple forms, aligning with Coelho's calm and clean style.
4. A.Said applies contemporary tense forms for easier comprehension.
5. A.Otaboy extensively employs creative verb forms (progressive, volitional, subjunctive) enhancing symbolic imagery.

Morphological changes in translation directly impact the interpretation of the text. Changes in verbs alter the depiction of action; adjectives modify imagery; noun forms affect conceptual meaning. In translation, morphology conveys not only form but also content, style, and literary tone.

This study presents a comparative model for morphological analysis in literary translation. Its results can be applied in translation studies, linguistics, literary studies, and stylistics courses. Moreover, it exemplifies how three different translations of a single original can generate diverse symbolic and aesthetic meanings.

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