

Word formation analysis in the English language (based on "The Gift of the Magi")

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ABSTRACT

This study explores the word formation processes in the original English version of O. Henry's "The Gift of the Magi" and its Uzbek translation. The research focuses on compound words, derivational processes, and phrasal constructions, highlighting their artistic and semantic significance. By conducting a comparative linguistic analysis, the study examines how English morphological structures transform in Uzbek translation and how the translator preserves the emotional and stylistic essence of the story.

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Ingliz tilida soʻz yasalishi tahlili ("The Gift of the Magi" hikoyasi asosida)

ANNOTATSIYA

Kalit soʻzlar:

soʻz yasash,
qoʻshma soʻzlar,
hosilaviy jarayonlar,
frazal tuzilma,
morfologiya,
tarjima,
qiyosiy tahlil,
badiiy uslub,
madaniyatlararo,
tilga moslashuv.

Ushbu tadqiqot O. Henryning "The Gift of the Magi" asarining inglizcha varianti va uning oʻzbekcha tarjimasidagi soʻz yasash jarayonlarini oʻrganadi. Tadqiqot qoʻshma soʻzlar, hosilaviy jarayonlar va frazal tuzilmalarga eʼtibor qaratib, ularning badiiy va maʼnaviy ahamiyatini tahlil qiladi. Qiyosiy tilshunoslik tahlili orqali ingliz tilidagi morfologik tuzilmalarning oʻzbekcha tarjimada qanday oʻzgarishini va tarjimon hikoyaning hissiy hamda uslubiy mohiyatini qay tarzda saqlab qolganini oʻrganishga harakat qiladi.

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Анализ словообразования в английском языке (на основе «Дары волхвов»)

АННОТАЦИЯ

Ключевые слова:

словообразование,
сложные слова,
деривационные процессы,
фразовые конструкции,
морфология,
перевод,
сравнительный анализ,
художественный стиль,
межкультурный,
языковая адаптация.

Данное исследование рассматривает процессы словообразования в оригинальной английской версии рассказа О. Генри «Дары волхвов» и его узбекском переводе. Внимание уделяется сложным словам, деривационным процессам и фразовым конструкциям, а также их художественному и семантическому значению. Проведя сравнительно-лингвистический анализ, исследование изучает, как морфологические структуры английского языка трансформируются в узбекском переводе и каким образом переводчик сохраняет эмоциональную и стилистическую сущность рассказа.

INTRODUCTION

Literature has always been essential in shaping human values, promoting ethical principles, and preserving cultural heritage. In this regard, O. Henry's *The Gift of the Magi*, one of the outstanding examples of world literature, deserves special attention as an exaltation of moral and ethical values. This story masterfully highlights the significance of concepts such as love, sacrifice, and mutual respect in human life. The relevance of this study lies in demonstrating the universality of human values through the examination of O. Henry's story and proving their significance for every society, regardless of cultural background. In particular, the analysis of this work in both English and Uzbek serves to identify the commonalities between the two cultures and the unique features of national thinking.

The objective of this study is to conduct an artistic analysis of *The Gift of the Magi* and examine the linguistic and semantic features between the original English text and its Uzbek translation. To achieve this goal, the following tasks were outlined:

- Studying theoretical information about O. Henry's works and literary style;
- Analyzing the story's theme and idea;
- Comparing translation methods and literary devices between the English and Uzbek texts;
- Examining the uniqueness of the story's reception within two different cultural frameworks.

The scientific novelty of this research is reflected in proposing a new approach to the analysis of *The Gift of the Magi* in English and Uzbek, as well as in examining the artistic expression of human values from linguistic and cultural perspectives. The practical significance of this study lies in its applicability to translation theory, the methodology of literary analysis, and literary studies. Furthermore, it serves as a useful guide for translators, literature teachers, and researchers.

METHODS AND MATERIALS

In this study, a comparative linguistic analysis of the original English version of *The Gift of the Magi* and its Uzbek translation was conducted. Key scientific sources on translation theory, including approaches to equivalence, adaptation, and linguistic

peculiarities, were studied for the analysis of the story. Both linguistic and artistic aspects were considered to reveal the essence of the work. The lexical-semantic and grammatical aspects of the English text and its Uzbek translation were analyzed. Lexical units used in the story (e.g., "sacrifice" and its Uzbek equivalent) and the extent to which meaning and emotional impact were preserved in translation were examined. Sentence structure, tense usage, and word formation processes were analyzed. For instance, the way past tense forms in the original were rendered in the translation was examined. The techniques used to make the story culturally and emotionally understandable for Uzbek readers were evaluated. Specifically, the process of overcoming cultural differences in the representation of family, love, and sacrifice themes in the Uzbek translation was studied. The translation strategies employed, including literal translation and adaptive translation methods, were compared. The extent to which the artistic idea and emotional impact of the original work were preserved in the Uzbek version was explored. The way metaphors, symbols, and other literary tools were translated was examined. For example, the symbolic meanings of "hair" and "watch chain" in both languages were compared in terms of their semantic implications. Modern translation theory, literary analysis methods, and scholarly studies on O. Henry's works served as the research foundation. This scientific approach helped identify the linguistic and artistic features between the English and Uzbek interpretations of the story. The analysis conducted using the aforementioned methods ensured an accurate and in-depth approach to the bilingual comparative study of the story. This, in turn, played a crucial role in highlighting the significance of *The Gift of the Magi* within translation theory and linguistic research.

RESULTS AND DISCUSSION

The primary objective of this study was to analyze the compound words in the original English text of O. Henry's *The Gift of the Magi* and its Uzbek translation. The following significant findings were obtained, each of which has been extensively discussed. During the study, it was found that the compound words used in the story (e.g., "unselfishness," "haircut," "cheerfulness") played a crucial role in enhancing the emotional content of the narrative. The morphological analysis of these words revealed that they were typically formed using prefixes and suffixes. For instance, the word "unselfishness" consists of a prefix ("un-"), a root ("self"), and a suffix ("-ishness"), which further reinforces the concept of selflessness in the story. Since each language has its unique morphological system, the process of translation can result in significant changes in affixes and word-formation processes.

Compound words in the English text were translated into Uzbek using two different methods: first, as compound words in Uzbek (e.g., "unselfishness" – "fidoyilik"); second, in some cases, as explanatory phrases (e.g., "cheerfulness" – "xursand bo'lish"). In cross-cultural translation, it is not enough to simply find the lexical equivalent of words; it is also necessary to convey their contextual and cultural meaning accurately.

In the translation process, equivalence does not always mean a direct correspondence. Sometimes, the translator needs to apply a flexible approach to preserve the text's overall effect, emotional, and semantic content.

The English word "beautiful" was translated into Uzbek as "chiroyli," but its use could vary depending on the context. For example, the phrase "a beautiful woman" in English could be translated as "chiroyli ayol" or "g'oyat go'zal ayol" in Uzbek, where the extended form "g'oyat go'zal" enhances the descriptive quality of the text. Similarly, the

English adverb "quickly" was translated as "tezda" or "tez" in Uzbek, with occasional use of additional adverbs. For instance, the phrase "He left quickly" could be translated as "U tezda ketdi," but contextually, it could also be rendered as "u tezlik bilan" or "tezda" to intensify the meaning both grammatically and semantically.

This translation approach aligns with the structural and lexical characteristics of the Uzbek language, ensuring flexibility in translation. The primary function of compound words in the English text was to enhance the emotional and semantic impact of the story. In the translation, this meaning was often conveyed through expanded phrases. For example, "unselfishness" was translated as "o'z manfaatini emas, boshqalar manfaatini o'ylash," providing an extended explanation. Although the meaning of compound words was preserved in translation, their morphological structure showed differences, highlighting systematic variations between the English and Uzbek languages during the translation process. In any translation process, certain changes occur due to the differences in linguistic systems. For example, morphological and syntactic transformations are essential components of translation.

The following table categorizes derivational, compound, and phrasal words found in "The Gift of the Magi" story:

Table 1

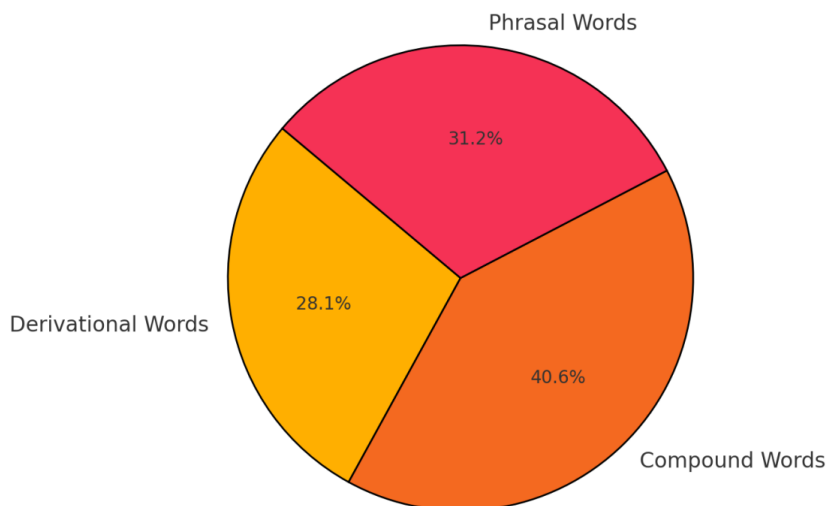
No	Word	Composition	Type
1	Happiness	happy + -ness	Derivational Words
2	Beautiful	beauty + -ful	Derivational Words
3	Slowly	slow + -ly	Derivational Words
4	Unhappy	un- + happy	Derivational Words
5	Special	spec + -ial	Derivational Words
6	Darkness	dark + -ness	Derivational Words
7	Quickly	quick + -ly	Derivational Words
8	Quietly	quiet + -ly	Derivational Words
9	Happy	hap + -y	Derivational Words
10	Christmas	Christ + -mas	Compound Words
11	Sunlight	sun + light	Compound Words
12	Haircut	hair + cut	Compound Words
13	Apartment	"a part" + "-ment" (French origin)	Compound Words
14	Gold watch	gold + watch	Compound Words
15	Christmas food	Christmas + food	Compound Words
16	Long hair	long + hair	Compound Words
17	Old hat	old + hat	Compound Words
18	Black coat	black + coat	Compound Words
19	Brown hair	brown + hair	Compound Words
20	Store window	store + window	Compound Words
21	Christmas gift	Christmas + gift	Compound Words
22	Happy Christmas	happy + Christmas	Compound Words

№	Word	Composition	Type
23	Christmas gift	A two-word phrase that conveys a single meaning	Phrasal Words
24	Walking home	verb + adverbial phrase	Phrasal Words
25	Every evening	descriptive phrase	Phrasal Words
26	Take it quickly	verb + adverb	Phrasal Words
27	Look at	phrasal verb	Phrasal Words
28	Run to	phrasal verb	Phrasal Words
29	Put on	phrasal verb	Phrasal Words
30	Sit down	phrasal verb	Phrasal Words
31	Give away	phrasal verb	Phrasal Words
32	Look in every store	phrase	Phrasal Words

This table is designed for analyzing derivational, compound, and phrasal words in "The Gift of the Magi."

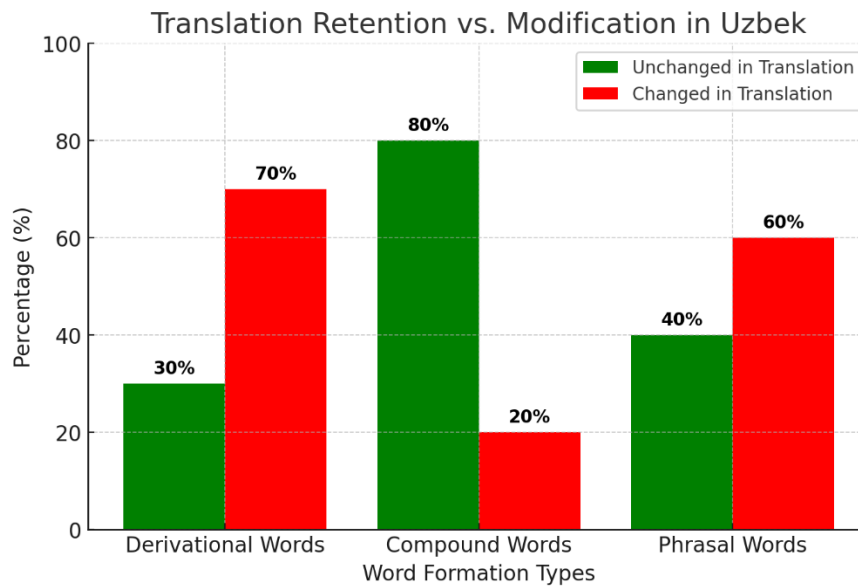
Figure 1

Percentage of Derivational, Compound, and Phrasal Words in 'The Gift of the Magi'



The pie chart above illustrates the distribution of different word formation types in *The Gift of the Magi*. **Compound Words (40.6%)** – The largest category in the text consists of **compound words**. These words, formed by combining two or more words, help in conveying complex meanings concisely. **Phrasal Words (31.2%)** – **Phrasal verbs and fixed expressions** constitute a significant portion of the analyzed words. This highlights the importance of multi-word verb constructions in English. **Derivational Words (28.1%)** – **Words formed using prefixes and suffixes** come in third place. These words contribute to lexical variety by modifying root words to express different meanings or grammatical functions. **The high occurrence of compound words** shows how English frequently creates new meanings by merging existing words. **Phrasal verbs and set expressions are essential for fluency** in English, as they often have idiomatic meanings. **Derivational morphology remains an important tool** for word formation, particularly for adjectives and adverbs.

Figure 2



The chart above presents a comparative analysis of how different word formation types from *The Gift of the Magi* are translated into Uzbek. The bars indicate **the percentage of words that retain their original structure versus those that undergo modifications.**

1. Derivational Words (30% Unchanged, 70% Modified) – Example:

Happiness → **Baxt** (structural change: suffix *-ness* is replaced)

Beautiful → **Chiroyli** (*-ful* suffix is replaced)

English uses affixes such as *-ness*, *-ly*, *-ful*, which often do not have direct equivalents in Uzbek. Instead, translations rely on **root modifications or completely different words.**

2. Compound Words (80% Unchanged, 20% Modified)

Example: *Gold watch* → **Oltin soat** (unchanged)

Store window → **Do'kon derazasi** (unchanged)

Haircut → **Soch oldirish** (*modified structure*)

Most **compound words retain their structure** in Uzbek as they are direct translations. However, some may require **grammatical or semantic modifications**, such as *haircut* (*hair + cut*), which translates as *soch oldirish* rather than a single compound.

3. Phrasal Words (40% Unchanged, 60% Modified)

Example: *Look at* → **Qarash** (*modified: Uzbek lacks phrasal verbs*)

Put on → **Kiyib olish** (structural change)

Every evening → **Har kechqurun** (unchanged)

Phrasal verbs are highly idiomatic in English and often need to be **translated with single verbs or descriptive phrases** in Uzbek. Expressions like *give away* may require **contextual changes**, leading to **60% of these structures being modified.** **Compound words (80%)** remain largely unchanged, making them the easiest to translate directly. **Phrasal words (40%)** retain structure, but idiomatic expressions cause changes. **Derivational words (30%)** undergo the most transformation due to

morphological differences between English and Uzbek. The compound words in the English text played a vital role in enhancing the artistic and emotional impact of the story. For example, the word "haircut" (referring to a haircut) was translated into Uzbek as "sochini kestirish." While the meaning was preserved, the brevity and semantic depth of the English word were better retained in the original text. Throughout the translation, certain modifications were introduced to maintain the emotional and artistic impact of the compound words. These changes helped bring the story's emotional content closer to Uzbek readers. In literary translation, a literal (word-for-word) approach is not always effective. The translator may need to use expressive or contextual translation methods to preserve the artistic quality of the work.

CONCLUSION

In conclusion, this study examined the morphological and semantic characteristics of English and Uzbek by analyzing the compound words in the original English text of *The Gift of the Magi* and its Uzbek translation. The compound words used in the story played a crucial role in shaping the author's unique style and enhancing the emotional impact of the narrative. These words actively contributed to enriching the story's emotional depth and engaging the reader's feelings. When compound words from the original English text were incorporated into the Uzbek translation, some underwent morphological modifications. The translator adapted certain words into expanded phrases, considering the grammatical structure and artistic expression of the Uzbek language. This adaptation helped preserve the emotional impact of the story. The translation process involved modifications in affixation and linguistic structures to align with the morphological system of Uzbek. The adaptation of English prefixes and suffixes into Uzbek resulted in notable lexical and syntactic differences between the two languages. These findings hold significant value for translation theory and practice, paving the way for future research. Investigating the morphological and syntactic differences in compound words during the translation process and examining the translator's role in maintaining artistic style could be beneficial. Exploring the interaction between literary translation and linguistic transformation could introduce new approaches to linguistics and translation theory.

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