



Research Of Transformation Processes In Linguistics

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ABSTRACT

Linguotransformational processes are processes of change, new formation or adaptation of language units in different contexts. In this process, words, phrases and grammatical structures undergo semantic, phonetic, morphological, syntactic and pragmatic transformation. The concept of linguotransformational is one of the active terms in modern linguistics, formed from the combination of the words linguistics and transformation. The article discusses transformationology, linguotransformational processes and the poetics of linguistic changes that occur during the adaptation of dramatic works to the stage.

Keywords:

transformationology, linguotransformational processes, linguistic changes, lexical-semantic transformation.

Transformationology as a scientific direction in world linguistics has been developing rapidly in recent decades and serves as an important theoretical basis for studying the active, dynamic and changing nature of the language system. In particular, the field of research called linguotransformationology reveals the processes of formal, substantive, cognitive and communicative change of language. The processes of phonetic-phonological, lexical-semantic and grammatical reorganization of language units are studied based on the research methods of such cognitive linguistics fields as text linguistics, linguopragmatics, linguocultural studies, linguopoetics, psycholinguistics, sociolinguistics. Research in this direction also pays attention to changes in language in the context of globalization. Transformation theory is used as an important methodological basis, especially in corpus linguistics, in determining the semantics of digital and creolized texts, in analyzing the quality of machine translation and

studying the possibilities of linguistic substitution, as well as in researching the laws of variability in multimodal communication.

"In recent years, in world philological research, the issue of the transformation of themes and images, plots and symbols has been evaluated as a separate poetic phenomenon from scientific and theoretical aspects, and the transformation of ancient and Eastern traditional poetic images and motifs is being studied. Transformation is a Latin word (transformatio (change)) and is used in various fields and types of art with specific meanings."¹ In his dissertation on the study of the transformation of images and symbols in the poetry of Alisher Navoi, Kh. Kholmurodov explains this term in detail, reacts to the opinions of other scholars, and expresses his final conclusion as follows: "the phenomenon of transformation means a transition from one state to another or a transition from one form to another, a change, a transfer of one state to

¹ Холмуродов Х. Алишер Навоий шеъриятида образ-тимсоллар трансформацияси (Фарҳод ва Ширин

мисолида) Филол. фан. бўйича фалс. д-ри (Phd) диссавтореф. – Тошкент, 2017. -Б.11.

another, a change."². Literary critic B. Sarimsakov says that the term transformation is applied to changes in the process of "the organic development of a certain genre, motif, and image." ³. Linguist J. Eltazarov approaches this term from a linguistic point of view and explains it this way: "The change and transition of all things in the material and spiritual world from one form to another is a necessary form of their existence, dominance, and development."⁴

As a result of the continuous development of science, transformationology has emerged as a new scientific research direction in world linguistics, which has become important in studying the internal structure of the language system, its variability and dynamic properties. In this direction, the mechanisms of formal and substantive transformation of language units in the process of live speech, textual manifestations and visualization are widely studied. According to the theory of transformationology, language is not a static phenomenon, but a system that is constantly in motion, constantly updated under the influence of social and cultural factors. Therefore, this direction interprets language not only in terms of form, but also in relation to human thinking, culture and communicative environment. The new linguistic concept put forward by N. Chomsky - generative (transformational) grammar - is one of the most important intellectual achievements of the mid-20th century. The influence of generative (transformational) grammar has affected not only linguistics, but also many other areas of scientific knowledge - computer science, psychology, sociology, and anthropology. The theory proposed by N. Chomsky solved a number of methodological problems in 20th-century linguistics: first of all, it developed an economical, precise, and powerful "apparatus

for describing formal linguistic structures." N. Chomsky's concept differed so significantly from the ideas that existed in the mid-20th century and had such a strong influence on subsequent research that some experts call it the "Chomsky revolution."⁵ In fact, generative grammar is a new and comprehensive approach that has marked a completely new direction in scientific research conducted by American and European scholars..⁶

As mentioned above, transformation is understood, in a broad sense, as the transformation of linguistic units or elements. The simplest changes in the elements of syntactic units occur as a result of their rearrangement, substitution or replacement, addition and reduction, and deletion. The method of transformational analysis of syntax gained wide recognition in structural linguistics in the 1960s.

The transformational analysis method is based on the view that "the syntactic system of a language can be divided into a number of subsystems, one of which is the core, the original, and the rest are its derivatives. The core subsystem is a set of elementary sentence types; any syntactic type of any complexity is a transformation of one or more core types, that is, a certain combination of core types that have undergone a number of transformations."⁷ In Chomsky's words, grammar is a kind of mechanism that creates correct ("established") sentences of a given language. In speech, the semantic structure of speech is sometimes changed by replacing one small unit with another. Such transformations also complicate the processes of speech perception. Young children naturally try various transformations in the process of language acquisition. In most cases, the child does not repeat the text word for word, but makes some changes to it. One of the

² Холмуродов Х. Ўша манба. -Б.12.

³ Саримсоқов Б. Эпик жанрлар диффузияси. Ўзбек халқ оғзаки ижоди бўйича тадқиқотлар. – Тошкент: Фан, 1981, – Б.34.

⁴ Элтазаров Ж.Д. Ўзбек тилида сўз туркумларининг ўзаро алоқаси ва кўчиши. Фил. фан. док. дис. –Самарқанд: 2005, – Б.189.

⁵ Бондаренко, И. В. Влияние генеративной лингвистики Н. Хомского на мировое языкознание / Вестник

Балтийского федерального университета им. И. Канта. Серия: Филология, педагогика, психология. – 2011. –2. – С. 141–149.

⁶ Нань В. О роли трансформационной генеративной грамматики в психолингвистике. / Современное педагогическое образование. 2024, №1. с.278.

⁷ Yo‘ldoshev M.Badiiy tarjimada lisoniy transformatsiyaning o‘ziga xos xususiyatlari. / O‘zbek tili va adabiyoti, 2025. №3.

most common methods is to change the word order. This shows that transformation processes are a very natural phenomenon associated with language development.

Most of the research on linguistic transformation is observed in translation studies. "Translation from one language to another is also a text transformation. Perfect knowledge of the language usually implies the ability of the speaker to use various means to express thoughts. The more developed the knowledge of the language, the wider its potential for using synonyms. Thus, such transformations as changing the word order, replacing "synonymous" words, omitting certain parts of the text during restructuring, introducing new elements during explanation or clarification are a necessary condition for natural speech activity. Native speakers unconsciously and constantly perform transformations during communication.⁸

Indeed, "a living language is doomed to constant change in the process of its use. The change and development of a language is a necessary condition for its survival."⁹ In this sense, by studying the essence of any change in the language, it is also possible to determine the capabilities of the linguistic individual. Linguist Sh. Safarov, in his monograph "Pragmalinguistics", justifies the semantic transformation of the text by stating that "each new text is to some extent a new language that reflects the selection of language units. Therefore, the text, like discourse, should not be considered as a closed system with a constant (stable) content, the formation and content development of the text is a synergistic process. This process consists of stages that develop both horizontally and in leaps. It is clear that changes in these stages directly lead to the transformation of content."¹⁰

D.N. Shmelev explains that the transformation process is carried out in

accordance with the requirements of language functions: "The aesthetic function of language, of course, is constantly manifested in colloquial speech. However, this function cannot be called the leading one in colloquial speech, while in artistic texts the language always participates with this special function (this function, of course, does not limit the communicative function, which is always inherent in language and all its manifestations, but transforms it in a special way)". So, the aesthetic function of language, with all its uniqueness and complexity, is manifested directly in artistic speech, of course, transforming the communicative function and fully serving the interests of art.¹¹

The study of art as a result of transformational processes is one of the urgent tasks of linguopoetics. We tried to prove this by observing linguistic changes in some dramatic works written and staged during the years of independence, in particular, transformations at the lexical-semantic level of the artistic text. In this, attention was paid to the purposeful change of some words and phrases observed in the staging of Usman Azim's work "In the Fields of Dawn". This prose dramatic epic by Usman Azim was staged at the National Academic Theater of Uzbekistan. The work talks about the long past of our nation, the history of the country and such lofty feelings as identity, faith, homeland, honor. The heroes of this work, staged by the young director Askar Kholmo'minov, were played by such talented actors as Erkin Kamilov, Lola Eltoyeva, Gulnora Jumanazarova, Hamza Hasanov and Saida Saidbekova. The logic of lexical-semantic changes, of course, is carried out with a poetic purpose. For example, the word "to be thrown" used in the text of the work is replaced by the word "to be strangled" in the performance. At the heart of this transformation in the speech of one of the heroes of the work, Tongyorug, lies

⁸ See about this: Самаренкина С.З., Сергеева Ю.С. Трансформация как лингвистический элемент технических текстов // Филология и литературоведение. 2016. URL: <https://philology.snauka.ru/2016/01/1872> (23.12.2025).

⁹ Элтазаров Ж.Д. Тилдаги тежамлилик тамойили ва кискарув. Монография. -Самарқанд: СамДУ, 2004. -Б.3.

¹⁰ See about this: Сафаров Ш. Прагмалингвистика. Монография. - Тошкент, 2008 йил, -Б.251. / 318 бет.

¹¹ Ниязова Г.Г. Насрий матнларнинг лисоний таҳлилига социопрагматик ёндашув. Таълим ва инновацион тадқиқотлар. 2021 йил №3. 98-Б.

the goal of socializing the event. Because the verb "to throw" can be appropriate for a goose. The verb "to choke" in the mother's speech is understood in relation to society. The meanings of talented people not having the right to live in society, their being suffocated, that is, being oppressed in every way, are realistically expressed. In this sense, the meaning of the oppressor not having the right to live is expanded from the image of a goose to the meaning of "people".

Or the expression "do not touch the eyes" exists in our language and is actively used in speech. On stage, this expression is expressed in the form "do not be visible to people". As a result of the performance of the ethnographic phraseology "do not touch the eyes", its meaning is assigned to the phrase "Run without being visible to people". In this case, the component "do not touch the eyes" is moved later - to the end of the sentence in terms of position. A peculiar logic is also felt in the positional change of the parts of the sentence. That is, the logical sequence "run high", "do not be visible to people", "so the eyes will not touch the eyes" is correctly thought out.

In conclusion, it can be said that linguotransformation is an important tool for linguistics in studying the historical, structural, semantic and pragmatic changes of a language. It is considered an area of great importance in understanding the dynamic nature of language, analyzing interlingual influences, language teaching and language processing in modern technologies. In the case of the Uzbek language, this process reveals the adaptation of the language in the cultural and social environment, as well as its place in the global context, and helps to imagine the rules of universal grammar. The linguotransformation processes that occurred during the staging of Usman Azim's drama "In the Sides of Dawn" should be studied in various aspects of linguistics, in particular, based on the approaches and principles of such research areas as linguopragmatics, linguopoetics, psycholinguistics, and transformology. Based on the analyzed examples and the ideas presented, it can be said that linguotransformation shows that language is not a static, but a constantly changing system.

This helps linguists understand the historical development, evolution, and adaptation of language over time. Linguistic transformation methods also allow us to study changes in the syntactic and morphological structure of a language. This shows the internal rules of a language and how they change, and how words or sentences move from one form to another.

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