FUNCTIONAL-SEMANTIC FEATURES OF CONVERSE WORDS

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Abstract. The article examines the functional-semantic features of converse words and their role in expressing the same situation from different perspectives. Particular attention is paid to the semantic, stylistic, syntactic, pragmatic, and communicative functions of converses in English. The study analyzes symmetrical converse verbs associated with transitive and intransitive constructions, as well as the interchange of subject and object in sentences. The article also explores the use of converses as a means of paraphrasing, expressing politeness, emphasizing the initiator of an action, and changing the communicative focus of an utterance. Special attention is devoted to converse transformations in translation, including their lexical, grammatical, semantic, logical, discursive-expressive, and cognitive aspects. Examples from English, Russian, and Uzbek demonstrate how translators employ converse transformations to preserve meaning, communicative effect, and stylistic expressiveness in translated texts, particularly in literary and poetic translation. The study concludes that converse transformation is a complex and multidimensional translation strategy that enables the same situation to be represented from a different semantic perspective while maintaining its essential meaning.

Keywords: Converse words, converseness, functional semantics, converse transformation, semantic perspective, translation transformation, symmetrical converses, transitivity and intransitivity, cognitive shifts, poetic translation.

Introduction. Converses serve as essential semantic and constructive elements in producing equivalent sentences by describing the same situation from different perspectives with regard to the participants involved in an action. The primary function of converse words within the language system is to generate synonymous sentences. For example, if we consider the sentence Barcelona defeated Real Madrid and its converse counterpart Real Madrid lost to Barcelona the transition into actual speech may sometimes depend on which team the speaker supports. In this case, the semantic function of converses becomes particularly evident.

Literature review and research methodology. The stylistic function of converses is manifested in the emotionally expressive presentation of an idea through the simultaneous use of both members of a converse pair in a sentence: The enemy's defeat is our victory (The enemy was defeated by us. We defeated them). V. Beloshapkova and other researchers have also discussed the use of converses as a form of wordplay (pun) [V. Beloshapkova, 1989: 225].

Usually, converses, unlike antonyms and synonyms, are not used within the same context. When one converse word is used in a text, its opposite converse counterpart is assumed to exist outside the text as a result of the interchange of the subject and object in the sentence. For example, from the sentence Fear froze her heart, it is not difficult to infer the implicit meaning: Her heart froze with fear. The occurrence of both members of a converse pair within the same context increases the emotional impact and stylistic expressiveness of the utterance. For example: In a hostile struggle, the gain of one is the loss of the other.

The symmetrical properties of verbs in English can also give rise to converseness. If the essence of a situation remains unchanged when the elements located on the two sides of a particular axis in

space exchange positions, this may be regarded as a phenomenon of symmetrical converseness. For example:

The dress shrank in washing. – Ko‘ylak yuvishdan kichraydi.

Washing shrank the dress – Yuvish ko‘ylakni kichraytirdi.

The phenomenon of symmetrical converseness in the syntactic constructions presented above is ensured by the transitive and intransitive use of the verb to shrink.

A distinctive feature of symmetrical converse verbs is their ability to express the same action or state from different perspectives: either by placing the object at the center of the meaning or by placing the subject at the semantic center. Nouns denoting entities used with such verbs can occupy both the subject and object positions. For example:

The sand was so hot it burnt my feet. – Issiq qum oyog‘imni kuydirdi.

My feet burnt in the hot sand. – Oyog‘im issiq qumda kuyidi.

I dry my hair in the sun. – Men sochimni quyoshda quritaman.

My hair dries in the sun. – Mening sochim quyoshda quriydi.

When one sentence containing a symmetrical converse verb includes a syntagma functioning as the object, the corresponding sentence requires the use of a syntagma functioning as the subject.

Symmetrical converse verbs in English are closely associated with transitivity and intransitivity. For example:

The sun is heating the earth. – Quyosh yerni qizdiryapti.

The earth is heating in the sun. – Yer quyoshda qiziyapti.

If we analyze the phenomenon of heating as the axis of symmetry in these examples, the concepts represented by the sun and the earth occupy the opposite ends of this axis. It can be observed that although the elements constituting the poles of the axis of symmetry exchange positions in the two sentences, the basic meaning of the verb remains unchanged in both cases. The phenomenon of symmetrical converseness is achieved through the transitive and intransitive use of the verb heat, namely to heat (transitive) and to become hot / to heat up (intransitive).

A particularly noticeable feature of sentences containing symmetrical converse verbs is the interchange of the subject and object. This, in turn, leads to the issue of word order as one of the means of expressing grammatical meaning. Indeed, the arrangement of words in a particular order within a sentence serves to convey a specific grammatical meaning.

Converses often serve as an important linguistic paraphrasing device when information needs to be conveyed in a softened manner, when the speaker seeks to avoid giving a direct answer, or when events, phenomena, and objects are deliberately not referred to by their direct names. The following situation may serve as an example: A man was an extremely devoted chess player. Although he was not a particularly good player, he never considered himself defeated. Once, he played against a famous chess player and lost three games in succession. A joker approached him and asked:

“Well, my friend? Surely you lost again?”

Without blinking, he replied:

“In the first game, my opponent did not lose; in the second, I could not defeat him; and in the third, I wanted to draw, but he refused to agree.”

Converses can also be used to highlight the initiator of an event, that is, to emphasize whether the participant performing an action is more active or relatively passive. For example, the sentences Lopakhin bought the property from Gaeva and Ranevskaya, and Gaeva and Ranevskaya sold the property to Lopakhin describe the same situation [L. Bogdanova, 2016: 176]. However, considering that the sentence is taken from A. Chekhov’s play The Cherry Orchard (Вишнёвый сад, p. 43), there is no doubt that the first sentence is more appropriate for the development of events in the play.

Another example can be found in a dialogue with a famous actress:

"I know you married a famous millionaire."

"No, that millionaire married me."

Converses can also function together with other linguistic units to express definiteness or indefiniteness. For example, when we encounter the sentence A mountain rises beside the lake, it is clear that the lake has been mentioned previously in the context, whereas the mountain is being introduced for the first time. Thus, the word lake implicitly expresses definiteness, while mountain conveys indefiniteness. If the text instead contains the sentence There is a lake at the foot of the mountain, we can conclude that the mountain had previously been mentioned, whereas the lake is introduced for the first time.

The choice of one member of a converse pair may determine the division of a sentence into its actual semantic components and can also express politeness by shifting the focus from the addressee's action to the speaker's own perspective. For example, instead of the direct request "Please, send me the certificate" one may use the converse expression "Could I have the certificate?", which performs the function of a request.

Another important function of converses in translation is their ability to generate **converse transformations**. Translation transformations are among the most actively studied phenomena in modern translation theory [A. Oleynik, 2010]. Nevertheless, this phenomenon continues to attract attention because a number of unresolved issues remain. In the literature devoted to topical problems of translation theory, discussions continue concerning the variability of interpretation in translation transformations. Translators, in turn, pay attention to grammatical, lexical, semantic, logical, and meaning-related features that serve as the basis for interpretation.

Within translation theory, numerous translation scholars have focused on the study of converse transformation [V. Komissarov, 1973; A. Gorokhova, 2004; E. Breus, 2007]. An interesting aspect of this type of translation modification is that its nature is very close to that of antonymic translation [O. Karabanova, 2000; N. Garbovsky, 2007].

Both antonymic translation and converse transformation involve simultaneous changes at the grammatical and lexical levels of language. However, the nature of converses is more complex because lexical-grammatical substitution is accompanied by a change in the direction of the action. Converse transformations, as a rule, embody complex modifications in translation because they frequently affect the semantic aspect of the text [L. Latyshev, 1983: 317; A. Schweizer, 1988: 215].

In the phenomenon of converseness, the point of view from which a situation is described changes first and foremost; that is, the object in a sentence is described or characterized from another perspective. At the same time, only the pragmatic coherence of the element's meaning or its semantic orientation, remains unchanged. In translation studies, A. Zholkovsky and I. Melchuk explain converse transformations as "describing the same relation from another direction" [E. Steyer, 1970: 85].

Results and discussion. Converse transformations are characterized by semantic opposition between features and properties. A logical component is particularly prominent in converses. At the same time, actions moving in different directions are contrasted with one another. In linguistics, pairs of words or word combinations that express bilateral relations and denote the same meaning despite differing in structure and grammatical category are regarded as converses. For example: "A possesses B = B belongs to A"; "A is in front of B = B is behind A" [L. Latyshev, 1983: 375]. Converse transformation may occur both within a context belonging to the same language and in a context translated from one language into another. Below, we analyze converse transformations occurring in translated contexts.

Example:

Deputy Prime Minister Ilya Klebanov, in charge of the military-industrial complex conceded during a preparatory trip to New Delhi last week, that Russia's stranglehold on Indian contracts was under threat [The Moscow Times: 2002].

На прошлой неделе заместитель премьер-министра России И. Клебанов, курирующий в правительстве России военно-промышленный комплекс, в ходе подготовительного визита в Индию признал, что преобладающее положение России в индийском военном импорте находится под угрозой [А. Олейник, 2010: 110-113].

O'tgan hafta Rossiyadagi harbiy-sanoat kompleksiga rahbarlik qiluvchi Rossiya bosh vaziri o'rinbosari I. Klebanov Hindistonga tashrifi tayyorgarligi davomida Rossiyaning Hindiston harbiy importidagi ustuvor mavqei tahdid ostida ekanligini tan oldi [tarjima muallifniki].

In order to preserve the rheme of the sentence in translation and prevent the actual division of the sentence into communicative components from being reproduced in exactly the same form in the target language, it was necessary to depart somewhat from the lexical-grammatical structure of the original sentence. The lexical unit New Delhi is replaced by the word India: one explicit description of the situation is derived from another. The phrase visited Delhi could also imply that he visited the sights of the capital of India. In addition, the technique of specification has been employed: Deputy Prime Minister is rendered as the Russian Prime Minister's deputy, while the phrase in charge of is replaced with who oversees. A complex nominative substitution containing an element of semantic converseness has also taken place, with stranglehold being translated as dominant position. At this point, another transformation was employed in order to avoid ambiguity and awkwardness: the element on Indian contracts was replaced by India's military imports, with the modifier military being added.

This substitution can also be interpreted as a converse phenomenon arising from the description of the situation, since military imports without contracts are practically impossible. The two elements presuppose each other. Another element was employed to construct the description of the situation: a denotative shift along the referent was created. Clearly, the descriptive field cannot be restricted to the element contracts, and this does not prevent the situation from being fully represented.

The use of this translation variant can be explained by the fact that the rigidity of the description of the situation is somewhat reduced in the target language. In this context, there is no particular need to retain the rigid form. Through the transformations employed, the communicative center of the sentence is conveyed more precisely in translation, while the expression was under threat is rendered through a direct translation: under threat.

If the figurative nature of the word stranglehold had been preserved in translation, the meaning of was under threat would also have had to be reconsidered. If these elements had been translated while preserving their figurative imagery, the resulting sentence would have been something like "strangulation ... under threat," which is not characteristic of Uzbek stylistic usage. One may escape from strangulation, get rid of it or even be freed from it. If the word had been rendered as to strangle, converseness would have arisen in another part of the description of the situation.

An example of converse transformation in a translation from Russian into English is as follows:

Его рекордный мороз – 710С уступает только Антарктическому.

Only Antarctica can beat its record low -710C [A. Oleynik, 2010: 110–113].

The semantic center of the translated sentence is Antarctica. In the original text, the predicative center is the word Антарктическому. In both languages, the words functioning as the rheme are contrasted with each other. However, in order to preserve the adequacy of the rheme in translation, a number of transformations were carried out.

The first transformation is transposition, that is, a change in the order of sentence constituents: the final part of the sentence in the source language is moved to the beginning in the target language. As a

result, the adverb только – only occurs before the word Antarctica. At the same time, the double modification of the linguistic form of the rheme resulted in a complex grammatical transformation: the adjective Антарктическому was replaced by the noun Antarctica.

Although deviation from the linguistic means used in the source text may be complex in nature, there are situations in which it becomes necessary. The examples presented above demonstrate that translation involves not only grammatical and lexical substitutions, modifications, and additions, but also two converse modifications in which an object is named from an entirely different perspective: the word stranglehold, literally meaning strangulation, choking, is rendered through the transformational translation dominant position. It is also worth noting that the end of the sentence could be translated using an antonymic technique: Russia may lose its dominant position in Indian military imports.

The second example demonstrates that it is impossible to reproduce the discursive structure of the source text – namely, its actual division into communicative components – in the translated text without changing its linguistic nature.

The presence of syntactic transformation in the second example is also significant: the attribute is transformed into the subject, and a converse transformation is performed in which the verb/predicate уступает is replaced in translation by the verb/predicate can beat. As a result, the action is named from the opposite perspective.

In the following poetic sentence, based on the description of the gardens of Samarkand, the idea expressed in the original as to provide a dwelling/place is described in the translated text from the opposite perspective as to build a dwelling. Since a place that provides a habitat for nightingales would most likely be a place where nightingales have built their nests, both versions readily convey the idea that the gardens are sufficiently beautiful and lush to provide a habitat for nightingales:

Булбулга макон экан,
Бағри бепоён экан [V. Abdullayev, 2004: 21].
The nightingales do build their nests there
The land is hospitable, they say, there [D. Sultanova, 2004: 8].

The expression of an active-voice sentence in the passive voice can also produce converseness, allowing the same situation to be expressed from different perspectives, as demonstrated by the following example:

Серқаймоқ сут келтирар
Семиз говмиш сигирлар [V. Abdullayev, 2004: 22].
Fresh creamy milk is brought to us
Each day by those pretty, heavy cows [D. Sultanova, 2004: 9].

A translator who adopted a cognitive approach to the word тенгдош (peer/contemporary) demonstrated in translation that people of the same age may be understood as those who experience the same events and circumstances:

Жамоли олам аро,
Тенгдоши бор – Бухоро [V. Abdullayev, 2004: 23].
Its beauty's been admired for ages,
And Bukhara witnessed those praises [D. Sultanova, 2004: 10].

The expression of the converse verb meet through the Uzbek verb туташмоқ (to join/connect) demonstrates converseness by expressing the equal status of the participants in an action and their performance of the same functional role, namely the relationship between the first participant and the second participant:

Our hands have met but not our hearts
Our hands will never meet again (Thomas Hood).
Бизнинг қўллар туташганди, туташмади дил,

Туташмасдир асло энди қўлларга қўллар [D. Sultanova, 1996: 28].

The following text describes the severe arrival of winter and its impact on nature. In the translation, the same situation is described from the perspective of the objects affected by winter, while the harshness of winter is conveyed semantically in both versions:

Winter is the king of showmen,
Turning tree stumps into snowmen (Ogden Hash).
Қиш кўрсатар томоша
Қаран-чи эрта тонгда –
Қорбобо бўпти тўнка [D. Sultanova, 1996: 31].

In the original, the snowfall and subsequent melting of snow, which causes everything to become muddy, are described through the condition of the ground. In the translated text, the melting of snow is expressed as the snow making the ground muddy, while the meaning is preserved through a converse interpretation. In other words, the original form “to become slushy” (it’s slushy) is rendered in translation as “to make muddy”, thereby achieving semantic correspondence:

Snow is so snowy when it’s snowing,
I’m sorry it’s slushy when it’s going (Ogden Hash).
Қор ёғаркан, оппоқ қор,
Афсус турмас, эрир қор,
Ерни лой қиладир қор [D. Sultanova, 1996: 32].

The following lines demonstrate another case in which a word functioning as the object in the source text assumes the function of the subject in the translation, allowing the same situation to be represented through a converse interpretation. In the original, rolling stones functions as the object, whereas in the translation it becomes the subject, with the meaning preserved from the opposite perspective:

Moss does not cling to rolling stones (Joe Hill).
Моғор босиб ётмасмиш кўчар тош асло [D. Sultanova, 1996: 33].

Poetic translation requires appropriate philological knowledge and literary talent, a thorough understanding of the principles of poetry and, most importantly, the ability to perceive musical intonation and rhythm. The recreation of a poem in an aesthetically appealing form depends on the translator’s skill. Every translator continually seeks ways to preserve the literary qualities of the original author in translation as fully as possible.

When developing precise criteria for assessing the quality of translations of lyrical texts, it is necessary to take into account not only linguistic factors but also the differences between poetic systems and genres. The difficulty of translating Eastern and Western poetry can be explained by the existence of certain obstacles.

The first obstacle is the problem of poetic metre. Eastern poetry employs the aruz metre, whereas English poetry is characterized by the syllabo-tonic system. In addition, one of the important elements of classical Eastern lyric poetry, rhyme, is difficult to reproduce adequately in English. In contemporary English poetry, greater attention is generally paid to the quality of stress than to rhyme. The second obstacle is the fact that the requirements of Eastern and Western lyrical genres belong to different poles. Therefore, it would be inappropriate to assess the quality of poetic translation solely from the perspective of adequacy or equivalence. A fully adequate translation claiming complete perfection cannot exist in the poetic genre because of linguistic and extralinguistic factors. In such cases, the complete transfer of meanings between the source and target texts cannot always be achieved. Researcher A. Bumatova considers equivalence and adequacy in poetic translation to be lower stages of harmonious translation and represents them schematically as follows (see Figure 1).

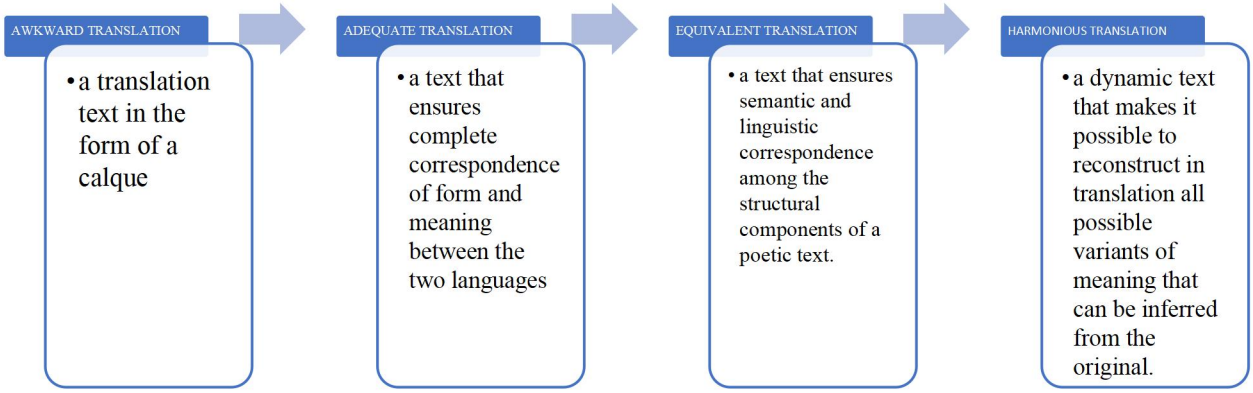

Figure 1. Stages of Harmonious Translation

Harmonious translation entails the creation of a dynamic text that makes it possible to reconstruct in the translation all possible variants of meaning that can be inferred from the source text. Harmony is the synthesis and adaptation of the meanings of the source and target texts. Harmony does not deny adequacy or equivalence [A. Bumatova, 2020: 14–15]. Ensuring harmony requires the extensive use of various cognitive shifts in translation. In preserving rhythm and rhyme, which are the principal elements of the poetic genre, converse interpretation, as a type of translation transformation, serves as one of the significant translation strategies.

In the following aphoristic statement, only the first element of the converse pair отмоқ-тушмоқ (қуламоқ) (throw-fall) is used in the original. In the translation, however, the second element of the converse pair is also employed (throw-fall) to make the meaning of the word more comprehensible in English, resulting in a simpler and more intelligible translation for English-speaking readers:

Кимки фалак сари отар тошини
Тош ила озурда қилур бошини [A. Navoi, 2011: 208].

Translation:
Off the sky you throw a stone,
On your head fall the stone [K. Mamurov, 2000: 196].

The following aphorism demonstrates how the converse pair йигитлик-қарилик (youth-old age) contributes to strengthening the aphoristic meaning:

Йигитликда йиғ илмнинг маҳзанин,
Қарилик чоғида харж қилгил ани [A. Navoi, 2011: 43].

Translation:
Learn knowledge at younger ages,
Spend them at older ages [K. Mamurov, 2000: 64].

Converse transformation is complex in nature, and it would be inappropriate to interpret it merely as a grammatical, lexical or logical change. The analysis of the examples above leads to the conclusion that converse transformations simultaneously encompass lexical, grammatical and logical changes and affect the linguistic structure of the sentence.

Based on the analysis, we can conclude that the nature of converse translation transformations is complex and multifaceted. The complex nature of transformations performed during the translation process is based on such features as lexical-semantic, grammatical, semantic, logical, discursive-expressive and cognitive characteristics.

Conclusion. In conclusion, converse words play an important role in expressing semantic relations between actions, states, and participants in a language. Their functional-semantic features demonstrate how the same situation can be described from different perspectives. The analysis also shows that the accurate translation of converse constructions requires consideration of their contextual

meaning, grammatical structure, and stylistic function. Therefore, understanding converse relations is essential for preserving semantic equivalence and naturalness in translation.

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